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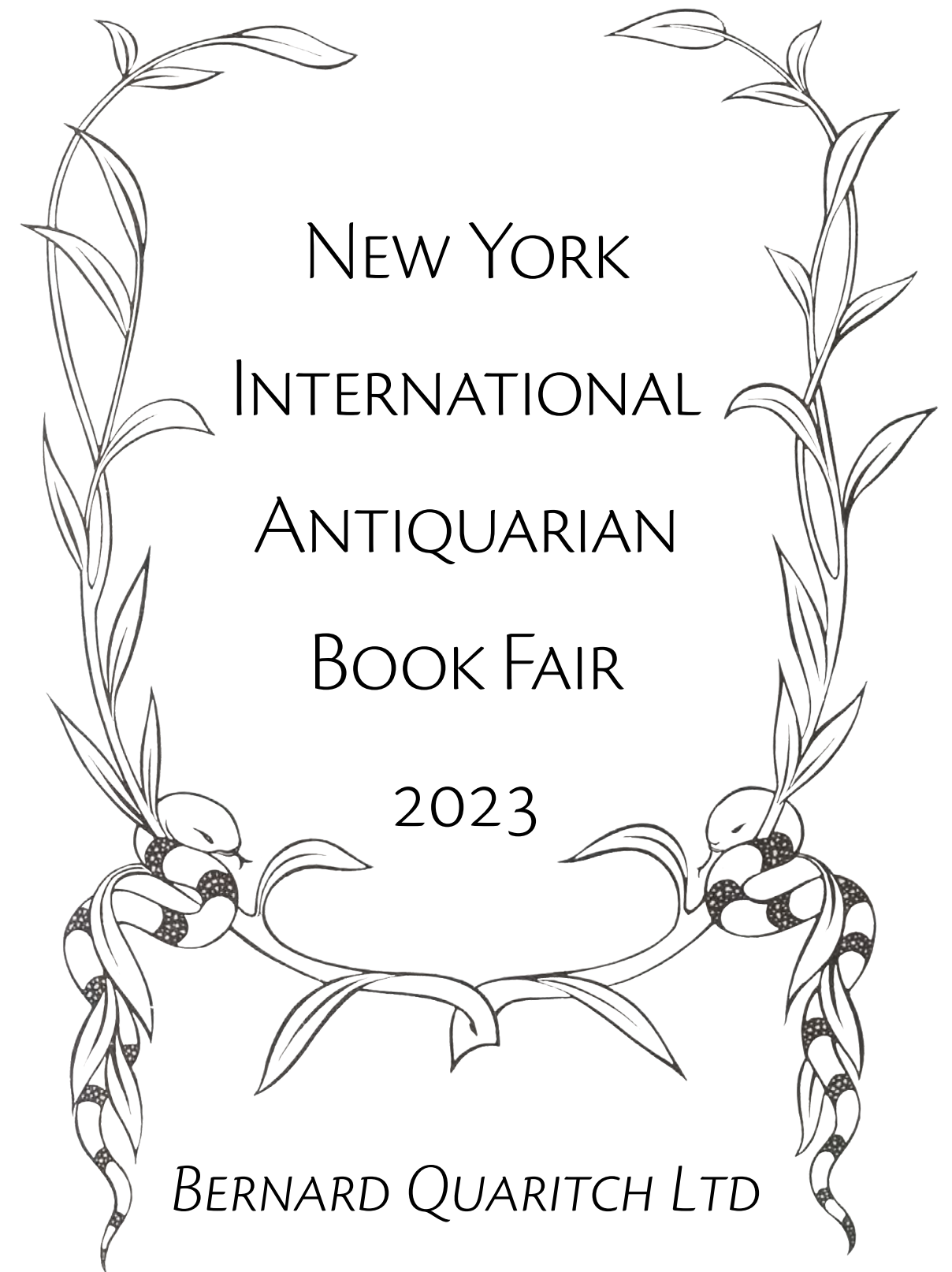
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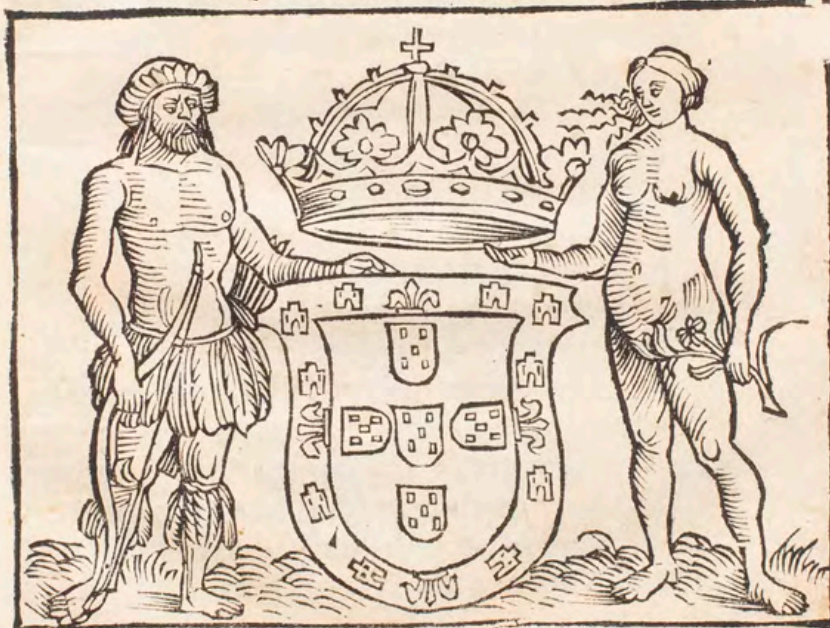
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**Abtruck ains latein  
nischen sandtbrieues an babstliche  
heiligkeit\von küniglicher wurden zu Por-  
tegal dis iars aufgangen\von der erobe-  
re stat Malacha:anderen künigrychen  
vnd herschafften in India\auch ge-  
gen auffgang der sunnen\erstlich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



## ONE OF THE FIRST IMAGES OF AN INDIGENOUS AMERICAN

**1. [AMERICA.] MANUEL I, King of Portugal.** Abtruck ains lateinnischen sandtbrieues an babstliche heiligkeit, von küniglicher 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.

**\$140,000**

**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 European 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.

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 Nuremburg 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).

DANCERS BY BARBIER, PICASSO, AND YORKE

2. **BARBIER, George, and Jean-Louis VAUDOYER.** Album dédié à Tamar Karsavina. Paris, Collections Pierre Corrard, 1914. [bound with:]

[**BEAUMONT, Cyril.**] The Art of Lydia Lopokova, including a portrait in sanguine by Glyn Philpot, a portrait by Pablo Picasso and nine full-page hand-coloured illustrations, three decorations and cover design by Arabella Yorke together with an appreciation by Cyril W. Beaumont. London, C. W. Beaumont, 1920. [and:]

**BARBIER, George.** Designs on the Dances of Vaslav Nijinsky. Foreword by Francis de Miomandre. Translated from the French by C. W. Beaumont. London, C. W. Beaumont & Co., 1913.

Three works in one vol. (see below); in a fine contemporary binding of blue polished calf gilt by C.J. Sawyer (rear turn-in signed in gilt), boards panelled with gilt points, borders ruled in gilt, spine gilt in compartments and lettered directly in gilt, board-edges and turn-ins ruled in gilt, edges gilt, blue endpapers; spine slightly faded and rubbed, a few scratches to lower board, otherwise in very good condition; armorial bookplate of Napier George Henry Sturt, third Baron Alington to upper pastedown. **\$11,500**

I. Large 4to, pp. [22], [2 (colophon)], with 12 pochoir plates by Barbier (most dated 1914); 3 black and white illustrations printed in-text (title, and start and end of the text); preserving the original illustrated front cover; a couple of small stains to front cover and first blank, some light offsetting from plates; a very good copy; first edition, numbered 428 of 512 copies, printed on *Vélin d'Arches* paper.

II. Large 4to, pp. [viii], 6, [2], with 9 pochoir plates by Yorke mounted on card, a *sanguine* halftone frontispiece portrait after a pastel drawing by Philpot, and one halftone plate after a pencil drawing by Picasso (signed and dated 'Londres 1919' in the plate), further illustrations printed in-text; preserving Yorke's original illustrated front cover; cover lightly soiled, offsetting from plates and illustrations; a very good copy.

III. Large 4to, pp. [10], [2 (colophon)], with one black and white plate and 12 pochoir plates by Barbier (most dated 1913); black and white head- and tail-piece illustrations; preserving the original illustrated front cover; cover a little browned and soiled, some light offsetting from plates; a very good copy; first English edition, numbered 24 of 400 copies, printed on *papier vélin*.

A very attractive volume containing three excellent examples of the illustrated 'éditions de luxe' which captivated collectors in Paris and London during the early part of the twentieth century. Barbier first made his name in 1912 when he became one of the principal illustrators for two new journals, the *Journal des Dames et*





*des Modes* (which, despite lasting only until 1914, had a clientele which included many of the artists and designers at the forefront of fashion) and the *Gazette du Bon Ton*. In addition to illustrating the new styles of the great fashion houses Barbier regularly contributed his own designs, developing a distinctive style which showed the influence of both Aubrey Beardsley and Léon Bakst.

The *Dessins sur les dances de Vaslav Nijinsky* was his first solo publication, inspired by the passion and poetry of the Ballets Russes, and he followed this the following year with his *Album dédié à Tamar Karsavina*. Nijinsky is depicted in some of his most famous roles, including as the slave in *Sheherazade*, as Harlequin in *Carnaval*, as the spectre in *Spectre de la Rose*, and in the title role of *Petrushka*. With relatively sparse use of colour, Barbier nonetheless captures the lavish costumes and sets and his designs are evocative of the expression and movement of the dance. Karsavina is shown in a number of the same productions (*Carnaval*, *Sheherazade*, *Spectre de la Rose*) but also in her most famous role as the Firebird. Each role of Karsavina depicted by Barbier is also the subject of a poem by Vaudoyer. Both of these works are rarely found complete and in good condition, particularly with the cover illustration.

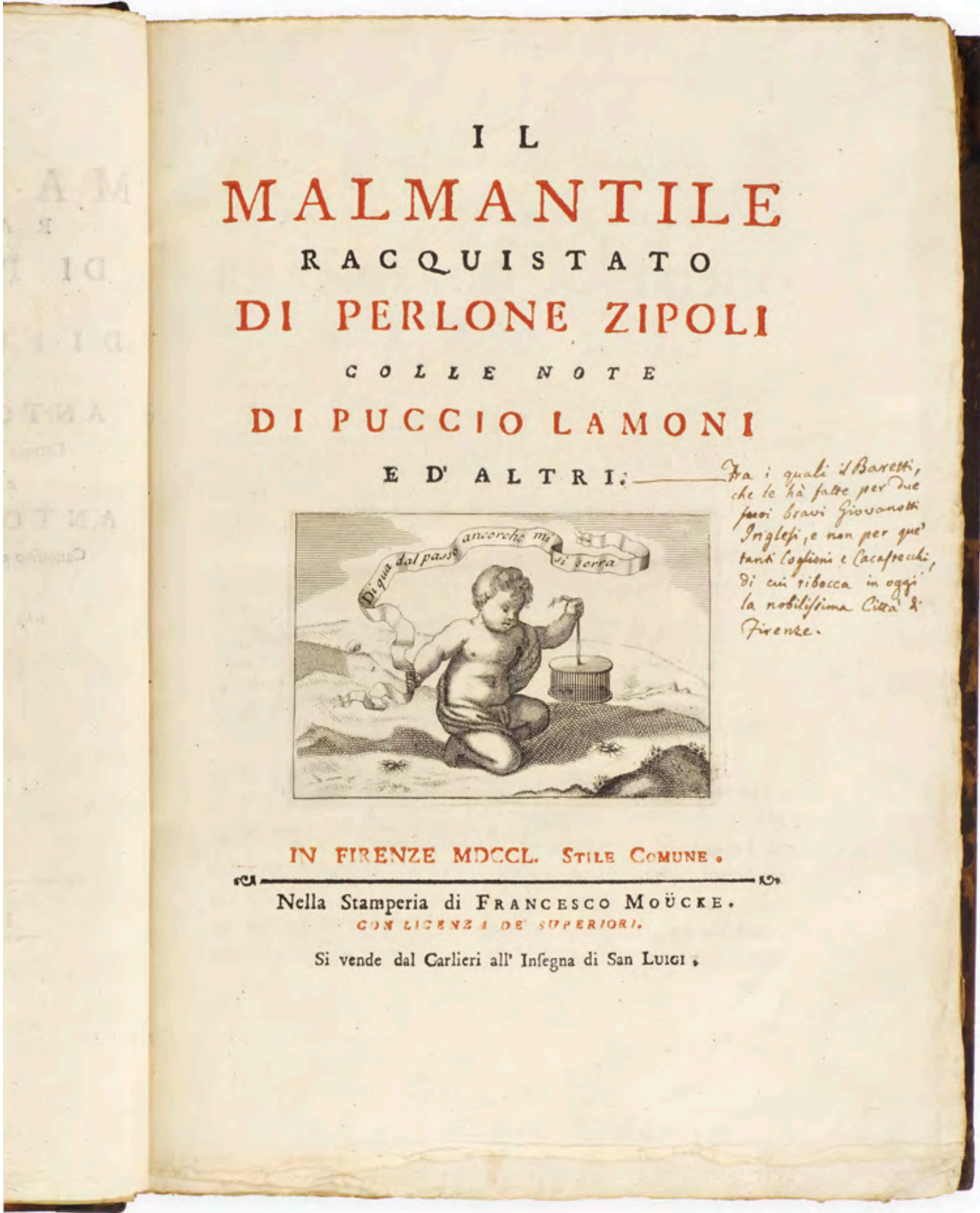
*The Art of Lydia Lopokova* was the idea of the great lover of ballet Cyril Beaumont and brought together images of Lopokova by Philpot, Picasso, and the lesser-known Arabella Yorke whose nine pochoir plates were commissioned for this volume. Yorke was an American who moved to London in 1917 and is known primarily as the lover of Richard Aldington although also for her translation of Dunan's *The Love Life of Julius Caesar*. She had previously lived in Paris and the influences of Bakst and Barbier are apparent in her work here. The style of drawing is very similar to that of Barbier but the extensive use of colour owes more to Bakst. **An attractive and interesting volume from one of ballet's greatest admirers to one of its most famous exponents.**

ANNOTATED BY BARETTI ON OVER 800 PAGES  
OWNED BY THE DAUGHTER OF JOHNSON'S PHYSICIAN

3. [BARETTI, Giuseppe (annotator).] 'ZIPOLI, Perlone' [pseud. Lorenzo LIPPI]. Il Malmantile racquistato di Perlone Zipoli colle note di Puccio Lamoni dell'Abate Antommara Salvini Lettore di Lettere Greche nello Studio Fiorentino e del Dottore Antommara Biscioni Canonico e Bibliotecario Regio della Mediceo-Laurenziana in questa Edizione dal medesimo ricorrette ed ampliate. Florence, Francesco Mouücke, 1750.

Two vols, 4to, pp. I: [2 (half-title)], xxxviii, 439, [1], II: [2 (half-title)], 443-912, with copper-engraved frontispiece to each vol. and 3 further plates to vol. I (of which one folding); vol. I with half-title and two title-pages, the second printed in red and black with copper-engraved printer's device, vol. II with half-title only, woodcut tailpieces, copper-engraved initials and headpieces; occasional light toning to vol. II, otherwise an excellent, uncut set; bound in late eighteenth-century English speckled calf, rebacked with green morocco lettering- and numbering-pieces gilt to spine; very small loss of leather to upper board of vol. I; **annotations in Italian in Baretti's hand to approx. 800 pp.**, ownership inscription of Elizabeth Lawrence to front flyleaves, early nineteenth-century armorial bookplate of her son-in-law George Gipps II to upper pastedowns, loosely inserted stipple engraving of Baretti after Sir Joshua Reynolds. **\$25,000**

**An extraordinary association copy of the 'finest edition' of the Tuscan epic *Il Malmantile Racquistato*, with extensive unpublished annotations (on nearly every page) by the influential literary critic, linguist, and friend of Samuel Johnson, Giuseppe Baretti, and owned by Elizabeth Lawrence, the daughter of Johnson's physician, Dr Thomas Lawrence.**





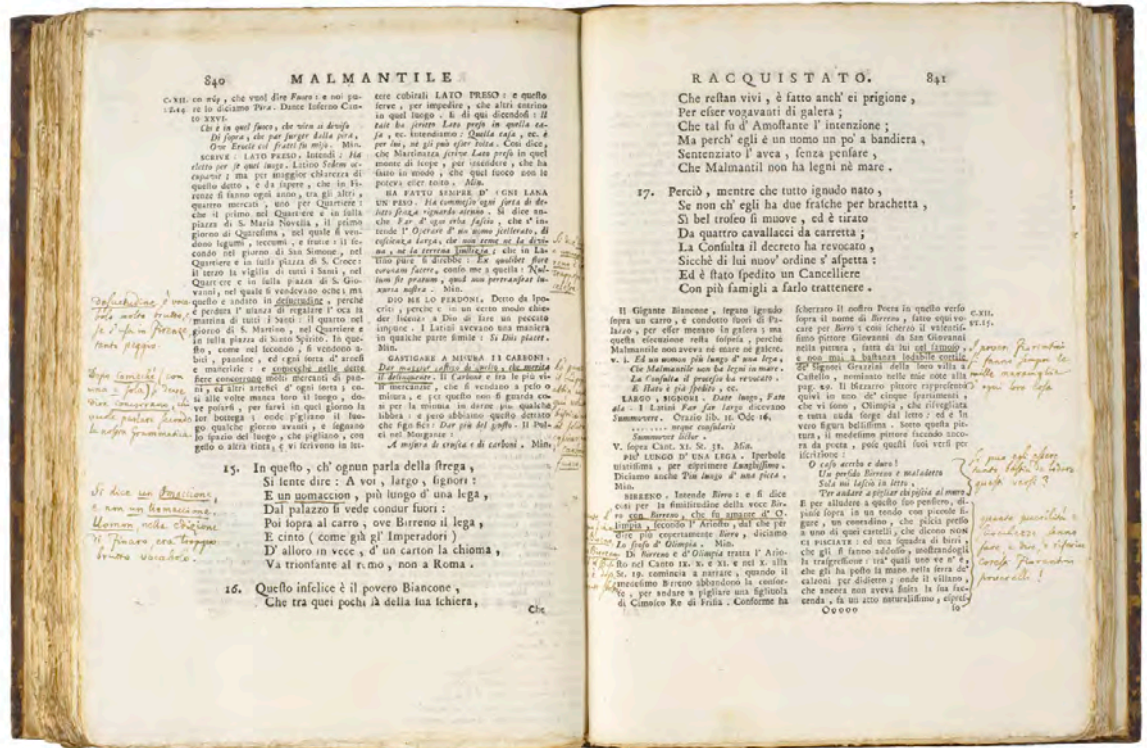
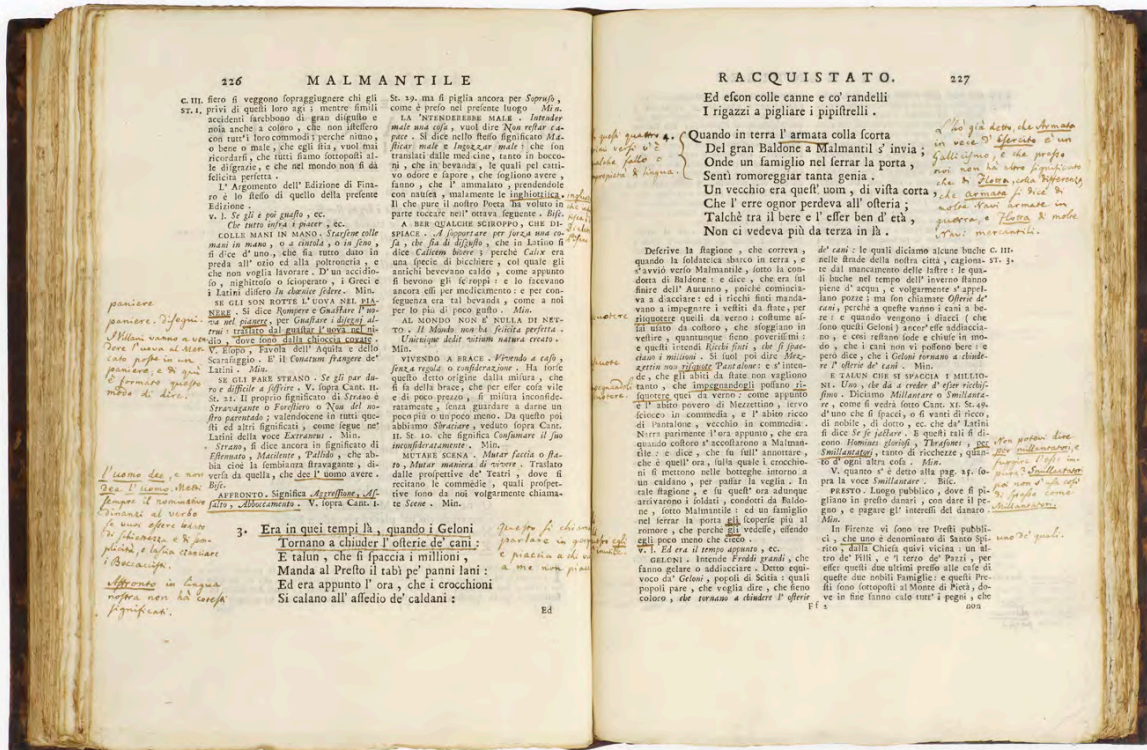
Giuseppe Marc'Antonio Baretti (1719–1789), a close friend of Johnson, was instrumental in reshaping the eighteenth-century English perception of the Italian literary tradition. Following the censorship of his polemical literary criticism in Italy, Baretti fled to London in 1751, where he proved to be the staunchest advocate of Italian language and literature abroad through his monumental Italian-English dictionary of 1760, as well as critical works addressed to an English readership, among them *The Italian Library* (1757), an account of Italy's greatest writers. For Baretti, a profound knowledge of language was crucial to the study of literature; his published works in English reveal an enduring fascination with Lippi's burlesque *Malmantile* for its rich use of Tuscan proverbs and vocabulary, describing it in his *History of the Italian Tongue* as 'one of the best things we have in the language'.

**Baretti's copious annotations to our copy, produced in the final years of his life, represent the culmination of his grammatical thought and present him as Johnson and his circle would have known him: ruthless in his criticism, shockingly profane in his language, and ingenious in his capacity as a linguist.** His commentary deals primarily with the extensive critical annotations to Lippi's work by Puccio Lamoni (i.e. Paolo Minucci), Antommaria Salvini, and Antommaria Biscioni of the Accademia della Crusca. Baretti, positioning himself as the sole arbiter of linguistic expertise, deems them utterly deficient: 'I coglioni usano mettere prima il verbo, e poi il nominativo', 'Che frase e' codesta, scioccone?', 'Questa Nota e' una Ciancia, che non ha' che fare col Testo', 'frascaccia canagliesca', 'frase cacata', 'saria difficile il dire una coglioneria più grossa di questo' &c. &c. Minucci's preliminaries are lambasted as a 'strana mistura' of extreme obsequiousness and superb arrogance, his over-use of dignifying titles ridiculed: 'Come coglioni siamo noi Italiani ... Qui abbiamo trè *seremissimi*, e trè *reverendissimi*, che si toccano l'un l'altro'. The infinite curses heaped upon the unfortunate annotators are accompanied, however, by highly astute reflections on language: he reveals dozens of falsely attributed or vague etymologies, citing Johnson's dictionary on several occasions, e.g. vol. I, p. 67, on the etymology of 'Ninny'.

Though unfailingly pedantic – critiquing, on one occasion, the spelling of Virgil's name six times on a single page, adding that anyone who prefers 'Virgil' should drop dead – Baretti's annotations are the key to his views on Italian grammar and orthography. He expresses a preference for *hanno* to *anno*, *percuotere* to *perquotere*, and *noja* to *noia*; in several cases, he departs radically from eighteenth-century linguistic norms (as in his use of *sieguo* instead of *seguo*, a 'very rare form in the second half of the eighteenth century': Dota, p. 868, *trans.*).

Baretti's linguistic preferences are reflected almost entirely in his *Easy Phraseology, for the Use of Young Ladies* (1775), a series of didactic dialogues in Italian with a female pupil, 'Esteruccia' (on the linguistic analysis of *Easy Phraseology*, see Dota, pp. 867-77). Baretti later writes that he could 'name half a dozen young ladies that in a few months read Metastasio and Tasso by following this method'. Indeed, the source of much of his income in London lay in his work as an Italian tutor to the children of his friends, the 'Esteruccia' of the *Easy Phraseology* being Hester 'Queeney' Thrale (1764–1857), his pupil from 1773 to '76 and daughter of Johnson's close confidante Hester Thrale-Piozzi.

The *Malmantile* was a favoured text of Baretti for the purpose of education; a copy of an earlier and inferior edition of the work (Venice, Stefano Orlandini, 1748), now at the British Library, is likewise annotated by Baretti, and dedicated at the front to 'due suoi bravi Giovani Inglesi, Giovanni ed Enrico Gawler, e non per que' tanti Coglioni e Cacastecchi, di cui abbonda la Città di Firenze a' tempi nostri'. John Gawler (later John Bellenden Ker, 1764–1842) and Henry Gawler (1766–1852) were pupils of Baretti in the late 1770s and early 1780s. In 1780 the Gawlers had hosted Johnson and Doctor Lawrence at dinner, and in 1781 Baretti lived with them in Putney for a month to read to the boys in Italian.





Although our copy does not mention the Gawlers, Baretti states that his annotations were produced for ‘due suoi bravi Giovanotti Inglesi’, and indeed they derive directly from those in the Gawler copy. In the latter he notes that the 1748 edition is ‘abundant in errors’, and that ‘Orlandini has never once printed a book properly’, suggesting that readers instead consult the present edition of 1750. And while the Gawler copy is rife with crossed-out passages and hasty corrections – perhaps showing its use in lessons? – ours seems to show his final more considered thoughts, and adds **several notes specific to the Florentine edition of 1750 not present in the Gawler copy**. In an annotation unique to our copy, on the half-title, Baretti explicitly asserts the purpose of his commentary: ‘my judgement on the three commentators can be found in my notes on their notes’ (*trans.*).

Our copy belonged to Elizabeth Lawrence (c. 1749–1814), the daughter of Thomas Lawrence MD, Johnson’s physician and the dedicatee of several of Latin poems by him; Johnson corresponded with her directly on several occasions when her father’s health was poor, but does not appear to have held her in particular esteem. Hester Thrale-Piozzi, recording his opinion, wrote in her diary: ‘[She] knows Greek surprizingly but She knows nothing else; and surely an empty pate adorned with Literature will do but little for the Wench: Tis like setting Diamonds in lead methinks’ (*Thraliana* I, September to November 1777, p. 169). The present work certainly entered her possession prior to her marriage to George Gipps I in 1792, but whether it came to her from Baretti directly is unclear – we have only fragmentary knowledge of whom Baretti took on as students, and Elizabeth was clearly linguistically capable and interested in literature, but the level of profanity in the annotations here would have made for an eyebrow-raising gift.

Brunet IV, p. 563 (‘Cette edit. est la meilleure de toutes’); Franks F11973; Melzi II, p. 329. See Costa (ed.), ‘Lettere inedite di Giuseppe Baretti’ in *Italica* 48, no. 3 (1971), pp. 353-366; Dota, ‘Un antidoto alla “lingua arbitraria?”’(2021), pp. 863-889; Savoia, ‘Gli ultimi anni di Baretti’ in *Horizonte* 6 (2021).



PRESENTED BY THE AUTHOR

**4. BIANCHINI, Giuseppe.** Enarratio pseudo-Athanasiana in symbolum ante hac inedita, et Vigilii Tapsitani de Trinitate ad Theophilum liber VI nunc primum genuinus ... Accedit symbolum Nicaenum, cum Symmachi papae vita ... Verona, Pierantonio Berno, 1732.

4to, pp. [xiv], 108, with copper-engraved frontispiece, and engraved facsimile of 4 lines of manuscript facing p. 1; copper-engraved arms to title, woodcut initials and head- and tailpieces; a few light marks; a very good uncut copy in contemporary *carta rustica*, spine neatly lettered in ink; inscription to recto of frontispiece ‘Joannis Zanetti / Ex dono Caris:<sup>mi</sup> Auctoris’ with a similar inscription at foot of verso. **\$875**

**First edition, presented by the author, of this scarce work on the Apostles’ Creed** by the Veronese Oratorian, Biblical and liturgical scholar, and librarian Giuseppe Bianchini (1704–1764), with a delightful frontispiece depicting the city of Verona.

Admired for his learning by Clement XII and Benedict XIV, Bianchini here edits the text of a Latin commentary on the Apostles’ Creed, attributed to St Athanasius, from an early manuscript in the Biblioteca Capitolare at Verona. He prefaces the text with an essay on its authorship, and appends extensive notes culminating with a table presenting the text of four different versions of the Creed in Latin. Two further texts follow, edited from

the same manuscript: a work on the Trinity attributed to the fifth-century bishop Vigilius of Thapsus, and a Latin biography of the fifth/sixth-century Pope Symmachus. Bianchini dedicates the work to Cardinal Angelo Maria Querini (1680–1755), who served as Librarian at the Vatican from 1730 to 1755.

The splendid frontispiece by Ludovico Perini depicts the fourth-century bishop Zeno of Verona fishing at a bend in the River Adige, his arm outstretched towards the city behind him. The cityscape includes its famous amphitheatre, the Arena.

*Provenance:* given by the author to one Giovanni Zanetti, possibly the Paduan doctor of this name who served as professor of medicine at the University of Pisa.

OCLC records two copies in the US (Columbia and Rice) and three in the UK (Bodley, CUL, and Durham).



# A LEAF FROM THE GUTENBERG BIBLE

5. [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.

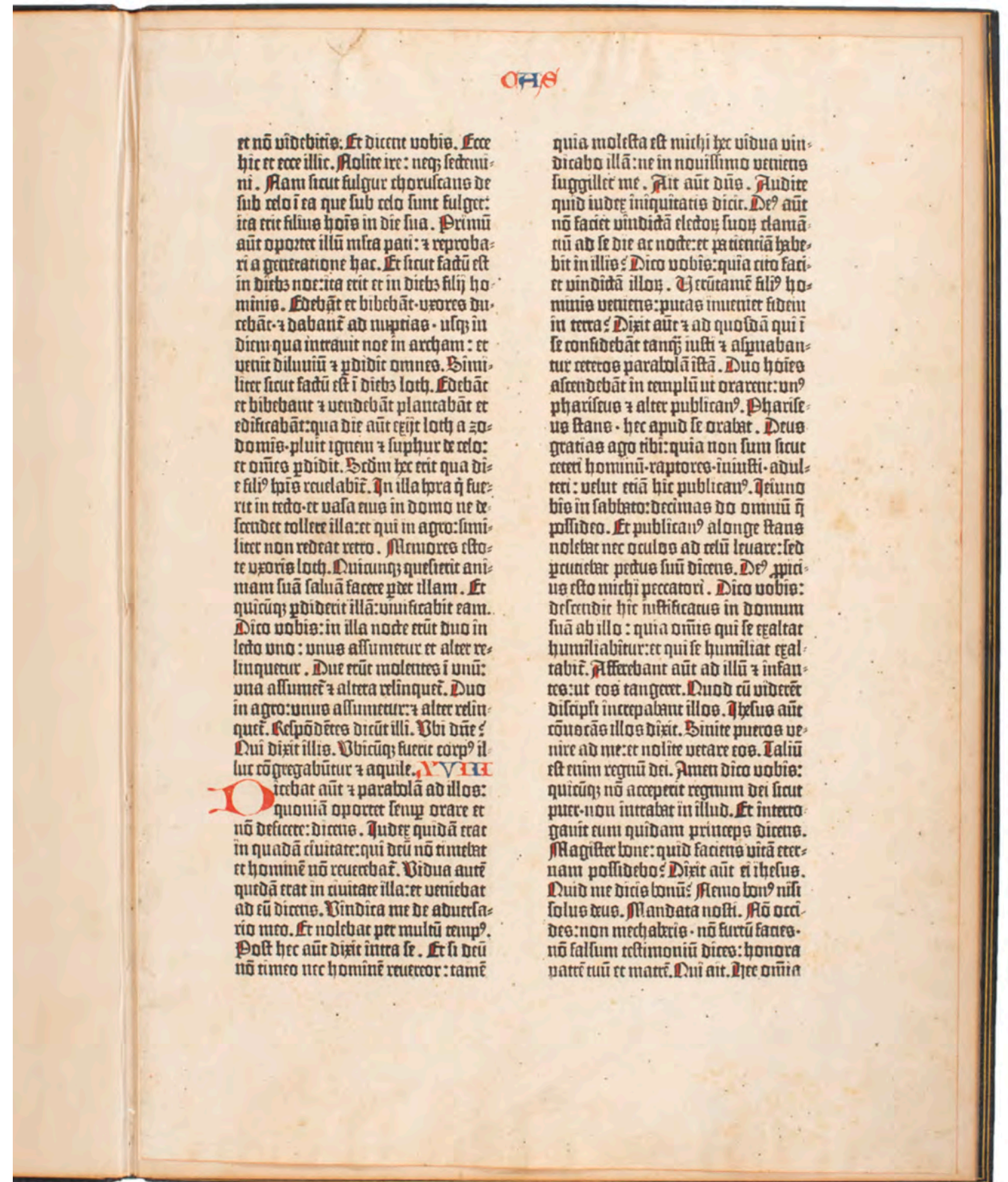
Folio, title printed in red and black and two unnumbered leaves of text; in the original dark blue morocco by Stikeman & Co., boards panelled in blind, upper board and spine lettered in gilt, joints rubbed; preserved in a modern quarter black morocco box by James Brockman. \$125,000

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] salvam facere perdet illam. Et quicu[m]que perdiderit illam vivificabit 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] divitem 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.

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.







## INDONESIAN PARROTS

**6. BONAPARTE, Charles-Lucien, *Prince*.** On the trichoglossine genus of parrots, Eos, with the description of two new species. *London, Zoological Society, 1850.*

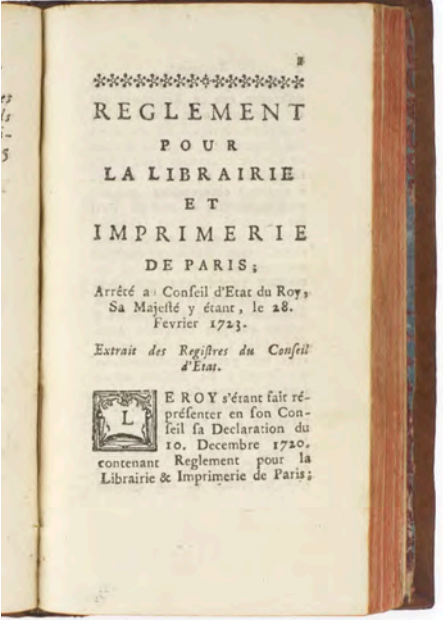
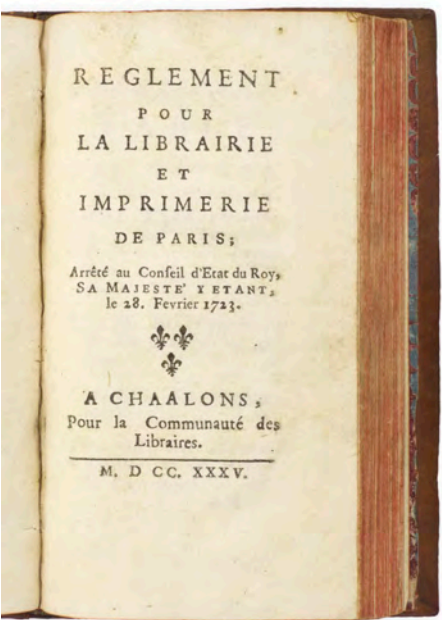
8vo, pp. 6, [2 (blank)], **with three hand-coloured lithographic plates of parrots**; stitched as issued, the plates loosely inserted; some minor soiling on title. **\$975**

**Presentation copy of this rare offprint from the *Proceedings of the Zoological Society of London*, 12 February 1850, inscribed:**

‘Offert par l’auteur à Madame Remark en souvenir des aimables moments qu’il a passé auprès d’elle et de son mari avec lequel il sympathise sur plus d’un point et de l’entretien duquel il a recueilli tant de Plaisir et d’instruction. Wiesbaden 24 Sept. 1852. C L Bonaparte’.

Charles-Lucien Bonaparte (1803–1857), son of Napoleon’s younger brother Lucien and Alexandrine de Bleschamps, was a renowned naturalist and ornithologist. The present work describes for the first time two colourful species of lory found in Indonesia.

‘Bonaparte’s chief significance for the history of science is his pioneering work in systematics. His intimate knowledge of the animals of the New World as well as of Europe enabled him to understand comparative zoology far better than most of his scientific contemporaries. And this greater understanding meant that his schemes of classification of birds and other animals anticipated later systems based more consciously upon evolutionary theory’ (M.J. Brodhead, ‘The work of Charles Lucien Bonaparte in America’ in *Proceedings of the American Philosophical Society* 122, no. 4 (1978), pp. 198-203).



## REGULATIONS FOR BOOKSELLERS AND PRINTERS – UNRECORDED

**7. [BOOKSELLING AND PRINTING.]** Règlement pour la librairie et imprimerie de Paris; Arrêté au Conseil d’Etat du Roy, Sa Majesté y étant, le 28 février 1723. ‘Chaalons’ [i.e. *Châlons-sur-Marne*], ‘pour la Communauté des Libraires’, 1735.

12mo, pp. [8], 120, [4]; woodcut tailpieces; a beautiful copy with only some barely perceptible foxing, bound in contemporary polished calf, thin borders roll-tooled in blind, spine gilt in compartments, gilt red morocco lettering piece in one, board-edges roll-tooled gilt, edges stained red; ink reading marks in ink in the margins of pp. 46 and 47, nineteenth-century bookplate and stamp of Amédée Lhote (*see below*). **\$3250**

**Seemingly unrecorded edition of the rules and regulations for the booksellers and printers of Paris and the surrounding areas, provincially printed at Châlons-sur-Marne (since 1998 renamed Châlons-en-Champagne), near Rheims.**

‘In addition to the number of printers, the central government oversaw all aspects of the business. The *Édit du Roy pour le règlement des imprimeurs et libraires de Paris*, registered by Parliament on 21 August 1686, and the *Édit du Roy pour le règlement des relieurs et doreurs de livres*, registered on 7 September 1686, served as a framework for the regulation of the trade in Paris and then in the provinces. To formulate a more definitive *Code de la librairie* by drawing up a text intended to amend the edict of 1686, the Chancellor of France, Henri-François d’Aguesseau, organized new discussions with the community of booksellers and printers in Paris in June 1717, followed by negotiations with the magistrates of the parliament of Paris between August 1720 and February 1722. Faced with the failure of these last discussions, the keeper of the privy seals Fleuriau d’Armenonville published the controversial text in the form of a Council decree on 28 February 1723. Two editions were published in Paris in 1723 and 1731 ... A new edition was published the year when these regulations are extended to the whole kingdom, in 1744.’ (Exeter working papers in book history, *online*).

The code, divided into 123 articles grouped under sixteen headings, regulates all aspects of bookselling and printing, including taxes and import of books, old and new, bound and unbound, and of printing types from abroad; subscription of works; apprentice booksellers and printers (their promotion to ‘Compagnon’, their time working under a Master, holiday entitlement, &c.); becoming a Master bookseller or printer and its requisites (duration of the apprenticeship, minimum age, knowledge of Latin and Greek, examinations to pass, rules for those marrying the widow or daughter of a Master, minimum number of printing presses and fonts to possess); the widows of booksellers and of printers; proofreaders; typefounders (their scarcity, training, obligations, and interdiction to sell their types abroad); peddlers and travelling booksellers; fairground booksellers and printers; different roles and administration of the syndicate; defamatory libels and other prohibited books; auctions and inventories of libraries and bookstores.

*Provenance:* from the library of the nineteenth-century Châlons librarian and local historian Amédée Lhote, with his engraved bookplate to upper pastedown and ink stamp to last page, respectively as employee of the library of Châlons-sur-Marne and as former sub-librarian of the same; a bookseller’s catalogue entry for his *Histoire de l’imprimerie a Chalons-sur-Marne* (1895) has been pasted to a rear flyleaf.

Not on OCLC nor CCfr.

SEX NOT SMUT

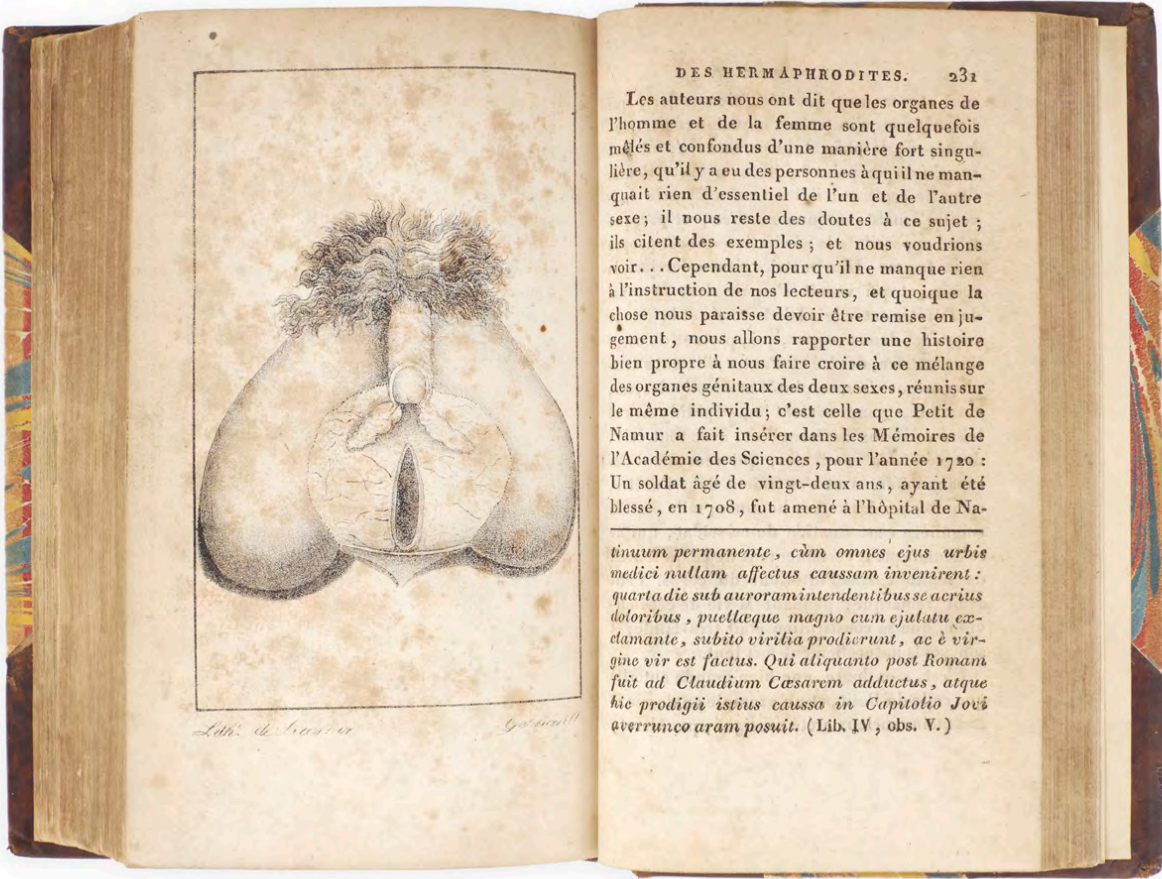
**8. BOUSQUET, J.** Nouveau tableau de l’amour conjugal ou traité, 1° Des organes de la génération, de leurs fonctions et de leurs maladies; 2° Du mariage, considéré comme moyen préservatif et curatif des maladies ... Paris, Crevot, 1820.

Two vols in one, 12mo, pp. I: [2], xxxvi, 212, II: [4], 309, [1 (errata)], with 8 lithographic plates (of which one folding); even browning, occasional spotting, some foxing to plates, tears and old repairs to folds of fig. 6; overall a good copy in later mottled half calf with marbled sides, spine gilt-ruled in compartments with gilt red morocco lettering-piece; some rubbing to extremities and boards; ink inscription crossed through on front flyleaf.

\$2000

**Uncommon first edition of this interesting work on sex, marriage, and intersex, illustrated with eight anatomical plates.**

The text is divided into two parts. The first is physical in its focus, discussing external and internal male and female genitalia (with notes on circumcision), puberty, semen, menstruation (considering whether couples should cohabit during this time), virginity and its loss, rape and signs thereof, erections and ejaculation, copulation, conception, pregnancy and birth, and birth defects. The second part considers sex within marriage, opening with discussion of female masturbation and of various maladies the author claims to be remedied by matrimony, including nocturnal emissions, priapism, and nymphomania. Impotence and sterility are then considered at length, before chapters on intersex people (‘des hermaphrodites’), intercourse for the first time, sexual pleasure, and sexual excess.



The publisher’s preface immediately defends the *Nouveau tableau* from accusations of being licentious or debauched, asking whether its plates – depicting penises and testes, the vulva and vagina, and intersex genitalia – are any more explicit than statues freely accessible to public gaze at the Louvre (they probably are).

The author, described as ‘docteur en médecine’ on the title, is perhaps Jean Baptiste Édouard Bousquet (1794–1872), who would later write on vaccination, although this work is not usually attributed to him.

Wellcome II, 215. OCLC records three copies in the US (Harvard, Tulane University, University of Pennsylvania) and one in the UK (Wellcome).



Gavin Bryars

Jesus' Blood Never Failed Me Yet

yet Jesus' blood never failed me yet there's  
never failed me yet never failed me yet Te  
n for he loves me so. Jesus' blood never f  
s failed me yet there's one thing I know for  
ever failed me yet Jesus' blood never fail  
. Jesus' blood never failed me yet never fa  
is one thing I know for he loves me so. Jes

Folio (498 x 352 mm), pp. [80]; printed letterpress on Fabriano Tiegolo 290 gsm cotton paper, with vinyl LP record in envelope at end; bound by Luigi Castiglioni in full cream goatskin (turn-ins signed 'L. Castiglioni' and '1 · 2023' in gilt), boards divided into geometric panels by orange morocco onlays, the whole textured in gold, dark red and grey with a Krause arming press, with 7-line dark red morocco onlay lettering running continuously to spine, front, and rear boards, author and title onlay in black morocco to front board, doublures in dark red calf stained gold, with single strip onlay running across, cream suede flyleaves, section of original printing plate inlaid in the inside board; housed in a grey cloth and patterned paper clamshell box, lined with cream suede; signed and numbered by Gavin Bryars to colophon, with additional manuscript musical score and further signature by Bryars to title.

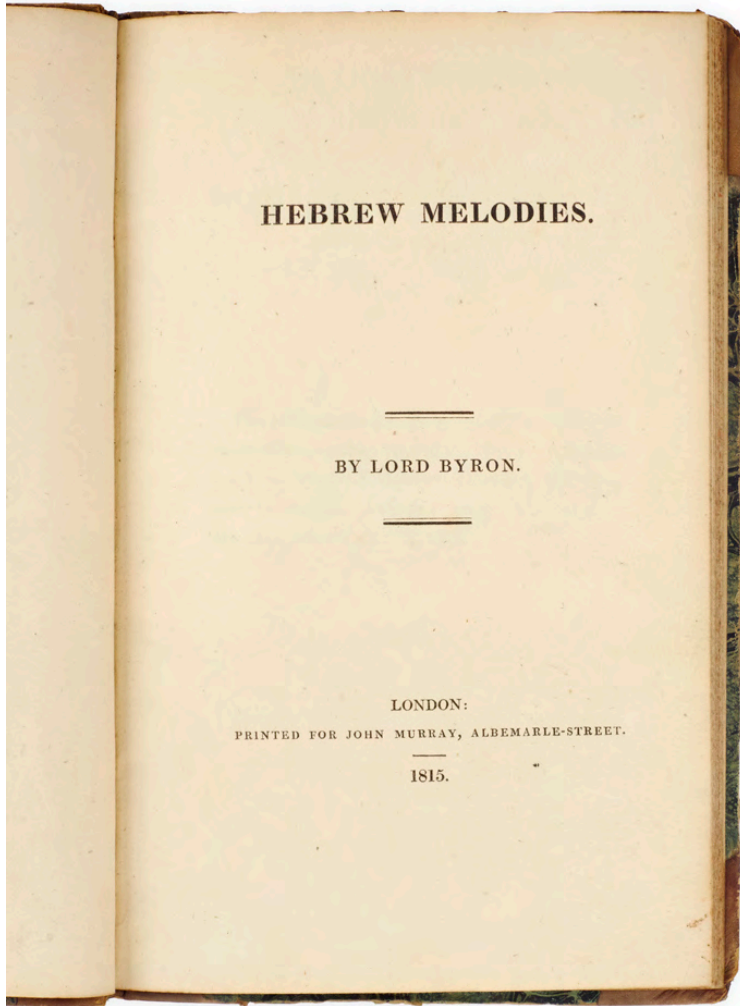
**\$18,000**

First recorded in 1971, the composition is based on a loop of a London homeless man singing a short verse from a religious song, on which various brass and string accompaniments are gradually overlaid, slowly gaining volume as it repeats. This crescendo, as well as the final fading, are represented visually in the book with increasingly dark tones of grey and black, and by the gradual filling of the blank page which, at the climax of the composition, is awash with verse and music.

The composition was performed at Tate Modern in London in April 2019, in a twelve-hour overnight performance by two groups of homeless people directed by Gavin Bryars (b. 1943), accompanied by the Academy of St Martin in the Fields, the Southbank Sinfonia, and Bryars's own ensemble. This is the first book issued by *Edizioni Notæ*, an innovative publishing house conceived by international designer bookbinder and musicologist Luigi Castiglioni (b. 1968), which aims to produce beautifully printed music scores, a meeting point between artist's book and contemporary music. This limited edition, letterpress-printed with a 1963 Nebiolo Atena printing machine, consists of only 140 copies, of which twenty numbered in Roman numerals reserved for the contributors and *hors commerce*, and 120 in Arabic numerals, each signed by Gavin Bryars and containing a 33 rpm vinyl record with the loop of the song recorded fifty times. Copies 1-30 include an additional manuscript musical quotation signed by Gavin Bryars, and one of the printing plates used in the production of the book.







**10. BYRON, George Gordon, Lord Byron.** Hebrew Melodies ... London: Printed for John Murray ... 1815.

8vo, pp. [8], 53, [1 (blank)]; with half-title and fly-title, but wanting the terminal leaf of advertisements (E4), and the four leaves of half-titles and title-pages intended (but seldom used) for binding up Byron's poetical pamphlets as a collection; a little browning but an acceptable copy in old half skiver with marbled sides; rubbed, corners worn. **\$650**

**First edition of this group of poems**, mainly written at the request of Douglas Kinnaird, Byron's banker and friend, to accompany a selection of ancient Jewish sacred music set by Isaac Nathan, although the most famous of all, 'She walks in Beauty', had been composed impromptu a few months earlier when Byron first met his cousin Anne Beatrix Wilmot. The folio printing with the music, *A Selection of Hebrew Melodies*, in two parts, also 1815, is very rare.

BYRON'S SPENSER

**11. [BYRON.] SPENSER, Edmund.** The Faerie Queen: the Shepherds Calendar: together with the other Works of England's Arch-Poët ... Collected into one Volume, and carefully corrected. *Printed by H. L. for Mathew Lownes ... 1611.* [with:]

**SPENSER, Edmund.** Prosopopoia. Or Mother Hubberds Tale ... At London, Printed by H. L. for Mathew Lownes ... 1613.

Folio, pp. [4], 363, [15]; [10], 56; [136]; 16, with the dedication to Elizabeth (often wanting), but without the medial blank <sup>2</sup>F4; old repair to small closed tear on title-page, title-page and conjugate dedication leaf sometime neatly reinforced at outer margin, mild marginal dampstains to quires A-B, a few spots and stains, else a very good copy in early nineteenth-century calf over wooden boards, blind roll-tooled border, marbled edges, neatly rebacked and recornered; seventeenth-century ownership inscriptions 'Eliz. Lawrence', bookplates of Lord Byron (Franks 4750) and of James William Ellsworth (1849–1925, industrialist and bibliophile, his library acquired by A.W. Rosenbach in 1923), gilt leather booklabel of Arthur A. Houghton, Jr. **\$32,500**

**Byron's copy of the first collected edition of Spenser's poems.** This is one of the earliest copies of the 1611 works, employing the unsold sheets of *The Faerie Queen* 1609, along with *The Shepherds Calendar*, *Colin Clouts come home again*, *Prothalamion*, the sonnet sequence *Amoretti*, *Epithalamion*, and the rest of Spenser's minor poems, all in their first issue, dated 1611. This volume also adds *Prosopopoia or Mother Hubberds Tale*, which was initially left out in 1611, because of its allegorical attack on Lord Burghley, the father of the (then living) Lord Treasurer Robert Cecil (this is the variant dated 1613 rather than 1612).

Byron's use of the Spenserian stanza in *Childe Harold* is perhaps the greatest literary tribute to the Elizabethan poet in the nineteenth century: 'Not long ago I began a poem in the style and stanza of Spenser, in which I propose to give full scope to my inclination, and be either droll or pathetic, descriptive or sentimental, tender or satirical, as the humour strikes me; for, if I mistake not, the measure which I have adopted admits equally of all these kinds of composition' (Preface). While Byron's adoption of Spenser's 'style' lasts no longer than the first few stanzas, the 'Childe' is a quasi-Spenserian protagonist, and Spenser makes frequent enough appearance in Byron's correspondence to be sure of an ongoing engagement. 'Byron showed a lively, though not a systematic interest in Spenser ... In terms of sheer bulk, most of Byron's writing in the first half of his career ... took the form of the Spenserian stanza ... Yet more than external form is at issue. When Byron in his last long poem, *The Island* [1823], again had recourse to the pentameter couplet, he infused it with a Spenserian vein of romance ... What Byron and Spenser had in common was ... complex and powerful: a motivation born of finding themselves in unofficial exile; a power of analyzing, with stark and startling sensitivity, the history and politics of their time; and a penchant for immersing themselves in moments and scenes as revelations of value' (Michael Cooke's article on Byron in *The Spenser Encyclopedia*, 1990).

The present volume must have been acquired by Byron after 1822, most likely in Italy before his final departure for Greece in July 1823. His armorial bookplate, engraved by Griffiths & Weigall, was only in use after Byron took on the name and arms of the Noel family (a condition of the will of his mother-in-law Lady Milbanke, d. January 1822). Leigh Hunt, who had joined Byron in Italy with his family in late 1821, recalled how, thinking Byron's library poor, 'I lent him a volume of the "Fairy Queen" and he said he would like to try it. Next day he brought it to my study-window, and said, "Here, Hunt, here is your Spenser. I cannot see anything in him:" and he seemed anxious that I should take it out of his hands, as if he was afraid of being accused of copying so poor a writer' (Hunt, *Lord Byron and some of his Contemporaries*). Lockhart, reviewing Hunt, later rubbished the idea 'that the





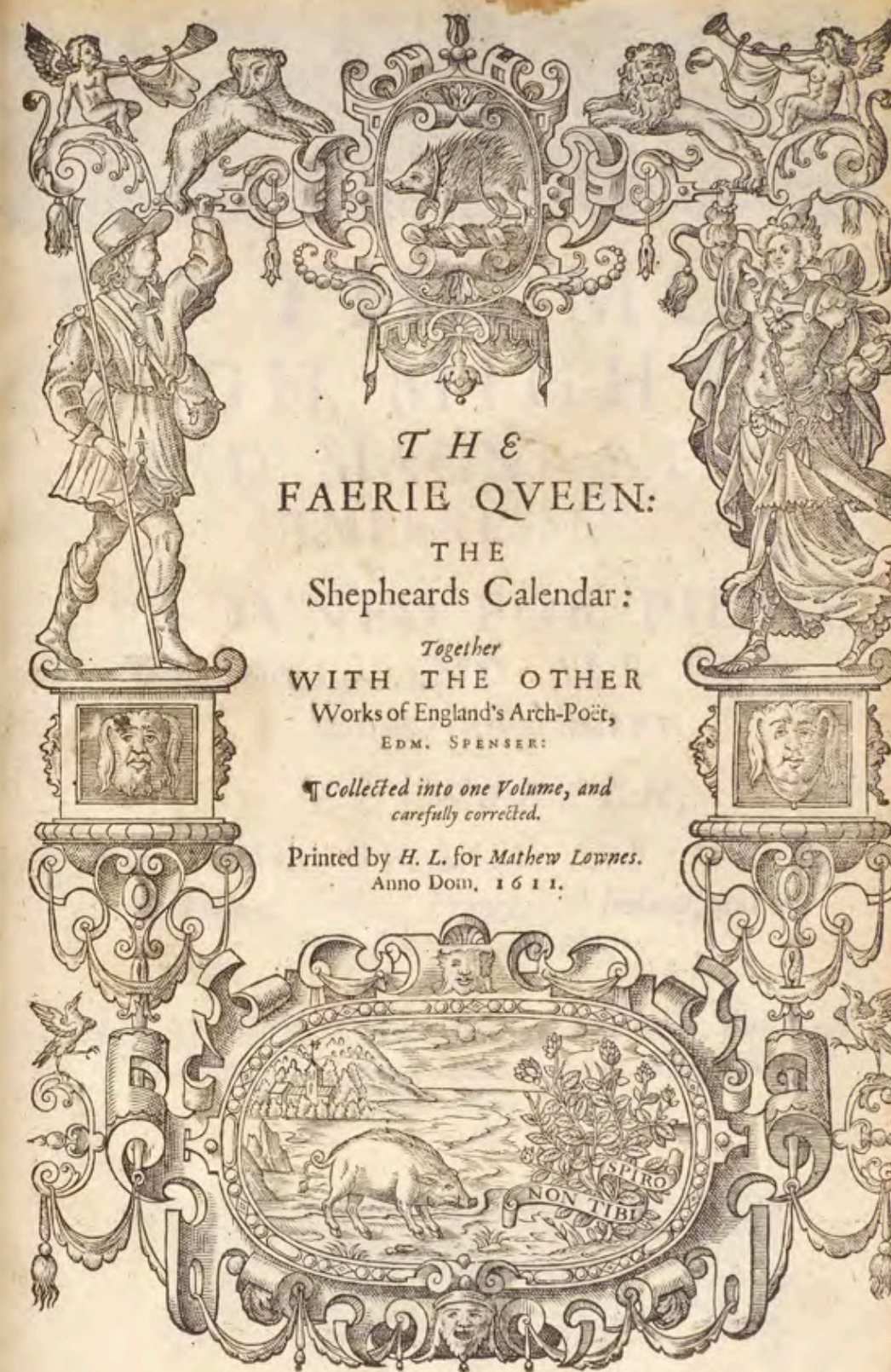
author of one of the noblest poems that have been written in the Spenserian stanza was both ignorant of the Faëry Queen, and incapable of comprehending anything of its merits ... Lord Byron, we have no sort of doubt, indulged his passion for mystifying, at the expense of this gentleman, to an improper and unjustifiable extent.' And it seems that Byron was indeed reminded of his admiration and (re-)acquired a copy, presumably in time for his poetical alter-ego to casually mis-quote Spenser's 'Fierce warres and faithfull loves' in *Don Juan* canto VII, which he was writing in Pisa in June 1822:

'Fierce loves and faithless wars' – I am not sure  
If this be the right reading – 'tis no matter ... (*Don Juan*, VII, 8).

No copies of Spenser are to be found in the various auction catalogues (1813, 1816, and 1827) from Byron's library; this copy could only have appeared in 1827, but that catalogue is so slight (233 items) as to appear 'skeletal', in Peter Cochran's words; Cochran ('Byron's library') lists numerous works Byron was known to possess but which do not appear in that sale, including an English Montaigne and a ninety-two-volume edition of Voltaire, implying substantial 'pre-sale pilfering by Byron's friends'. **The rediscovery of this copy is a major statement in support of Byron's debt to Spenser.**

The 1611 works is a complicated collection, printed as Johnson suggests in sections and assembled from available parts, which were then reprinted as they ran out. Lownes had already produced a folio edition of *The Faerie Queene* in 1609, having acquired the rights from Simon Waterson who had them from William Ponsonby, the publisher of the original quartos of 1590-96. Two years later he still had some unsold sheets, and these, with a cancel title-page and dedication, were incorporated into the earliest copies of the 1611 collected works as here (where the colophon of *The Faerie Queene* is still dated 1609, as is the title-page to Books IV-VI). **'Two Cantos of Mutabilitie', printed as a fragment of Book VII, are also from 1609, their first appearance in print and the sole authority for the text.** When the 1609 sheets ran out all this part of the book had to be reprinted, and the 'Mutabilitie Cantos' lose their textual authority.

Johnson 19; STC 23083.3 (including 23086.3) and 23087.





## ‘THOU, THE HALL OF MY FATHERS’

**12. [BYRON.]** [Cover title: Particulars and Conditions of Sale of the venerable Abbey and Baronial Residence of Newstead.] Newstead Abbey, Nottinghamshire ... containing the Abbey Manor and Domain of Newstead, containing about 3,226 Acres with Extensive Park, Woods, Plantations, Shrubberies and Pleasure Grounds [&c.] ... will be sold by Auction by Messrs. Pott and Neale, at the Auction Mart ... on Wednesday, the 13<sup>th</sup> Day of June, 1860, at 12 at Noon. In one Lot ... *London, Waterlow & Sons, Printers. [1860].*

Large folio (500 x 320 mm), pp. 15, [1], with five lithographic plates (views of the west and south fronts, and floor plans of the abbey and garden, ground floor, and other floors) and one large folding colour plan of the estate; some foxing but a good copy, stitched as issued, in the original printed stiff paper wrappers, cloth spine; wrappers foxed, a bit worn, small repair verso. **\$1950**

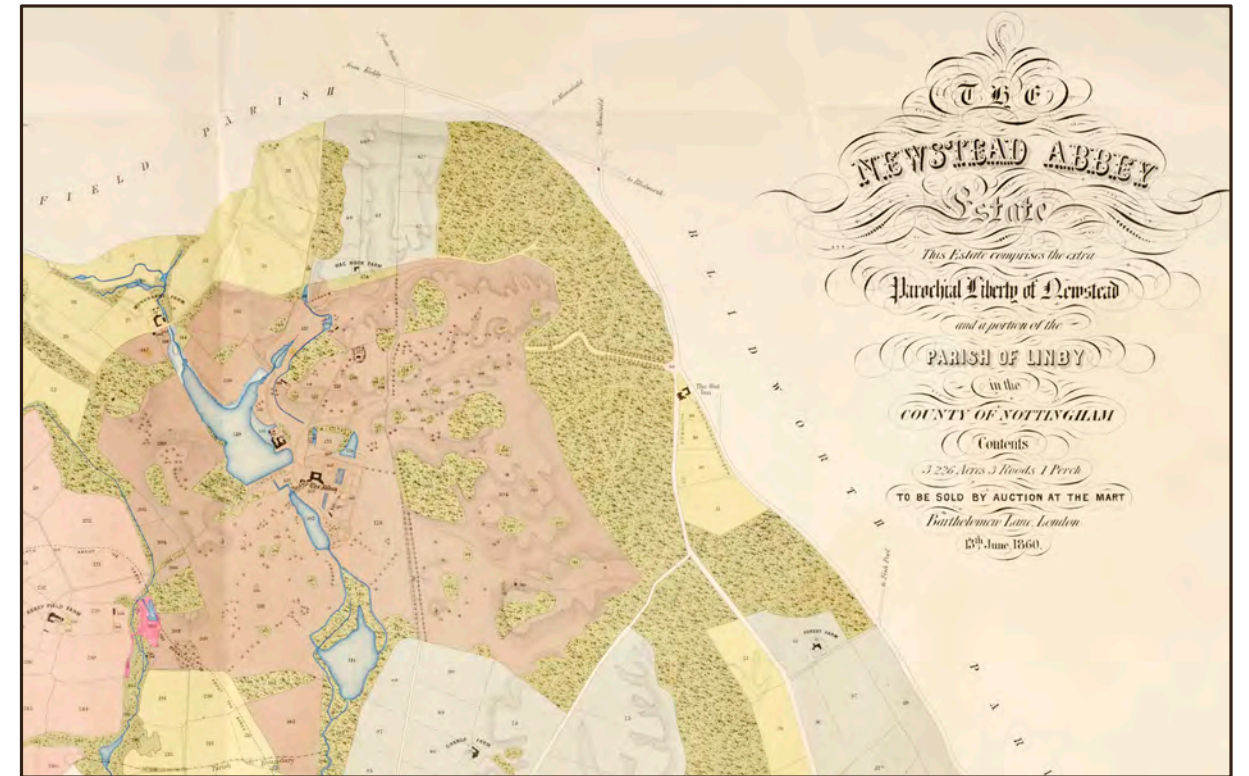
### Very rare auction catalogue for the sale of Lord Byron’s home Newstead Abbey in 1860.

Byron had inherited Newstead in 1798 at the age of ten, but only obtained outright ownership on his coming of age in 1809. Though he lived there for a period after his education, when not travelling, the main building was badly dilapidated, the east wing roofless, and the kitchen full of rubble. ‘Through thy battlements, Newstead, the hollow winds whistle; / Thou, the hall of my fathers, art gone to decay’ (‘On leaving Newstead Abbey’). He slept in the old prior’s lodging, used the rectory hall as a shooting gallery, and made a plunge bath from one of the old cloister cells, but he could not afford a restoration, and plagued by perpetual debt and having failed to raise a mortgage, he began trying to sell it. At auction in 1812 it failed to reach Byron’s £120,000 reserve, but he accepted a post-sale offer from a Lancashire lawyer, Thomas Claughton, who never in fact had the money and strung Byron along for several years. Byron was only finally rescued in 1818, when Newstead was purchased by his schoolfellow Col. Thomas Wildman for 90,000 guineas. Wildman spent large sums (up to £200,000) restoring the property, converting a chapter house into a private chapel (room L in the plans here), and the Abbey became a popular site of pilgrimage for admirers of the poet.

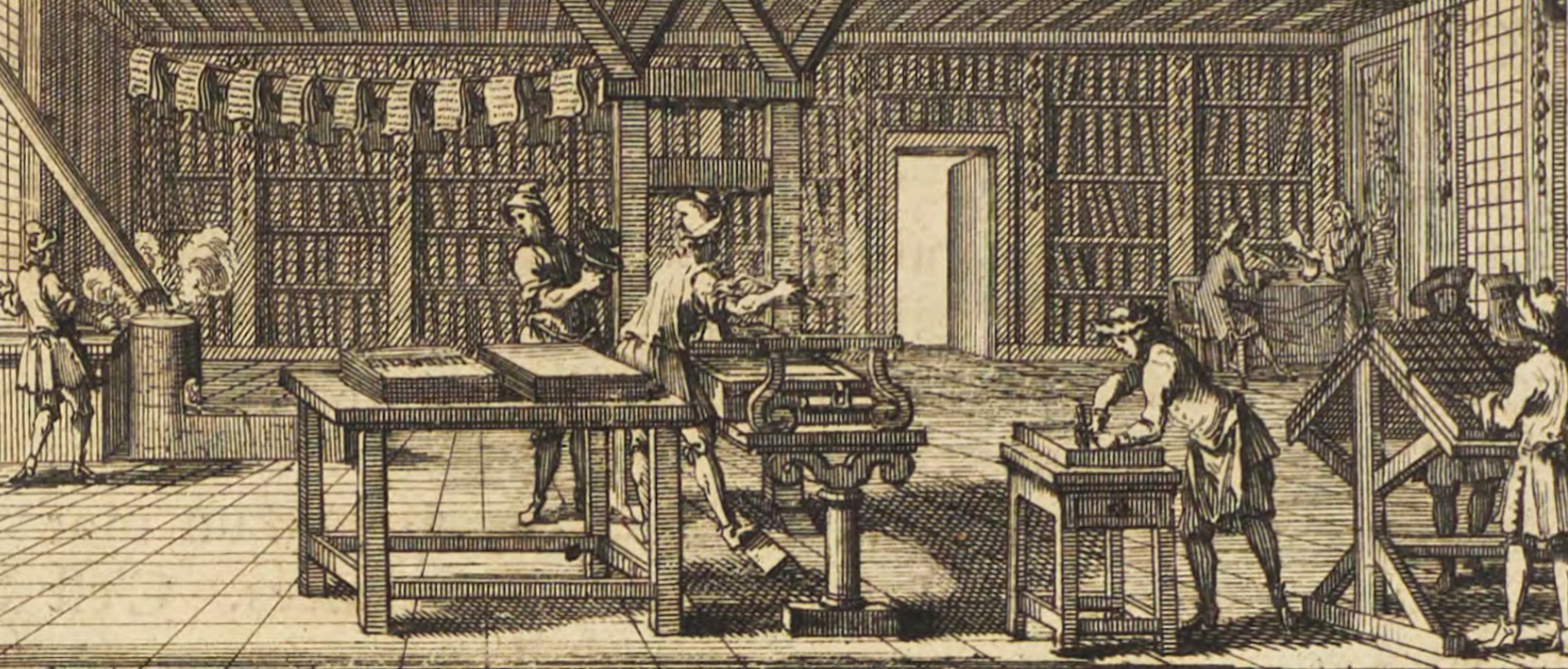
After Wildman’s death in 1859, the terms of his will dictated the sale of the Abbey at auction. ‘Ever since the announcement that Newstead was to be disposed of ... very considerable anxiety has been manifested to know who would be the fortunate purchaser of an estate and abbey-manor and demesne, around which so many charming and romantic associations cling’ (*Nottinghamshire Guardian*, 14 June 1860). The solicitors Percy and Goodall advertised the auction in leading newspapers in Britain, Ireland, and America, and it generated much attention, but on the sale day itself, bidding petered out at £180,000 and the estate was again bought in. Finally, the following year the property was purchased by William Frederick Webb, for £147,000; a High Sheriff of Nottingham and a big game hunter, he added heating and gas-lighting and his wife sought out Byron memorabilia. The house remained in the family until 1931.

The present auction catalogue, lavishly illustrated with views and plans, particularises the extent of the estate’s various components including farms, plantations, lakes, and outbuildings. The conditions of sale are printed on p. 2, and the final leaf is a part-printed sales contract. Although the catalogue itself made no direct mention of Byron (though the memorial he erected to his dog Boatswain is shown on the plans), on the day of the sale Pott the auctioneer waxed lyrical about the association, noting that ‘Every spot of ground is hallowed by association with the great and might bard, whose home and patrimony Newstead once was’. In a signal of changing times he also drew attention to an engineer’s report declaring ‘the existence of vast fields of coal’ on the estate – and indeed by 1875 the first coal was being dug from the new Newstead Colliery.

**Library Hub shows copies at the British Library and V&A only.**







### WHO INVENTED PRINTING?

13. [CAILLE, Jean de la.] Histoire de l'imprimerie et de la librairie, où l'on voit son origine & son progrès, jusqu'en 1689, divisée en deux livres. Paris, Jean de la Caille, 1689.

4to, pp. [4], 322, [26]; with copper-engraved device to title, 4 copper-engraved headpieces, 2 tailpieces, and 4 initials; light toning in places, but a very good copy in early twentieth-century brown sheep, boards blocked in blind to a geometric design, spine blind-tooled in compartments with a gilt brown morocco lettering-piece; somewhat scuffed, upper joint partially split; contemporary manuscript corrections throughout as usual.

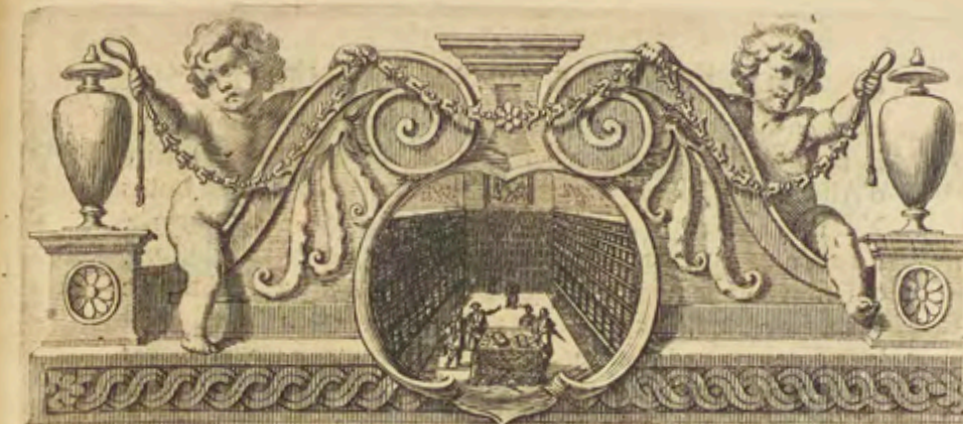
\$1650

**First edition of this history of printing and bookselling, by the bookseller Jean de la Caille, with handsome engraved ornaments including a scene of a printing press.**

The text begins with accounts of both Laurens Coster of Haarlem and of Johann Gutenberg of Mainz and their rival claims to having invented printing, before tracing the art's spread through Europe identifying the first printers of each city (in some cases the first few dozen printers) and their early books, continuing as far as Aldus and Froben and beyond. This is followed by a list of further places – including the first English cities – known to have had printing presses before 1500 but for which the author has not identified the publisher; the titles and dates listed do, however, allow the modern reader to recognise many of the unknown printers.

The second book offers a more detailed history of the Parisian booktrade and of Parisian booksellers from the advent of printing to 1689 finishing, fittingly, with mention of the printing of Jacob's *Traité des bibliothèques* and Naudé's *Advis pour dresser une Bibliothèque*.

Bigmore & Wyman I, p. 98.



# HISTOIRE DE L'IMPRIMERIE, ET DE LA LIBRAIRIE.

LIVRE SECOND,

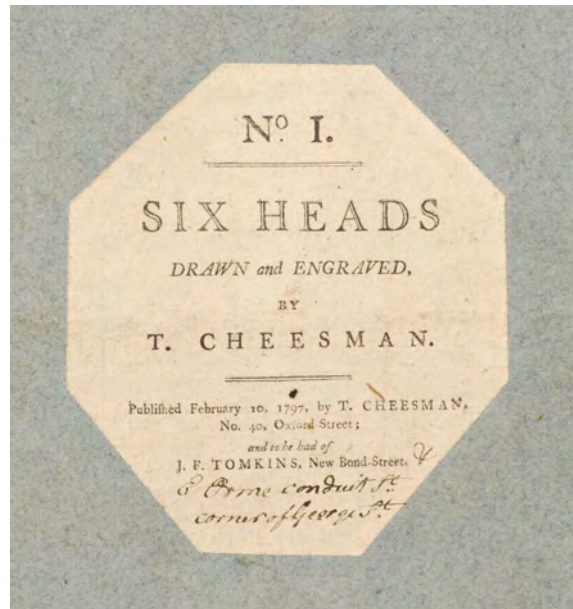
*Contenant son origine & son progrès dans Paris jusqu'en 1689.*



P R E's avoir fait connoître dans le premier Livre de cette Histoire ceux qui ont inventé l'Art de l'Imprimerie, les Villes où elle a fleury, & une partie de ceux qui l'ont exercée depuis son origine jusqu'en 1500. il me reste à faire voir dans ce second, ceux qui ont attiré cet Art à Paris, & ceux qui l'ont exercé depuis 1469. jusqu'en 1689.

C'estoit à l'illustre Maison de Sorbonne, qu'estoit réservé un si grand avantage pour la Republique des Let-  
G iij





#### FEMALE ROMANTIC GRACE BY ONE OF BARTOLOZZI'S BEST PUPILS

**14. CHEESMAN, Thomas.** Nº. I. Six Heads Drawn and Engraved, by T. Cheesman. [London,] T. Cheesman, No. 40 Oxford Street; and to be had of J.F. Tomkins, New Bond Street, Published February 10, 1797.

Folio (c. 540 x 420 mm), 6 stipple-engraved plates (c. 430 x 330 mm) of female heads, all but the first protected by tissue-guards; each image lettered 'T. Cheesman delin<sup>t</sup> et sculp<sup>t</sup> / London, Pub<sup>d</sup> by Tho<sup>s</sup> Cheesman, Feb<sup>y</sup> 10<sup>th</sup> 1797' below; dampstain to upper right corner and lower margin, edges creased, with a few small marginal tears and minor chipping, otherwise a good copy; stitched in the original blue wrappers, octagonal printed paper label to upper wrapper with title and imprint, with manuscript addition '& E. Orme Conduit S', corner of George S' below the imprint. **\$1100**

**First and only edition, extremely rare, of this complete series of six heads of young women wearing head scarves by 'one of Bartolozzi's most outstanding pupils'.**

A draughtsman, painter and stipple engraver who worked predominantly in London, Thomas Cheesman (1760–c. 1834) trained, like many other engravers of his generation, in the studio of Francesco Bartolozzi (1727–1815), who was working in London at the time (a portrait of Cheesman attributed to Bartolozzi can be found at the National Portrait Gallery, NPG 780). 'Cheesman has often been described as one of Bartolozzi's most outstanding pupils. If this was, indeed, the case, then it is probable that a number of early works by the pupil may have been signed off by this master and thus remain submerged within the corpus of Bartolozzi's work. Furthermore, Bartolozzi's influence long remained a defining feature of Cheesman's work. As the stipple engraving *Adelaide* (1792) shows, Cheesman's training with Bartolozzi encouraged him to develop a heightened sensitivity to literary and sentimental subjects' (ODNB).

Cheesman produced some plates after favourite old masters, as well as taking commissions from modern artists including Benjamin West, George Romney, and John Trumbull, whose painting of George Washington was turned into a famous stipple-engraving by Cheesman in 1796. In the later 1790s and early 1800s Cheesman





translated a number of religious, literary, or sentimental subjects into stipple-engravings. The present collection, the first in a number of engravings of heads of women and children of similar style and size published by Cheesman in groups of four, five, or six, particularly between 1799 and 1801, includes six head-and-shoulders portraits of young women wearing a variety of headscarves, depicted in a neoclassical style very much influenced by Romanticism. Evidence of this can be found particularly in the last engraving in this set, depicting a Byronesque young woman glancing towards the viewer, her head and shoulders directed to the right, wearing pearl-drop earrings and a turban with a jewel and plume at the forehead, with tresses of wavy hair escaping around her neck.

After his partnership with Mariano Bovi and Michael Benedetti, engravers and printsellers in Titchfield Street, ended in 1790, Cheesman resided at 40 Oxford Street, and afterwards changed his address to 71 Newman Street and finally to 28 Francis Street. Between 1830 and 1834 Cheesman was employed at the behest of the Society of Dilettanti to document all the sculpture in the British Museum. He submitted his last exhibition piece to the Society of British Artists in 1834, after which nothing more is heard of him.

**No copies in the US.** OCLC finds a single copy, at the Berlin Art Library. We have been able to locate one further set as loose plates at the British Museum (1978,U.1823; 1953,0214.70; 1953,0214.73; 1953,0214.72; 1953,0214.71; 1953,0214.74), without the original wrapper and printed label.

**15. COBURN, Alvin Langdon.** John Singer Sargent [from *Men of Mark*]. *Chelsea*, 1907, printed 1913.

Photogravure, 7 $\frac{7}{8}$  x 6 $\frac{1}{8}$  inches (202 x 156 mm).

**\$650**

**An arresting photogravure portrait of the American artist John Singer Sargent**, widely considered one of the finest portrait painters of his generation, by the American photographer Alvin Langdon Coburn, a leading figure in Pictorialist and modernist photography and ‘the maker of the first completely nonobjective photographs’ (*Britannica*).

The portrait comes from Coburn’s first book of portraits and perhaps his best-known work, *Men of Mark*, a collection of thirty-three photogravures of writers, artists, thinkers, and other cultural luminaries of the day. Included among the subjects are Mark Twain, Auguste Rodin, Henri Matisse, George Bernard Shaw, Henry James, W.B. Yeats, and other men admired by the photographer. As Coburn stated in the introduction to *Men of Mark*, ‘To make satisfactory photographs of persons it is necessary for me to like them, to admire them, or at least to be interested in them. It is rather curious and difficult to exactly explain, but if I dislike my subject it is sure to come out in the resulting portrait. I had thought of using ‘Men of Genius’ as the title for this book, but Arnold Bennett objected seriously, saying, very modestly, that he did not consider himself a man of genius, but merely a working author, and absolutely refusing to join the throng unless I changed it, so I told him that if he would give me a better one I would use it. “Men of Mark” is his alternative’ (*introduction*).

American portrait artist and watercolourist John Singer Sargent (1856–1925) spent most of his life in Europe, and painted portraits of the well-known public figures of the age, for which he gained an international reputation. His oeuvre includes roughly nine hundred oil paintings, two thousand watercolours, and countless sketches and charcoal drawings.

A.L. Coburn, *Men of Mark* (London; New York, Duckworth & Co., 1913).







16. COLONNA, Fabio. Φυτοβασανος, sive Plantarum aliquot historia ... Naples, Orazio Salviani, 1592.

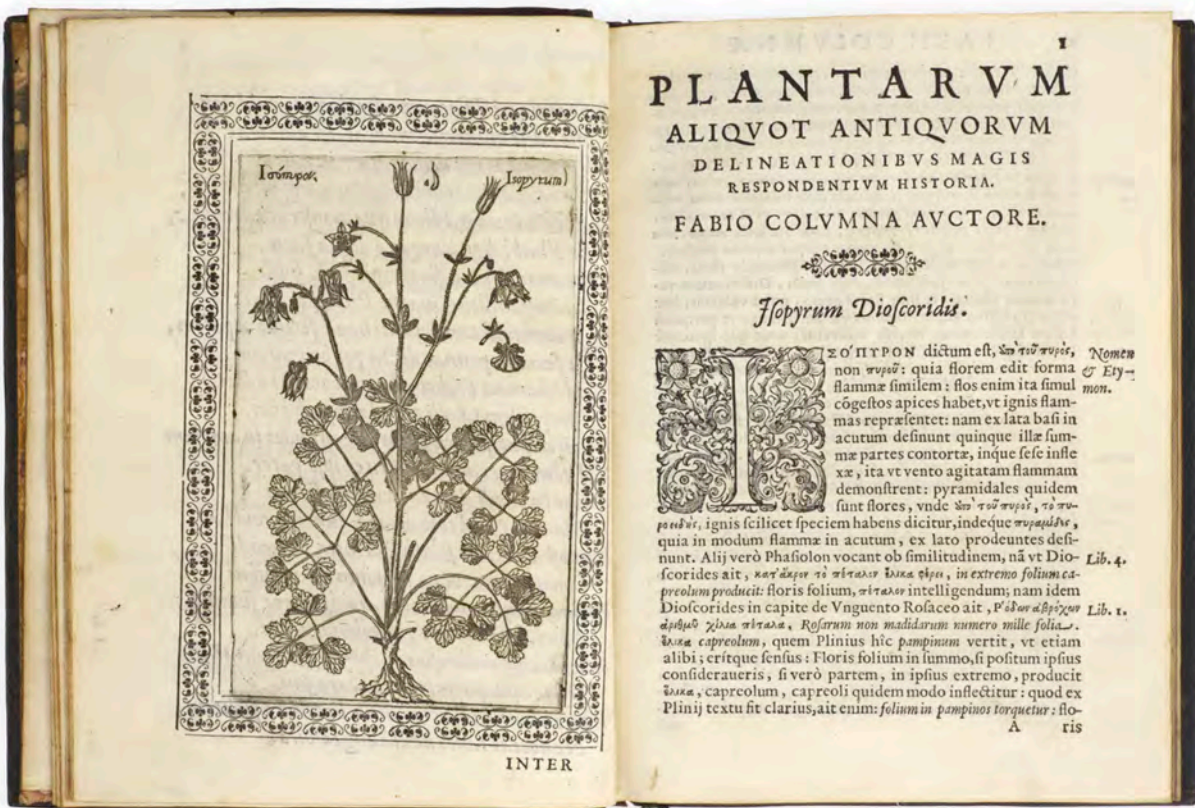
4to, pp. [viii (supplied in neat eighteenth-century manuscript facsimile)], [ix-xvi], 120, 32, [8 (index)]; with 37 full-page etched illustrations by Colonna, each within a border of printer's ornaments, extra-illustrated with an engraved portrait of the author (from *La Sambuca lincea*, 1618); a very good, clean copy in eighteenth-century green morocco, sides blocked with a curious unidentified design; armorial device of Tommaso Giuseppe Farsetti to foot of spine (partially lost to insect damage). \$5000

First edition, a landmark in botanical illustration, 'the first strictly botanical book with intaglio prints' (Blunt).

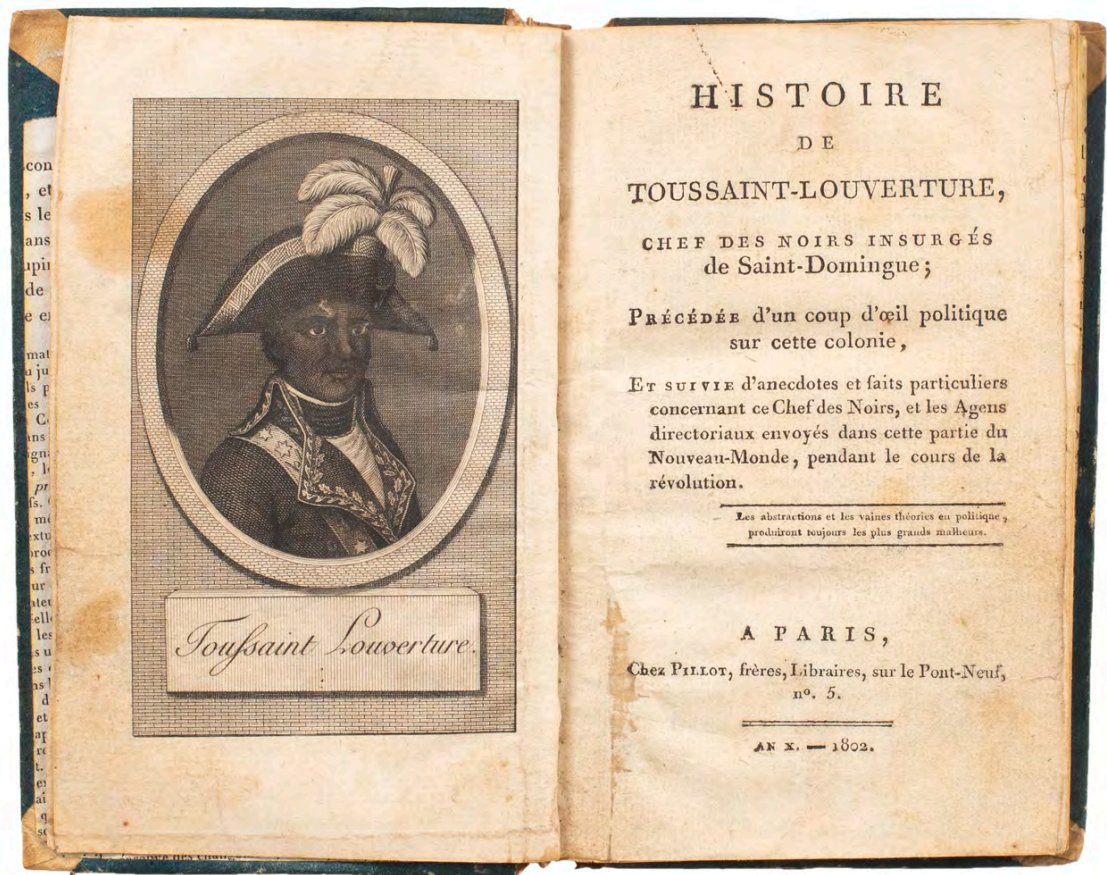
In search of a cure for his own epilepsy Fabio Colonna (1567–1650), a lawyer by education, turned to the study of botany, and his modest but botanically accurate illustrations, drawn and probably etched by him, are among the first botanical etchings. One of the early members of Naples's Accademia dei Lincei, Colonna later became interested in astronomy (he corresponded with Galileo) and music, inventing a fifty-string meantone-tempered instrument.

Provenance: from the celebrated library of the Venetian poet and bibliophile Tommaso Giuseppe Farsetti (1720–1791), though apparently not listed in any of the sale catalogues of his books and manuscripts 1776–1788.

Adams C-2394; Blunt, pp. 87-89; BMC STC Italian, p. 191; Hunt 165 (37 plates); Mortimer (Italian) 130; Nissen, BBI 386 (38 plates); Pritzel 1822 (36 plates).







LIFE OF THE BLACK HAITIAN SLAVE TURNED REVOLUTIONARY LEADER

**17. [COUSIN D'AVALLON.]** Histoire de Toussaint-Louverture, chef des noirs insurgés de Saint-Domingue; précédée d'un coup d'œil politique sur cette colonie, et suivie d'anecdotes et faits particuliers concernant ce chef des noirs, et les agens directoriaux envoyés dans cette partie du Nouveau-Monde, pendant le cours de la révolution ... Paris, chez Pillot frères, an X – 1802.

12mo, pp. [4], [13]-211, [1 (blank)], with engraved frontispiece portrait; bound without the introduction (pp. i-xii); a little spotting and foxing, a few repairs to backfolds of early leaves; overall very good in later nineteenth-century sheep-backed boards with vellum tips, printed waste endpapers, gilt red paper lettering-piece to spine; short splits to joints, endcaps chipped; ink inscription to blank verso of last leaf (obscured by pasting to free endpaper). **\$1200**

**First edition, uncommon on the market, of this biography of Toussaint Louverture (1743–1803), the formerly enslaved leader of the Haitian Revolution, with a famous portrait of him in military dress.** The only slave uprising that led to the founding of a state both free from slavery and ruled by non-whites and formerly enslaved people, the revolution in Haiti, with Louverture at its centre, represents a defining moment in the history of the Atlantic world.

Born into slavery in the French colony of Saint-Domingue (modern-day Haiti), Louverture was freed in his early thirties. When a slave revolt broke out in the colony in 1791, he joined the rebels and quickly demonstrated his military acumen. While initially allied with the Spaniards of neighbouring Santo Domingo, Louverture switched his allegiance to the French in 1794 when the new Republican government abolished slavery. As his military and political influence grew, he worked to improve the colony's economy and negotiated trade agreements with Britain and the United States. In 1801 he invaded Santo Domingo and freed the enslaved population, bringing the whole of Hispaniola under his control, thereafter promulgating an autonomous constitution with himself as governor-general, against Napoleon's wishes.

Published the year before Louverture's death, this *Histoire* is the work of Cousin d'Avallon (1769–1840), who penned numerous biographies and collections of anecdotes devoted to historical and literary figures, including Voltaire, Molière, La Fontaine, Napoleon, and Rousseau. While clearly fascinated by his subject, and admiring of certain of his qualities, Cousin d'Avallon is no champion of Louverture, writing that: 'all his actions are covered with a veil of hypocrisy so profound, that, though his entire life be a continuous succession of betrayals and treacheries, he is still able to deceive those who meet him as to the purity of his sentiments' (p. 14 *trans.*).

This first edition appears in two variants, one with the author's name on the title and the other (as here) with it removed. Our copy, curiously, has been bound without the introduction, perhaps in an attempt better to protect the author's anonymity. Another edition, with imprint 'an XI – 1802' and with 175 pages, was also published by the Pillot brothers.

Library Hub finds only three copies in the UK (British Library, Senate House Library, and University of Manchester).

THE FIRST ITALIAN WORK ON MODERN CHESS

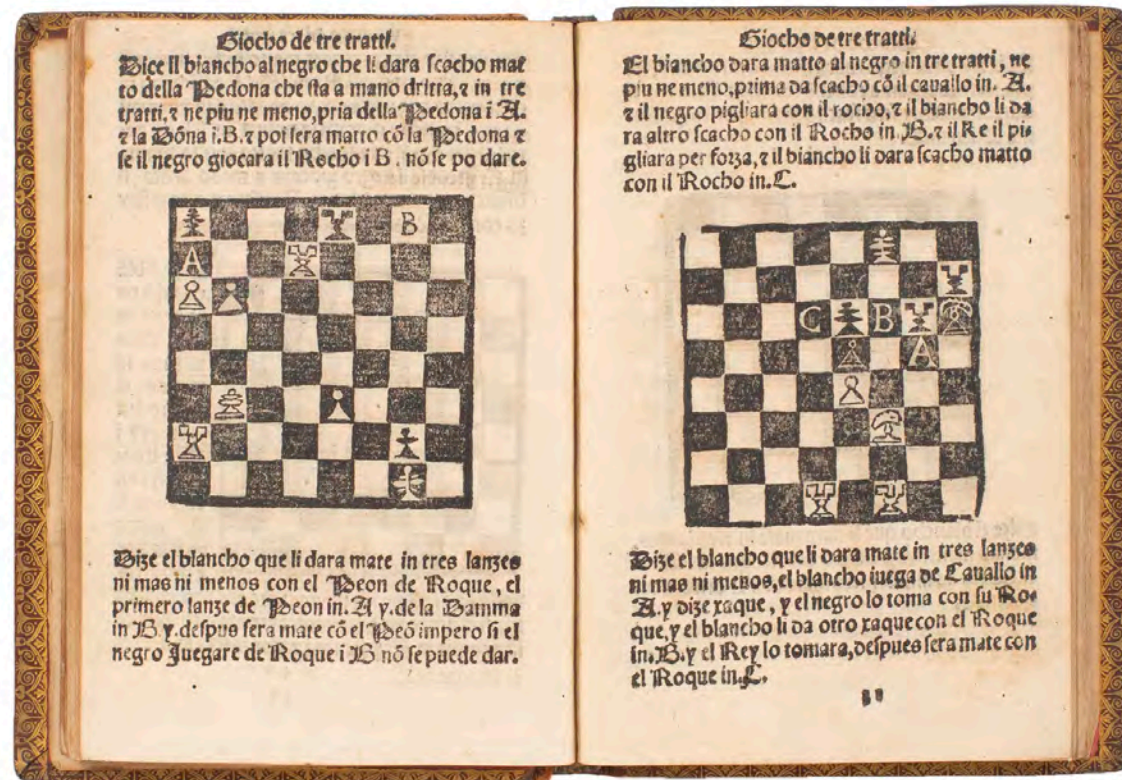
**18. DAMIANO, da Odemira.** Libro da imparare giocare a scachi, et de bellissimi partiti, revisti [et] recoretti, [et] con summa diligentia da molti famosissimi giocatori emendati. In lingua Spagnola, [et] Taliana, novamente stampato. [*Rome(?), after 1524.*]

Small 8vo, ff. 64, gothic letter (except title, in roman letter), text in Italian and Spanish, with large woodcut of two chess players on title and with numerous woodcut diagrams in the text; title backed at time of binding and shaved at fore-edge, upper outer corner of title torn away with partial loss of two letters, lower outer corner of first few leaves stained, oil-stain affecting seven leaves (E7–F5), light damp-stain in a few leaves towards end, small burn-hole in one leaf (C1, just affecting a few letters and a corner of a diagram on verso), a few running-titles shaved; nineteenth-century blind-stamped roan, edges gilt; extremities rubbed, upper cover neatly rejoined. **\$6000**

**Extremely rare early edition of the first book to deal with the complete game and the first to give directions for playing without seeing the board.**

First printed in 1512, this is the third of several undated editions (between 1520 and 1540) described in detail by Dr A. van der Linde, *Geschichte des Schachspiels* (Berlin 1874) I, pp. 337–47.

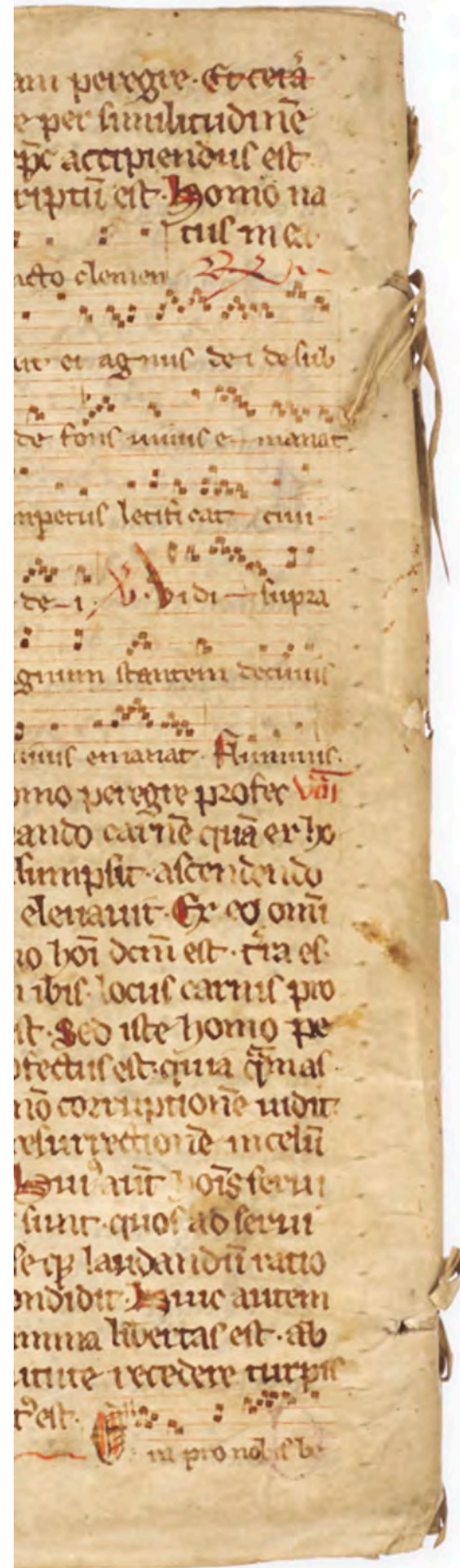




Little is known about the author, a Portuguese apothecary, but his compilation is the first Italian work on modern chess and includes variations of Petrov's defence, the gambit now called after him, the Giuoco Piano, and the Queen's Gambit Accepted. Of particular interest are some of his pieces of advice: don't play aimlessly, don't play too fast, when you have a good move look for a better one, and use the 'king's leap' (i.e. castling) for protection. Damiano is also the first to state that the board should be placed so that the lower right square is white. The section headed 'Arte de giocare alla mente', beginning on H5 of this edition, is an explanation of how to play blindfold.

*Provenance:* J.W. Rimington-Wilson, with his ownership inscription on front pastedown; sale, Sotheby, 28 February 1928, part of lot 317, to Quaritch; Bernard Quaritch Catalogue 428 (1929), no. 391.

EDIT16 15916 (recording three copies only, at Florence, Perugia and Parma); Sander 2296 (citing this copy, classifying this as the fifth edition, and dating it after 1524); Van der Linde I, p. 342. Palau records two or three editions (no. 68221 and note, and no. 68223) but without sufficient detail to distinguish between them. OCLC records only two copies definitively of the same edition as ours, at Berlin and Harvard.



## 'THE SUPPLIANT WIDOW FEARS OPPRESSION'

**19. DE CICON, Marguerite.** Manuscript regarding the seigneurial rights of Marguerite de Cicon. *Montureux-lès-Baulay, France, 1627.*

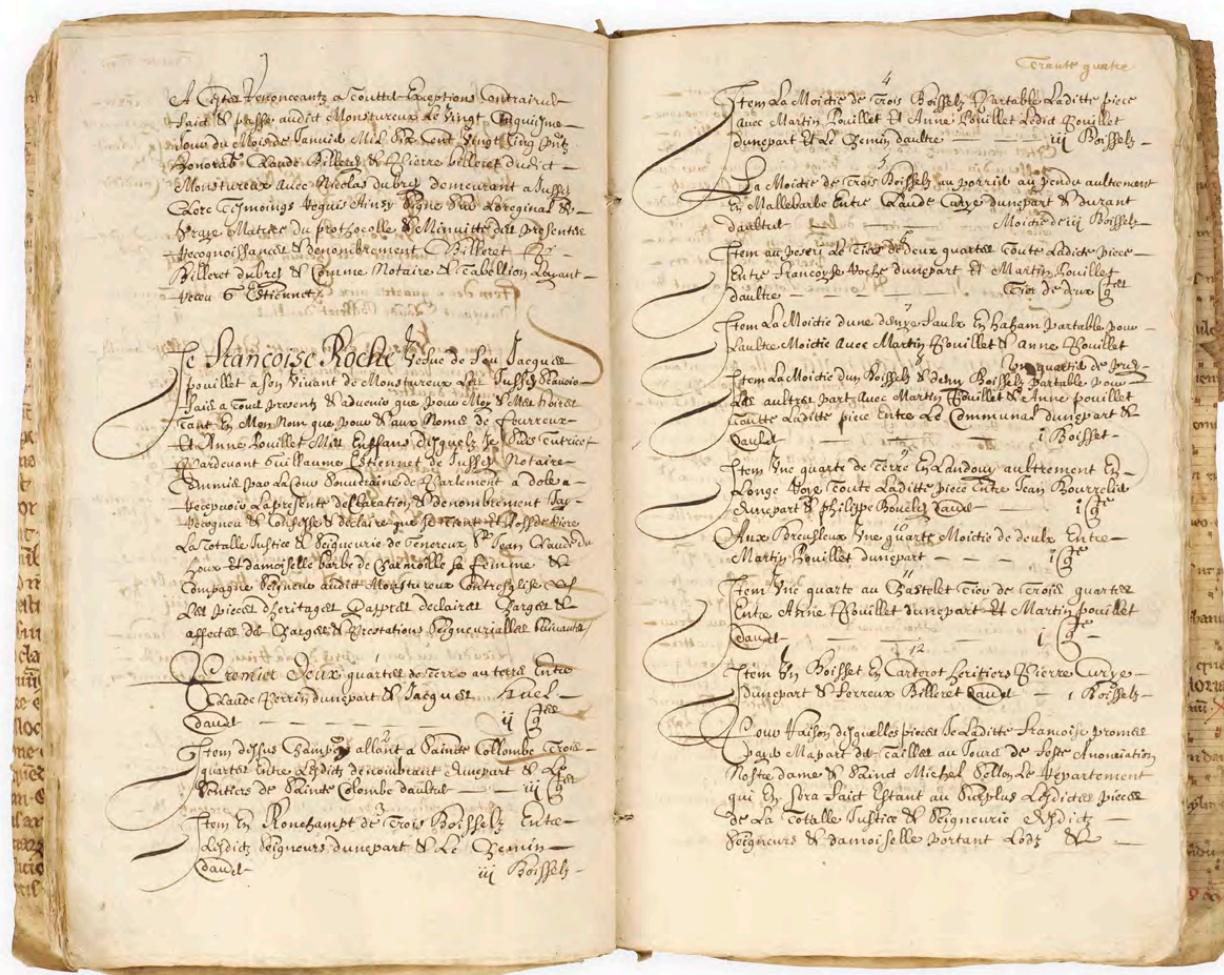
Manuscript on paper (watermark of open hand and trefoil), folio (282 x 184 mm), ff. [1 (blank)], [69], [2 (blank)]; very neatly written in French in brown ink in a single hand, up to 40 lines per page; a few light marks, but very well preserved; bound in parchment wrappers formed from part of a bifolium from a fourteenth-century liturgical manuscript with music, attached to the text block with two parchment tackets knotted at the spine; a few small holes, a little rubbed and stained; 'Seigneurie du Houx' written in ink at head of upper cover. **\$6000**

**A remarkably detailed manuscript, and a very attractive object, detailing the seigneurial rights of Marguerite de Cicon** in the small town of Montureux-lès-Baulay, situated between Nancy and Dijon in the Burgundy region of eastern France.

As Seigneur de Montureux, Marguerite's husband François de Saint Martin shared various manorial privileges with Jean Claude du Houx and his wife Barbe de Charmoille. Upon François's death, these rights came to Marguerite as his widow and as the mother of their children Claude François and Jean Philibert. Fearing that they might be challenged or neglected, however – and fear is the word employed here in the phrase 'laditte Vefue suppliante crainct oppression' (f.4') – Marguerite called upon the services of Guillaume Estiennet of nearby Jussey, notary general of Burgundy, to draw up this document laying out her rights.

The document opens by detailing ancient privileges enjoyed by the lords of Montureux, with accompanying remarks by the local inhabitants agreeing or disagreeing with them. So, for example, newly married couples were to give the lords a pint of wine and a loaf of white bread on their wedding day, villagers were to seek permission to hold assemblies, and were to appear before their lords in armour as required – customs which are rigorously challenged by the locals here. Other rights discussed relate to fines, bread and pastries cooked in the village oven and at home, harvests, wine making, and pasturage.





In the pages that follow, almost fifty local inhabitants detail their property and land holdings – including vineyards and portions of the river Saône – and recognise the rights of de Cicon and du Houx. Several women feature (e.g. Anne Boillot, Anne Liffot, Françoise Roche), numerous members of the well-off Billeret family, and the local baker Jacques Curie ('auquel fourg nous avons le droict at autorite de cuire et faire cuire aguantes foyes quil nous plaict nos pains et pastes', f. 48<sup>v</sup>). Details of rents follow, and of properties divided between de Cicon and du Houx.

**Binding:** bound in part of a bifolium from an antiphoner of the first half of the fourteenth century, in double columns, with musical notation on four-line red staves, and decorative initials in red and brown, bearing text and music for the feasts of St Cecilia (22 November) and St Clement (23 November).

## DISTRIBUTING DEVOTION – A 'CHRISTMAS GAME' FOR NUNS AND FAMILIES

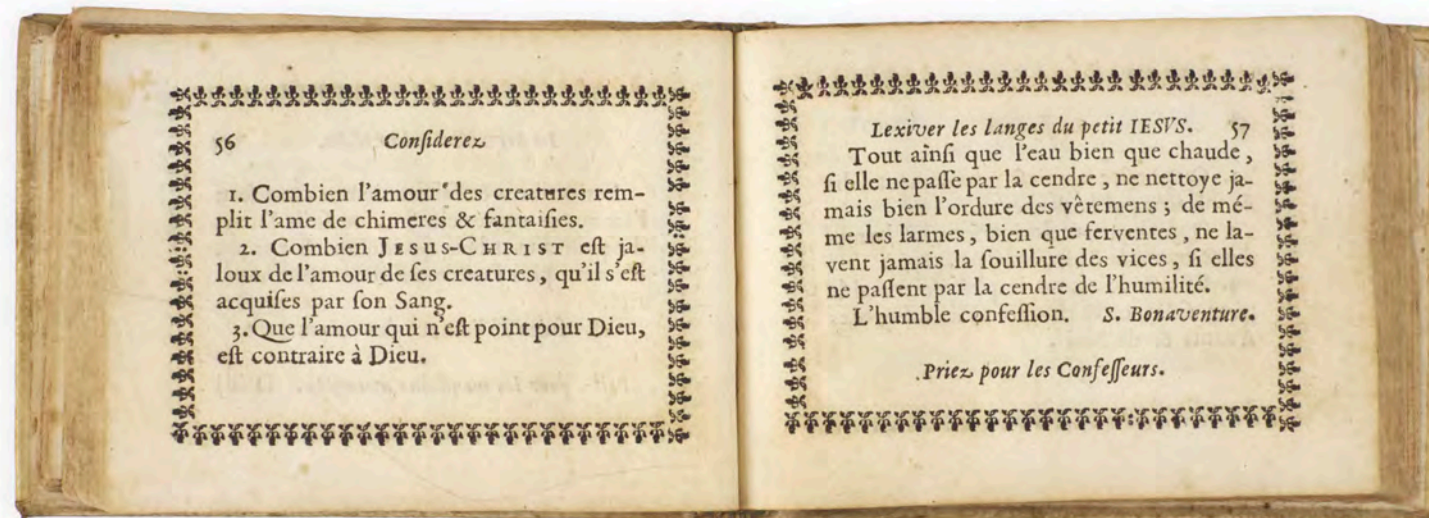
**20. [DEVOTIONAL EXERCISES.]** Tablature spirituelle des offices et officiers de la couronne de Jesus, couchez sur l'Estat Royal de sa crèche, et payez sur l'espargne de l'etable de Bethléem. Reduits en petits exercices, pour la consolation des ames deuotes qui s'adonnent à l'oraison. Par un Pere de l'Ordre S. François ... Nouvelle edition. Paris, chez J. de Laize-de-Bresche, ruë S. Jacques, à l'image S. Joseph, 1685.

Oblong 16mo (75 x 104 mm), pp. [32], 156, [4]; text largely within frames of typographic ornaments, preface signed 'F.A.D.B.P.P.', approbation dated December 1619; title slightly foxed, the odd spot, but overall a very good copy in contemporary vellum over boards; rear free endpaper missing. **\$5000**

**Extremely rare later edition (first printed in 1619) of this devotional 'Christmas game' by a member of the Third Order of Saint Francis, dedicated to the Franciscan nuns of St Elizabeth at the convent of Our Lady of Nazareth in Paris, and comprising seventy-eight meditational 'billets' intended to be cut up and distributed on Christmas Eve.**

A community of Franciscan nuns of St Elizabeth was established at Paris in 1614 by Vincent Mussart with the support of Queen Marie de' Medici, who would later lay the foundation stone of their convent. The *Tablature spirituelle* is dedicated to these sisters by the anonymous author with the words 'here, dear sisters, is the accomplishment of your desires, this small but devout and loving exercise'.

The introduction explains how the work was intended to be used: the leaves, each bearing a quote from the Bible or Church Fathers with a direction for prayer to the recto and three points for consideration to the verso, were to be cut out, mixed up together, and distributed at random on Christmas Eve, either by the head of a family, of a community, or of a religious congregation. It is envisaged, for example, that a father would distribute them to his children around the fire, after reminding those assembled of the significance of Christmas and of spiritual exercises. For 'apprentices of the devout life' such as the Franciscan nuns, the author explains that the





'tickets' should be read and re-read like letters from a lover (or chewed and rechewed like animal feed), gives advice on meditation, and encourages his readers to perform an act overtly to demonstrate what they have learnt therefrom.

This appears to be the fourth edition of this work, of which OCLC finds only two copies (at the Bibliothèque nationale de France and at the Newberry Library). All other editions are equally rare, with the 1619 edition recorded only at the British Library on OCLC, to which CCfr adds only a manuscript copy at the Bibliothèque de l'Arsenal. Another edition, printed at Pont-à-Mousson by Melchior Bernard in 1621, is held at the Morgan Library only. No copies are recorded of an alleged 1629 Lyons edition mentioned in the *Bibliographie clérico-galante*.

*Bibliographie clérico-galante* (1879), p. 163.

RARE SPANISH INCUNABLE  
FROM THE DOHENY COLLECTION

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

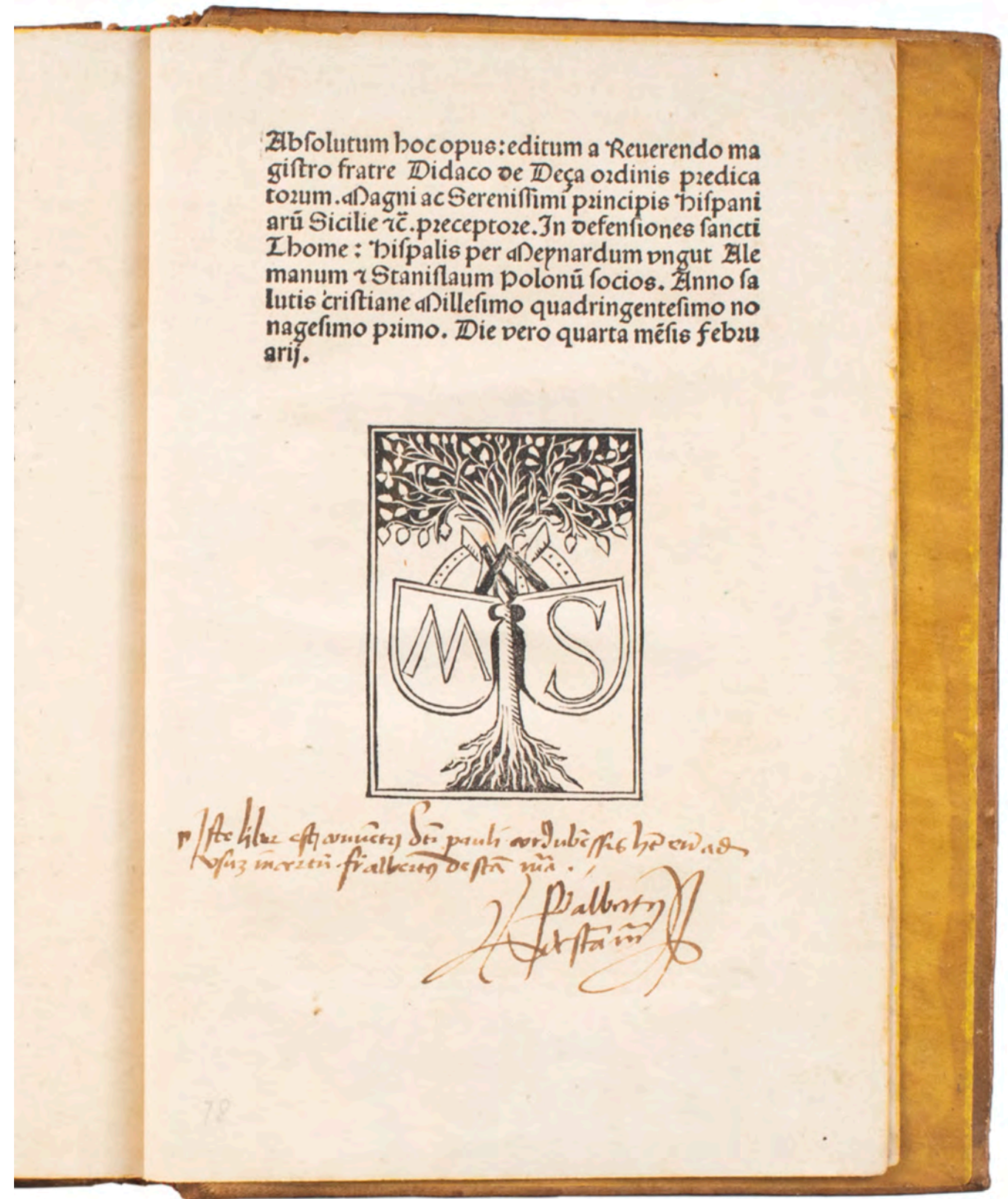
Small 4to, ff. [80]; a-k<sup>8</sup>; a1 and k8 blank; printed running titles, initial spaces, drop-title on a2<sup>r</sup> printed in red, woodcut printers' device to colophon; running titles slightly shaved on b4-6, but a fine copy; bound in nineteenth-century Spanish tree sheep, spine decorated in 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.

**\$75,000**

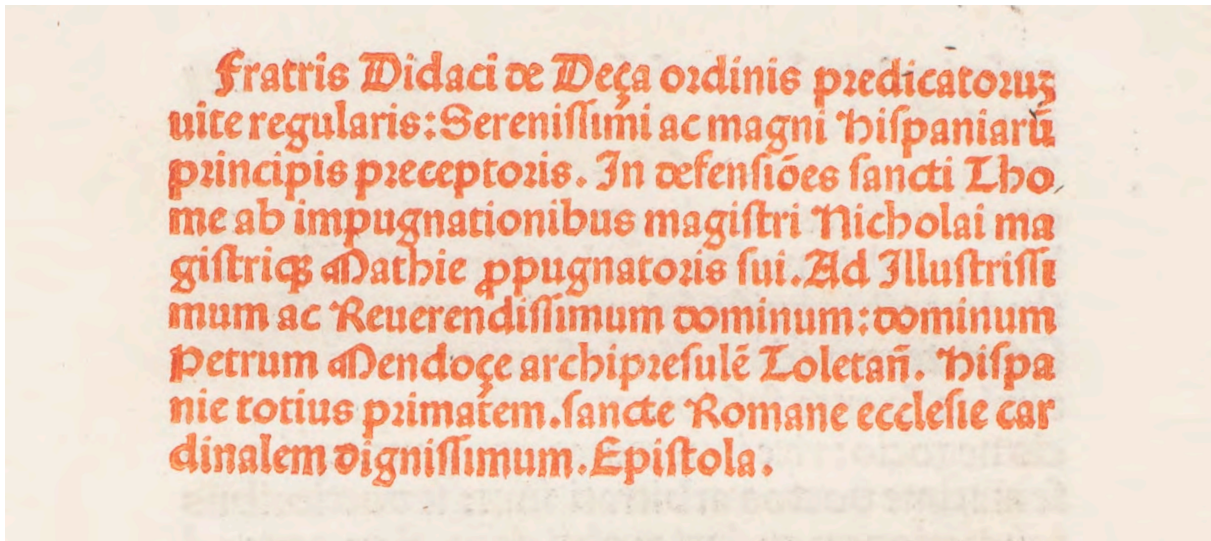
**First edition, institutionally rare and the only copy to have appeared at auction for at least the last half century, of the influential main work of theologian Diego de Deza y Tavera (1444–1523), a towering figure in the Spanish Renaissance.**

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.

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.

*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 stylised 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).



IN AN AMATEUR BINDING BY A PENNSYLVANIA PREACHER  
DECORATED WITH SADDLER’S TOOLS

**22. DIODATI, Giovanni.** Pious and learned Annotations upon the Holy Bible. Plainly expounding the most difficult Places thereof ... the fourth Edition ... *London, Printed by Tho. Roycroft for Nicholas Fussell, 1664.*

Folio, pp. [640]; [470], with an engraved portrait frontispiece but not the additional engraved title-page; ‘Pious and learned annotations upon the New Testament’ has a divisional title-page and a separate register; frontispiece and title-page very worn, backed in the nineteenth-century with a draft manuscript letter to the representatives of the Baptist Churches of Philadelphia; purchase inscription to divisional title verso of Rev. David Philips dated 20 May 1786, and to final page ‘bought of Wyllys Pierson’ (with Pierson’s inscription above) bound for (and/or by) him in an amateur binding of calf, covers panelled in blind and with the large initials D and P composed from binder’s (or, we think, possibly saddler’s) tools, spine tooled with hearts and a distinctive leaf-shape tool with spots; edges stained black, endpapers composed from several overlaid leaves from the *Philadelphia Gazette* of 1806 and 1807 (wormed); joints neatly restored, one front endpaper replaced.

**\$11,000**

**An intriguing late eighteenth-century amateur binding from the American Mid-West, possibly decorated with saddler’s tools, and with interesting early American provenance,** on the fourth edition in English of the Swiss-Italian Calvinist theologian Giovanni Diodati’s *Annotationes in Biblia* (1607), first published 1643.



Provenance:

1. Wyllys Pierson (1728–1810), plausibly inherited from his father Rev. John Pierson (1689–1770), a founding father of Princeton and on its board of governors for nineteen years; Wyllys's grandfather Abraham Pierson was the first President of Yale. Wyllys himself was a blacksmith in Rockaway (NJ) but had moved to Western Pennsylvania by 1775 and later settled in Ohio.
2. Bought of him, in May 1786, for £1 10s, by **the pioneer Baptist preacher David Philips (1742–1829), and bound for and/or by him in this unusual binding with his large initials on the covers.** Born in Wales, Philips emigrated with his family to Chester County, Pennsylvania, in c. 1755. Along with his three brothers he served with distinction in the Revolutionary War, as a captain in the 7<sup>th</sup> Chester County Battalion 1777-1780, a unit that he raised. On the War's conclusion in 1783 Philips moved to pioneer country in southwestern Pennsylvania, where he became pastor of the Peters Creek Baptist church in what is now Library, Pennsylvania, a post he kept until 1824. He was the outstanding preacher in his district, later becoming co-organizer of the First Baptist Church of Pittsburgh (f. 1812). Among his flock at Peters Creek was Sidney Rigdon, who was to become the right-hand man of Joseph Smith in the Church of Latter Day Saints. Early in Philips's tenure at Peters Creek, he is known to have represented his county in Pittsburgh to protest against the whiskey tax; a later account of the resulting 'whiskey rebellion' (*Sim Greene*, by Richard T. Wiley) mentions that Philips was known as 'Preaching David' to distinguish him from another so-named in the vicinity: 'I was surprised to learn that he was a minister, for he was dressed in homespun and had been doing a full share all morning in the arduous work of building up the log house'. Such a man might surely undertake to bind his own books, especially given the distance from a professional bindery.

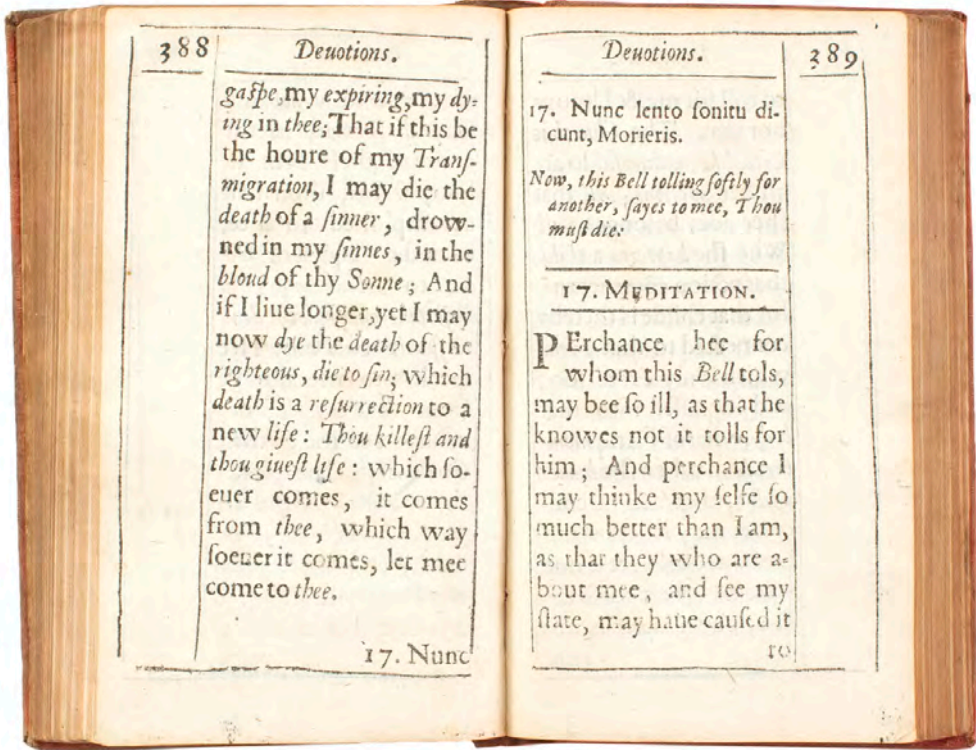
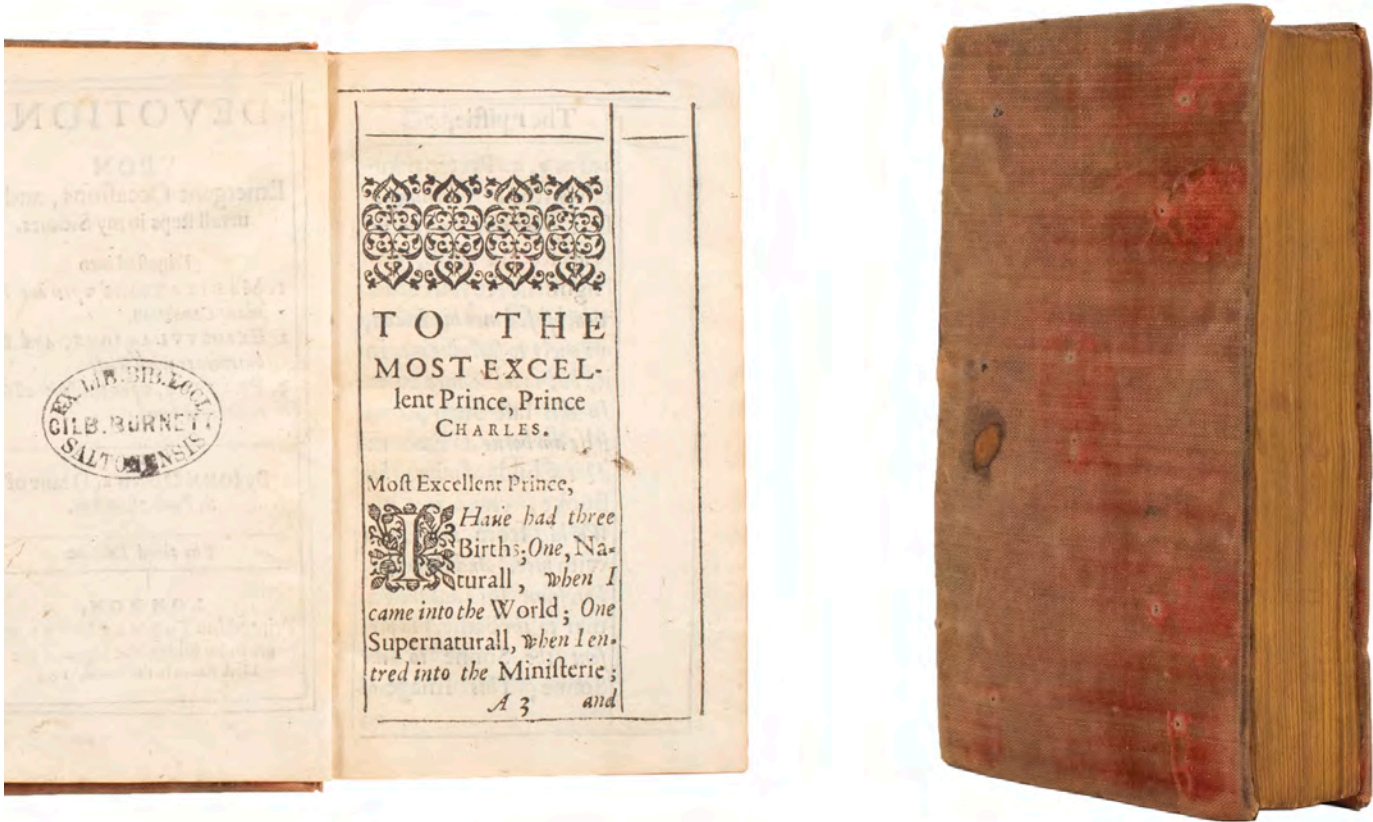
Wing D-1508.

'NO MAN IS AN ISLAND'  
DONNE IN CONTEMPORARY VELVET

**23. 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). **\$17,500**

**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.





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

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.

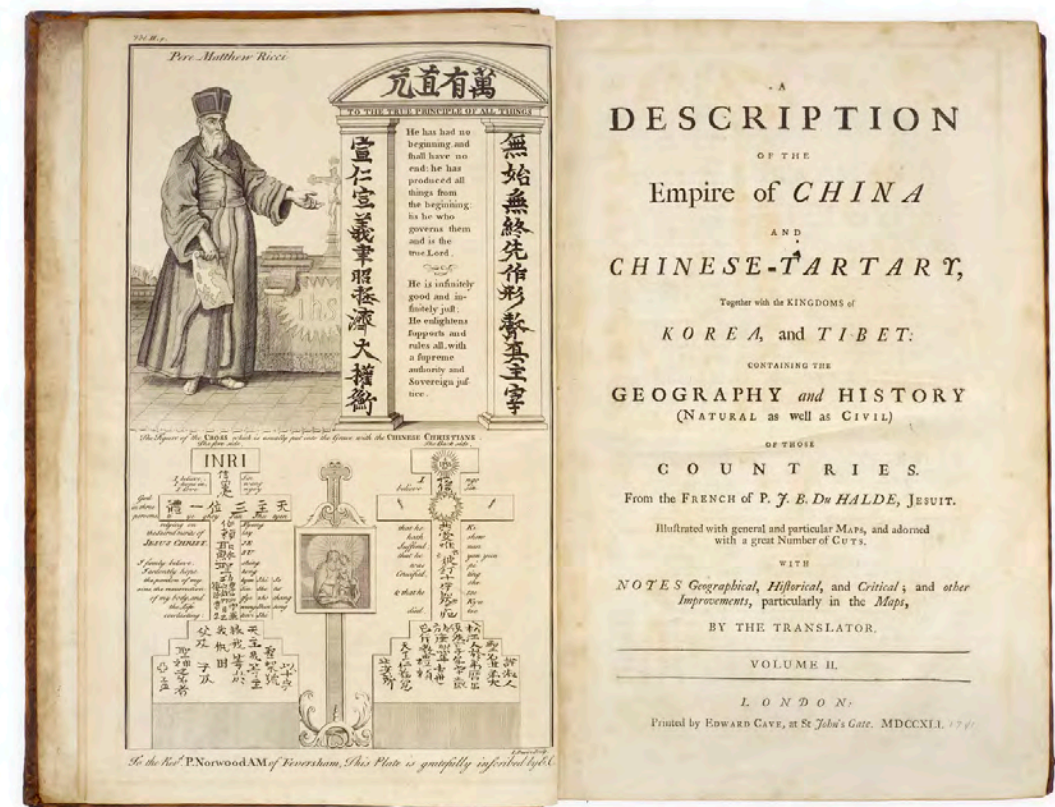
It was immediately popular, with five editions by 1638, and drew the compliment of an act of plagiarism by Sir Francis Bacon within the year: the celebrated passage from Meditation XVII (‘No Man is an Iland ...’) is incorporated, without citation, in Bacon’s ‘Of Goodness’ (*Essaies*, 1625).

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.



## ‘THE BIBLE OF EUROPEAN SINOPHILIA’

**24. DU HALDE, Jean-Baptiste.** A Description of the Empire of China and Chinese-Tartary, together with the Kingdoms of Korea, and Tibet, containing the Geography and History (natural as well as civil) of those Countries, enrich’d with general and particular maps, and adorned with a great number of cuts, from the French of P.J.B. Du Halde, Jesuit: with notes geographical, historical, and critical; and other improvements, particularly in the maps, by the translator ... *London, T. Gardner for Edward Cave, 1738* [– 1741].

Two vols, folio, I: pp. [4], viii, xii, [2], 678, ix-xi, [1], with 36 engraved maps, plans, and plates (several folding, first map coloured in outline); II: pp. [4], 388, [10 (index)], with 4 engraved plates, 24 folding maps, and 2 woodcuts in the text; loss to blank outer margin of vol. I frontispiece (with old repair), closed tear along fold of first folding map in vol. I and some creasing to second map, small worm tracks to a few maps in vol. II, some browning and foxing; overall a good set in contemporary mottled calf, neatly rebacked with original letterin-pieces relaid (chipped), new numbering-pieces; some wear to corners and edges, and abrasions to covers; modern ownership signature to upper pastedowns, modern marginal ink notes to vol. II pp. 1-4 and p. 87. **\$19,000**

**The first complete English translation of Jean-Baptiste Du Halde’s *Description géographique ... de l’Empire de la Chine* (1735), the ‘Bible of European sinophilia’ (Löwenstein).**

A successor to Charles Le Gobien – both as editor of the Jesuit *Lettres édifiantes et curieuses* and as professor at the Jesuit College – Du Halde spent most of his working life in Paris publicising the efforts of Jesuit missionaries abroad, particularly in East Asia. The results were pivotal in shaping European understanding of non-European and non-biblical cultures and furthering the development of European sinology.

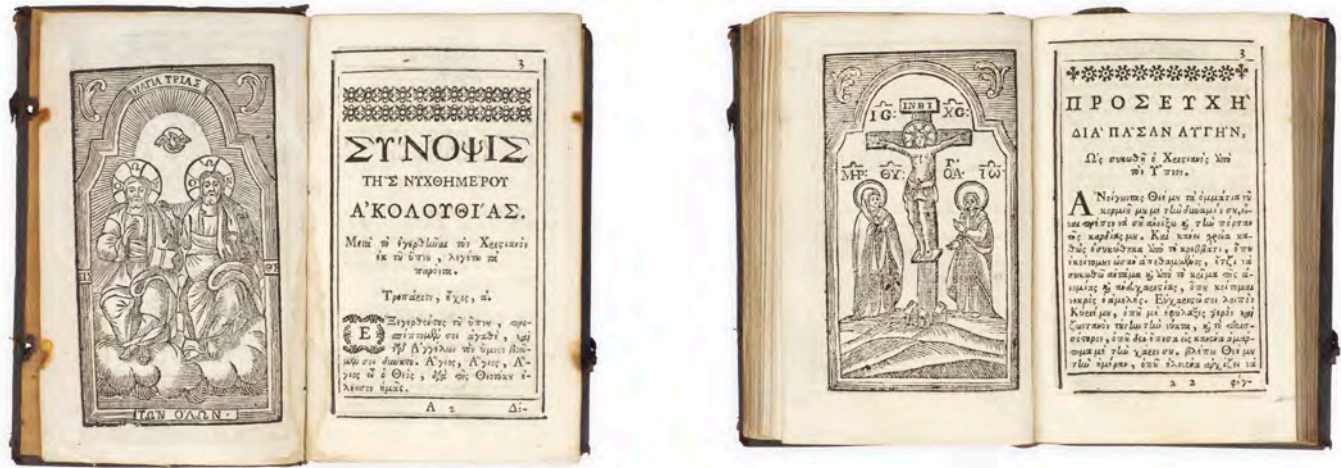


Based on the reports of major Jesuit missionaries, and shaped by the earlier *Historia* of Martini and *Mémoires* of Le Comte, Du Halde's *Description* 'was more elaborate and authentic than any other account of the empire that had appeared previously ... it was an encyclopaedia of information, a rich quarry for writers who happened to be interested in Chinese affairs in the mid-18th century' (Löwenstein); or, in the words of Hill, the 'first definitive European work on the Chinese Empire'.

An abridged English octavo edition, with an 'injudiciously condensed' (Löwenstein) translation by Richard Brookes, was first published by John Watts in 1736. The present copy is therefore the second English edition but the first complete translation, published in two folio volumes in 1738 and 1741. According to Löwenstein, the translation is the work of Green, an Irishman, and William Guthrie. Volume I – which covers the first two volumes of the French edition and the first sixty-four pages of volume III – features sections on Chinese geography, history, politics, social hierarchy, ceremonies, agriculture, zoology, botany, economics, art, language, higher education, religion, and a long section on the edicts and declarations of the imperial collection; volume II – which covers the rest of the third and the fourth volumes of the French edition – contains a history of Christianity in China, sections on Chinese moral philosophy, sciences, literature and medicine, and descriptions of Tartary and Siberia, including narratives of the travels of Fathers Verbiest and Gerbillon through the former, and of Vitus Bering through the latter. **'Historically, this work must be regarded as a monument. Its strength lies in the vast amount and variety of interesting details, which must have given its readers an impression of the magnificence of the Chinese empire, and the wide range of achievements of the Chinese people in literature, science, philosophy and art'** (Löwenstein).

Alongside the illustrations, many of them the work of the English engraver Henry Fletcher, the work is particularly well-known for its maps. Despite growing cartographic interest in China during the seventeenth century, the mapping of the country reached a new level of sophistication and accuracy with the imperially sanctioned Jesuit cartographic project between 1708 and 1718: the data which the Jesuits provided ended up being not only substantial improvements on their seventeenth-century predecessors but remained the basis for all maps of China, both in China and abroad, down to the early twentieth century.

Cordier, *Sinica* 50; Hill 498 (on the third Watt edition); Löwendahl 409 (cf. 394 for the French edition); Lust 15; Sommervogel IV, 37.



ILLUSTRATED GREEK BOOK OF HOURS

25. [EASTERN ORTHODOX CHURCH.] Συνοψις ἱερά διηρημενὴ εἰς δύο μέρη. Το Α περιεχει τινὰς ακολουθίας ἑκάστου Χριστιανοῦ, καὶ ἀλλὰ πρὸς τοῦτοις ὠφελίμα. Το Β περιεχει ἑβδομαδευχάριον, καὶ ἕτερας εὐχὰς νεὰς ὥς ἐν τῷ πινακί φαίνονται ... Venice, Nikolaos Glykys, 1785.

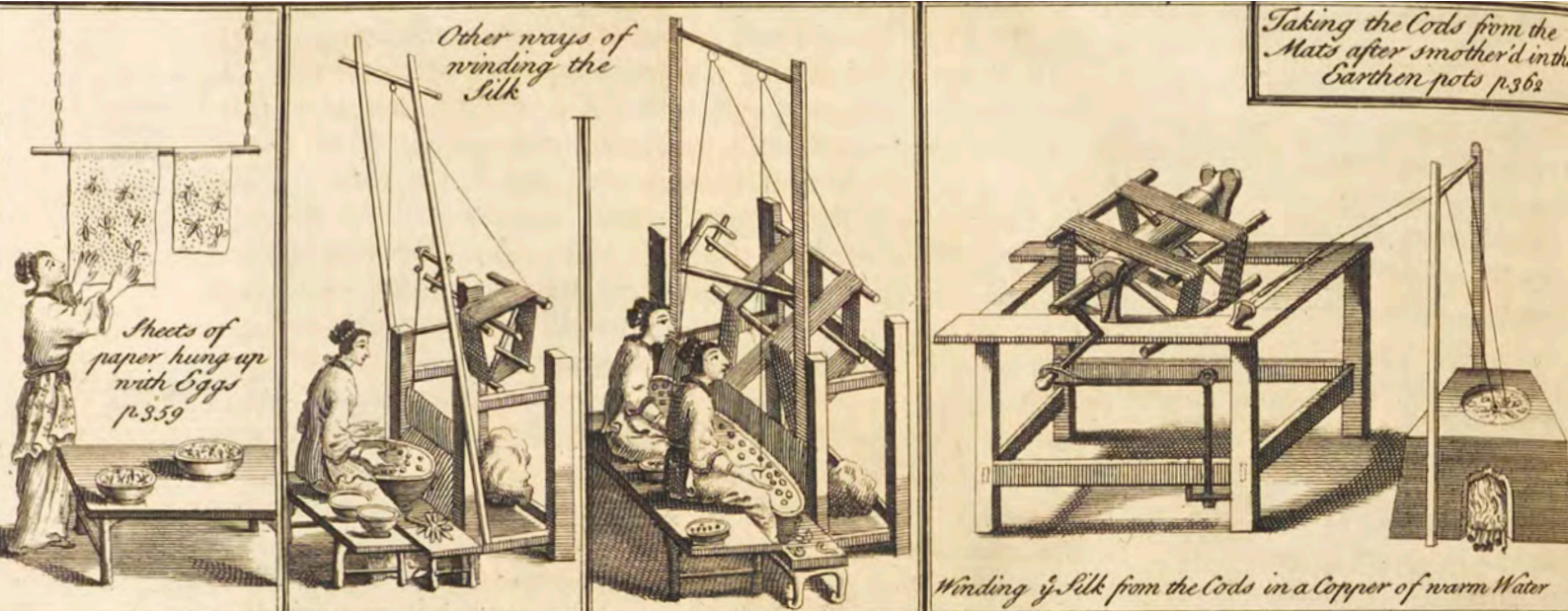
Two parts in one vol., 12mo, pp. 263, [1 (blank)], 168; title printed within woodcut border incorporating medallion with Virgin and Child at head and Glykys bee device at foot, full-page woodcuts on pp. 2, 42, 76, 112, and 164 of part I and p. 2 of part II, text within double-ruled frame, woodcut tailpieces; some staining to fore-edges of first and last pages from clasps, very light dampstaining to inner margins at beginning; overall a very good copy in contemporary black shagreen over thin wooden boards, borders roll-tooled in gilt with central gilt stamps of the Crucifixion to upper board and of the Virgin and Child to lower board, spine ruled in gilt and lettered directly ('ΣΥΝ'), remains of clasps to fore-edge, edges gilt; small loss of leather to lower outer corner of upper board, some wear to endcaps, edges, and corners, and rubbing to boards, wanting front free endpaper; nineteenth-century book label of the 'Revd C. Comberbach' to upper pastedown. **\$2500**

**An apparently unrecorded Glykys edition of a pocket-sized devotional and liturgical manual printed for the Greek Orthodox community in Venice, handsomely illustrated with a series of woodcuts.**

The 'Holy synopsis' comprises two parts. The first includes prayers upon waking, devotions to the Virgin, preparation for Holy Communion, the service for Easter, the Penitential Psalms, the Ten Commandments, a calendar of feasts, and instructions for calculating Easter (up to 1811). In the second can be found prayers for each day of the week, for confession and forgiveness, to a guardian angel, evening prayers to the Virgin, and various meditations. The six accompanying woodcuts depict the Trinity, the Annunciation, the Virgin and Child, Christ in a chalice, King David harping, and the Crucifixion.

The famous Glykys printing house – with its well-known bee device – was established in Venice by Nikolaos Glykys, a native of Ioannina in western Greece, in 1670. The firm's dominance of Greek printing in the region would last until 1854.

**No copies traced on OCLC or OPAC SBN.** Glykys published other editions in 1776 and 1799, both very rare.







#### MINIATURE MARKET – WITH PRINTED PRODUCTS?

**26. [ENGELBRECHT, Martin.]** Perspective peepshow of an annual fair ('Perspectivische vorstellung eines Jahrmarckts oder Kirchweyh'). [*Augsburg, Martin Engelbrecht, c. 1750.*]

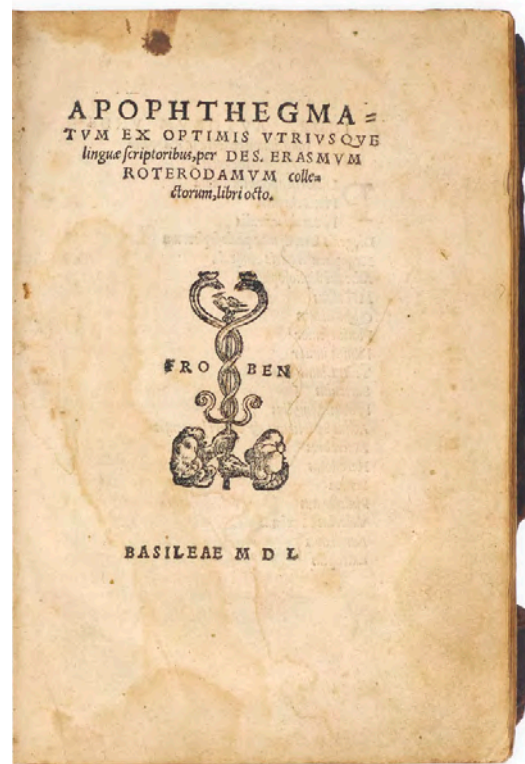
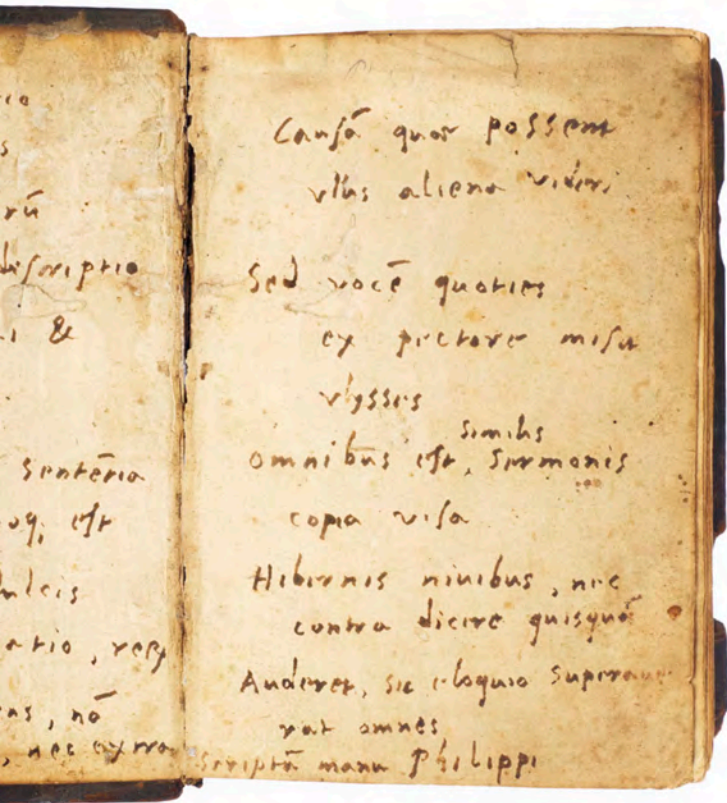
Six copper-engraved views (92 x 142 mm), trimmed closely and with progressively smaller cut-outs in the centre, contemporary hand-colouring; each sheet mounted on thin board with contemporary ink numbering to versos; some light staining and minor restoration, but in very good condition. **\$3500**

**An attractive series of engraved perspective scenes, offering a window into the commercial life in European towns of the eighteenth century in the form of a peepshow.**

The delightfully lively scene shows small figures mingling among traders' stalls in a bustling city square, the view lined with buildings on each side (complete with figures peeking out of windows at the activity below) and an urban skyline in the background. Although not always discernible, the wares on offer appear to include textiles, tableware, leather, prints (or patterned paper?), and books, while a crowd gathers around three performers on a stage in the distance.

Although Engelbrecht printed cover-sheets for each scene, with a title and a single-frame version of the complete view, these are very rarely preserved with the cut-out peepshow. See Milano, p. 167.





## WITH UNPUBLISHED AUTOGRAPH VERSE BY PHILIPP MELANCHTHON

**27. ERASMUS, Desiderius.** Apophthegmatum ex optimis utriusque linguae scriptoribus, per Des. Erasmum Roterodamum collectorum, libri octo. *Basel, Hieronymus Froben and Nicolaus Episcopus, August 1550.*

8vo, pp. [16], 750, [50]; text in italic, some passages in Greek, woodcut Froben device to title, woodcut initials; some marginal staining, creases to a few corners, a few ink marks; overall a good copy in contemporary calf over wooden boards, covers blind-stamped to a panel design with rolls incorporating medallions, title lettered at head of upper cover ('... mata Erasmī'), bevelled edges, sewn on 3 double-cords; upper joint split, losses at head and foot of spine, clasps wanting, some wear to corners, covers rubbed and with several abrasions, boards split and reglued (visible to pastedowns), front free endpaper almost detached, rear free endpaper mostly wanting; contemporary inscriptions to endpapers (*see below*), a few early marginal annotations and occasional underlining, later coat of arms (worn, unidentified) blocked to upper cover, bookplate of P. Fromentin to front free endpaper verso. **\$50,000**

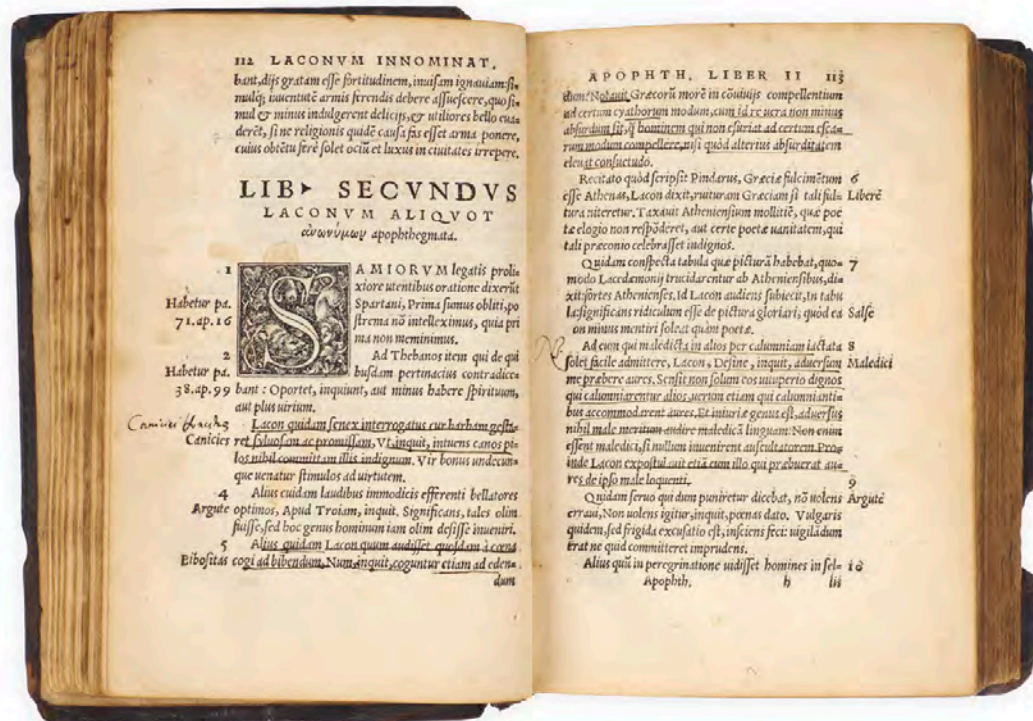
The 1550 Froben edition of Erasmus's *Apophthegmata* with lines of Latin verse to the front flyleaves in the hand of the great German humanist, Lutheran reformer, educator, and friend of Erasmus, Philipp Melanchthon (1497–1560), and further lines in Latin and Greek to the rear pastedown in the hand of the Polish humanist Laurentius Brezinius.

The *Apophthegmata* comprises thousands of sayings and anecdotes drawn from Greek and Latin literature (from Plutarch in particular) assembled by Erasmus to provide moral instruction and entertainment to the young Prince William of Cleves. Alongside 'worthy' sayings of Spartans, Greek philosophers, military commanders, orators, Roman emperors, and sophists, can be found numerous puns and witty retorts. The collection was first published, in six books, by Froben in 1531, expanding in subsequent editions to eight books as here, and furnished with handy indexes of names and subjects.

This copy is remarkable for being inscribed by Philipp Melanchthon, author of the Augsburg Confession of the Lutheran Church and of the *Loci Communes*, the first systematic treatment of the new Wittenberg theology. Written in his distinctive hand (compare for example British Library Zweig MS 200 f.4'), the twenty-four-line inscription is headed 'Ex tertio Iliados oratoru[m] duor[um] descriptio Menelai & Ulyssis' and signed 'Scriptu[m] manu Philippi'. Melanchthon compares the different qualities of Menelaus and Odysseus as speakers, drawing inspiration from Antenor's famous account in Book III of Homer's *Iliad*, and echoes the wonderful description of words issuing from Odysseus' chest like winter snow. **As far as we have been able to establish, these lines by Melanchthon are unpublished.**

The rear pastedown bears lines in Latin and Greek signed 'Laurentius Brezinius'. Brezinius (Polish name Wawrzyniec z Brzezina) studied at Wittenberg in 1557 and 1558, publishing his *Carmen de Natali Iesu Christi* in the same city in 1560. He no doubt knew Melanchthon, and the two of them were contributors to Johann Habermann's *Ebraeae Grammatices* (Wittenberg, 1557). It seems likely that Melanchthon presented this volume to Brezinius. Brezinius's inscription quotes part of Melanchthon's refutation of Stoic predestination ('Ipsa etiam quamvis adamanti incisa feruntur ...') – a text which also appears on Lucas Cranach the Younger's famous portrait of him – as well as Greek lines from Menander and Pindar.

Adams E-497; *Erasmusdrucke* 211.





## VICTORIOUS FRANKLIN

**28. [FRANKLIN, Benjamin.] RAIMONDI, Carlo (engraver).** 'B. Franklin. Dal dipinto sopra smalto di Giacomo Touron presso il marchese Girolamo d'Adda in Milano, Raimondi incise.' [*Milan, c. 1850?*]

Copper plate (c. 137 x 183 mm), engraved on one side with oval portrait of Benjamin Franklin within architectural frame, the name 'B. Franklin' surrounded by roses below, with two books lying in one corner in the foreground; traces of use and oxidation, *verso* painted(?) black, overall in good condition. **\$5000**

**A copper plate for a portrait of Benjamin Franklin, engraved by Carlo Raimondi (1809–1883) after an eighteenth-century enamel miniature attributed to Jacques Thouron (1740–1789), a testament to the enduring popularity of this Founding Father across the Atlantic.**

'In one portrait of Franklin, painted when peace was in the making and his long struggle nearly over, the artist has caught in pose and features the emotions of victory, the pride and triumph of the hour. Franklin may have assumed this pose and expression for a moment, although it is inconceivable that he would have held them, even briefly, for an artist. The body is to the front, the head and eyes looking sharply to the right. The hair seems tossed by a sudden motion of the head. A loose white kerchief is knotted at the neck, and the costume no more than a dark supporting mass. It is a quick and vigorous impression of the man. Others had shown him as the patient philosopher. Here patience is cast aside and he is the victor turning to his enemies to give them his terms' (Sellers, *Franklin in Portraiture*, p. 155).

Thouron's portrait was, at the time, in the collection of Marquess Girolamo d'Adda (1815–1881), the influential Milanese politician, art collector, and bibliophile who, in 1866, had the distinction of 'rediscovering' in the Biblioteca Ambrosiana in Milan the Spanish edition of the letter from Christopher Columbus to Luis de Santangel on the result of his 1492 voyage. D'Adda went on to publish a facsimile of the letter (*Lettera in lingua spagnuola diretta da Cristoforo Colombo a Luis de Santangel (15 febbrajo 14 marzo 1493) / riprodotta a fac-simile, ed illustrata per cura di Gerolamo d'Adda, dall'unico esemplare a stampa sinora conosciuto che si conserva nella Biblioteca Ambrosiana.* Milan, Teodoro Laengner, 1866). D'Adda had for a long time planned to publish a biography of Benjamin Franklin, for which this engraving by Raimondi might have been commissioned. The biography, however, remained unfinished, and in the end only a short biographical note was published in the introduction to the Italian translation of François-Auguste Mignet's biography of Franklin in 1870 (*Vita di Franklin ... preceduta da brevi cenni bibliografici di G. D'Adda*, Milan, Gaetano Brigola, 1870).

The painting proved very popular – as the many surviving copies, including four at the Met (accession nos 83.2.215, 83.2.216, 83.2.218, and 83.2.219) seem to indicate – and so did Raimondi's engraving; we have located two other examples of this plate, both at the Museo Lombardi in Parma, one seemingly identical to ours (inv. 2166) and one without the written caption (inv. 2928), printed examples of which can be found at the Philadelphia Museum of Art (respectively 1985-52-8229 and 1946-51-241). We have also found a printed example with an engraved imprint 'presso Pietro Barelli, Galleria De Cristoforis N. 4.' which does not appear in any of the copperplates examined. It is difficult, therefore, to establish with any certainty if our example is one of the proofs that preceded the final version, or if it is a later (late nineteenth century?) engraving after the original.

See Sellers, *Franklin in Portraiture*, pp. 404–407.





‘MADE THE HELIOCENTRIC SYSTEM A COMMONPLACE’

**29. 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. **\$200,000**

**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

**30. 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 paperflaw 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. **\$250,000**

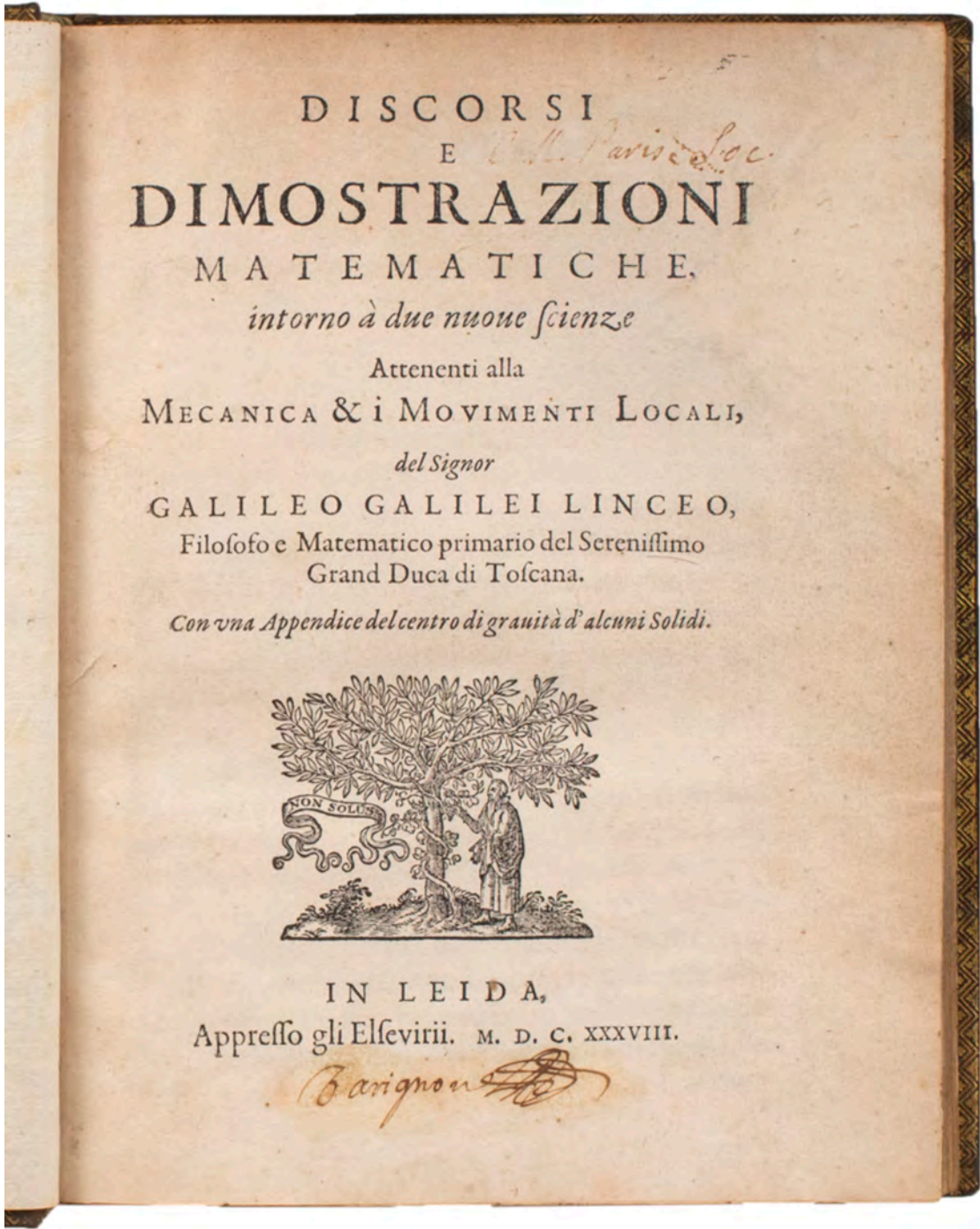
**First edition of the first modern textbook of physics and the foundation of the science of mechanics; a very important copy, owned and annotated by Pierre Varignon, intimate friend of Newton, Leibniz, and the Bernoullis.**

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).

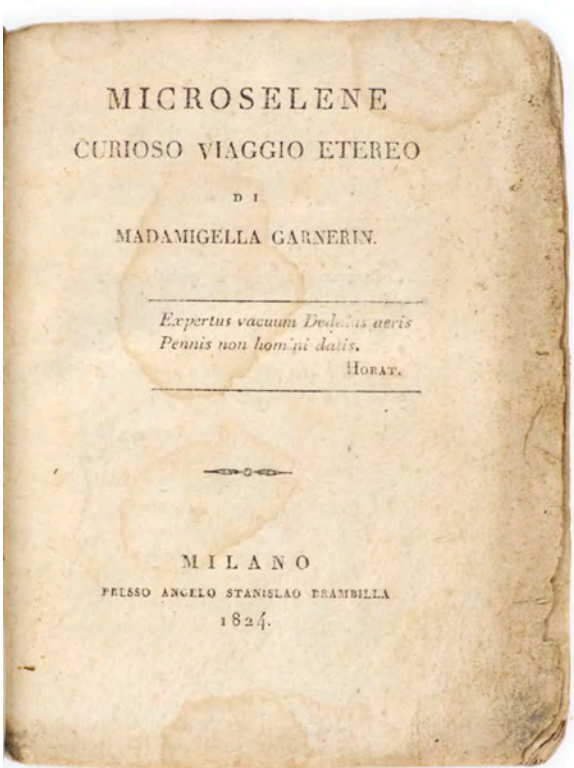
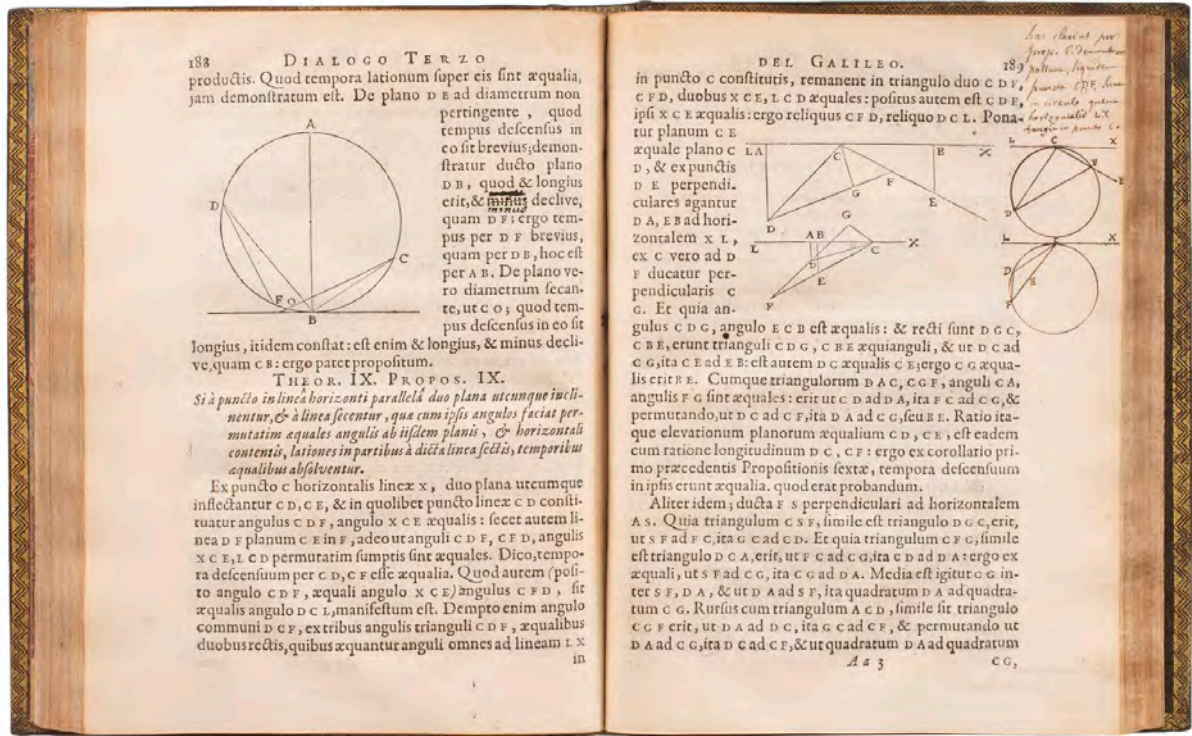
**Our copy is perhaps the most important to have come to the market in the last quarter-century. It belonged to Pierre Varignon** (1654–1722), member of the Académie des Sciences and one of the preeminent scientists of his time, very close to Newton, Leibniz, and the Bernoullis. Varignon demonstrated 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 often 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.

A WOMAN’S BALOON TRIP TO THE MOON  
EARLY SCIENCE FICTION

**31. [GARNERIN, Elisa.]** *Microselene. Curioso viaggio etero di madamigella Garnerin. Milan, Angelo Stanislao Brambilla, 1824.*

8vo, pp. 224; some light foxing and dampstaining, heavier towards end, otherwise in large part clean; uncut in the original printed blue wrappers; somewhat soiled and stained. **\$1600**

**First edition of an innovative early Italian work of satirical imaginative fiction.** Subtitled the ‘Curioso viaggio etero di madamigella Garnerin’ (the curious space voyage of Miss Garnerin), *Microselene* centres on an *aeroporista* (aeronaut), and begins with her ascent in a hot-air balloon, based on the famous exploits of Elisa Garnerin (1791–1853), the French parachutist and balloonist. As with the novels of Jules Verne several decades later, recent developments in technology provide fuel for speculation, but unlike his strictly circumscribed adventures, the present work revels in diverging fantastically (and comically) from the limitations of scientific possibility.

The work begins with Garnerin’s ascent in a hot-air balloon, at which point, ‘la terra appariva al suo sguardo come un formicaio’ (the Earth seeming to her eyes like a vast anthill), she muses on the vanity and pride of humanity. Although this brief commentary is ostensibly interrupted, it strikes a satirical note which continues throughout the work, which finds comedy in the fantastic (and in places closer to home) in the manner of *Gulliver’s Travels*. Garnerin meets a sylph (air spirit) riding a cloud, being drawn by an eagle and a vulture ‘as big as an ox’, who offers her the opportunity to visit the Earth’s second, lesser-known satellite, the eponymous *Microselene*. The work’s self-conscious narrative method regularly digresses to move between characters and locations, and is punctuated by the occasional intrusions of a narrative voice, which addresses the reader on various occasions to excuse the deficiencies in the author’s style, or failing to conform to the tragic or comic mode, concluding with a forceful apology for imaginative fiction, declaring that ‘la vita stessa è un continuo vaneggiament’ (life itself is a continuous delirium).

**OCLC records only two copies worldwide**, at Ticino in Switzerland and in the library of the Italian Province of the Jesuits.



## PIONEERING SOFT-GROUND ETCHINGS

32. **GREEN, Benjamin.** *Figures & Heads from the Originals of Louthenbourg & Bossi ...* [London,] 1773.  
[bound with:]

**GREEN, Benjamin.** [Two plates of Quakers. 1690. After Marcellus Laroon]. *London, Published by Samuel Hooper, 1775.*

Large 8vo (275 x 185 mm), in total 24 plates (dated 1761-1775) on thick laid paper, including a title-page; mostly soft-ground etchings, but also two mezzotints, plate sizes 100 x 55 mm to 173 x 114; the last plate (a frieze of putti possibly not by Green) foxed, else in very good condition; stitched in contemporary brown marbled wrappers, later recovered in the nineteenth-century with blue marbled paper, manuscript spine label in French.

**\$4000**

**First edition, very rare, containing probably the earliest soft-ground etchings produced in England.** A head of a monk after Benigno Bossi, dated 25 December 1771, is often referred to as the first dated soft-ground etching by an English artist (it is here in an early state, without lettering and with a faint publication date 29 May 1772 at the foot); but there is in fact a delightful head of a child in profile here dated 1761.

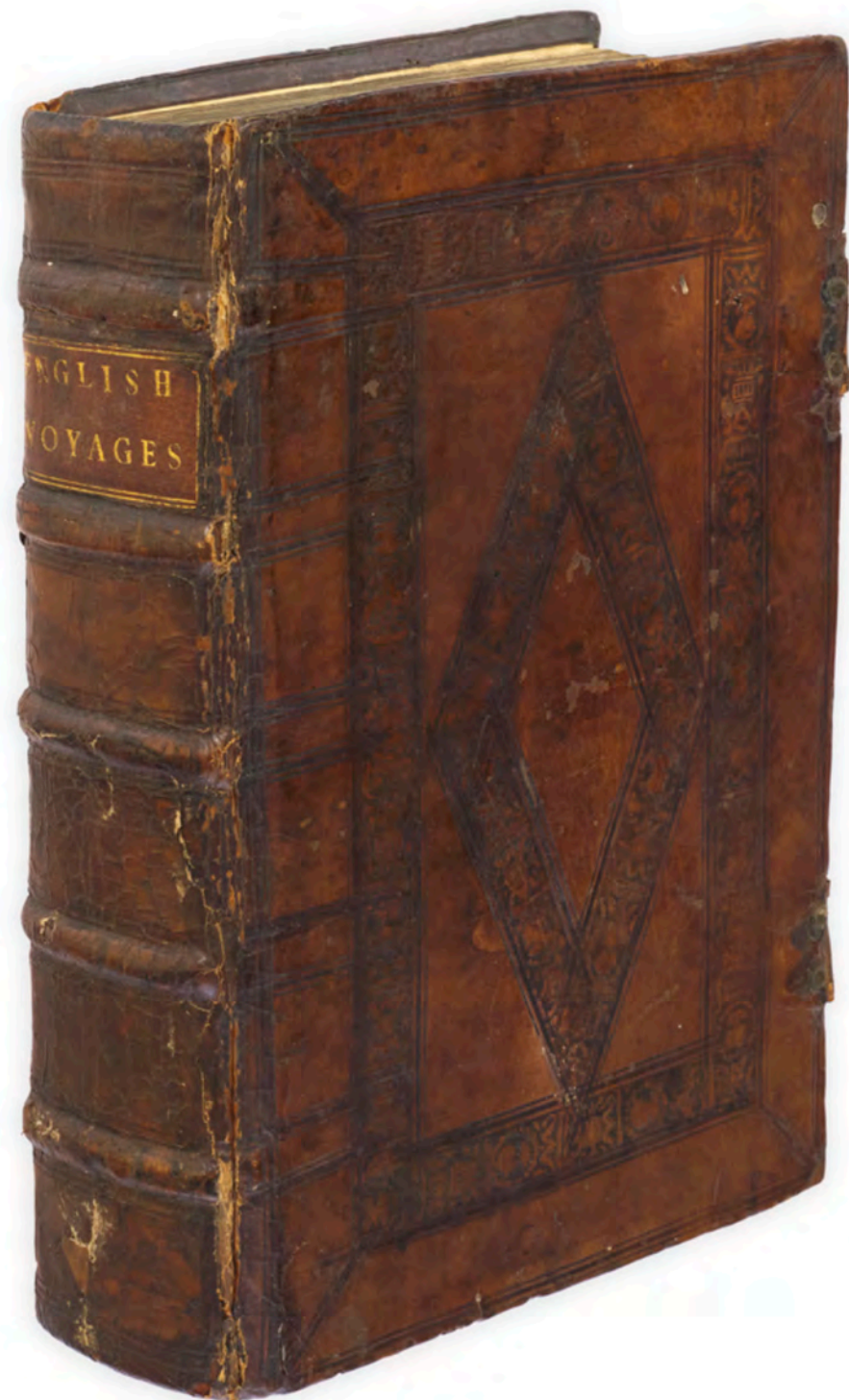
Benjamin Green (1739–1798) came from an artistic family – his brother Amos was an animal painter, and he succeeded another brother, James, as engraver of the Oxford University almanac in 1760. He was appointed assistant drawing master at Christ's Hospital school in 1762, and then drawing master in 1766. His large mezzotints after Stubbs greatly contributed to the latter's fame. 'After 1771, however, most of Green's effort went into plates for drawing books. He was a gifted draughtsman and was good at imitating the style of other artists ... He worked in every printmaking medium and was technically innovative, improvising methods to copy the appearance of drawings. Green was one of the first English artists to use soft-ground etching, his earliest work in that medium being dated 1771' (ODNB).

The two larger portraits of Quakers after Laroon possibly come from *A Drawing Book in Chalks, Containing Fifty-one Plates* which is advertised on a trade card printed by Hooper in 1775, but does not appear to survive. That work contained 'landscapes, figures, heads & animals' after Sandby, Stubbs, Loutherbourg, Bossi, Laroon, and others, so may also have included some later impressions from *Figures & Heads*.

**Extremely rare: not in Library Hub or OCLC, although we have traced a copy at the Metropolitan Museum in New York** (contents unspecified). The British Museum has an impression in sanguine of the title-page, as well as several individual pulls of heads after Bossi (present here in earlier states which erroneously give them to Loutherbourg), and one after Greuze (here unlettered).







#### CONTEMPORARY CALF, WITH THE WORLD MAP

**33. HAKLUYT, Richard.** The Principall Navigations, Voiages and Discoveries of the English Nation, made by Sea or over Land, to the most remote and farthest distant Quarters of the Earth at any Time within the Compasse of these 1500 Yeeres. *Imprinted at London by George Bishop and Ralph Newberie, Deputies to Christopher Barker* ... 1589.

Folio, pp. [16], 242, [2 (blank)], 243–505, [1], 506–643, [12], 644–825, [12], with the folding world map (333 x 485 mm, 'Typus Orbis Terrarum', after Ortelius (Shirley 167), often lacking, here washed and remounted), the medial blank X4 and the terminal final blank 4F4. and the six unpaginated 'Drake leaves' (not always present); Bowes leaves in the first state (headed 'The Ambassage of Sir Hierome Bowes to the Emperour of Moscovie 1583', paginated 491–505); short tear to foot of R1 neatly repaired, small rusthole in Ll2–3, else a fine, crisp copy recased in its original, strictly contemporary London binding of roll-tooled calf over wooden boards (heads in wreaths and a capstan, not in Oldham), clasps repaired using the original metalwork, spine dry and with some restoration, some wormholes to rear cover, new endpapers; crimson morocco pull-off box. **\$450,000**

**First edition, a fine copy, with the world map, in a strictly contemporary London binding, of the first collection of English voyages.**

'Richard Hakluyt's collection of voyages is one of the more famous works of Elizabethan history and literature, but it is generally known and read in the three-volume edition, *The principal navigations*, of 1598–1600 ... To get the freshest flavour from Hakluyt it is necessary to go to *The principall navigations* (distinguished conveniently by the doubled *l* of the second word in the title) of 1589. The narratives are nearer to the events they describe, some of them being tumbled in while the book was in the press, and Hakluyt set them out ... in a way which makes many of them more vivid and effective than after they had been sifted, scrubbed or pruned for the second edition .... The main bulk of the English voyages made in the early and middle parts of the Elizabethan period is already there, sometimes in versions of which this first edition is the only extant record. The first edition shows how Hakluyt went to work and it represents his original purposes in setting out a great, comprehensive collection on English achievements overseas' (Burns).

The world map combines several of Ortelius's maps, with the central oval taken from his third world map of 1587, and the cloud border from earlier plates. It was later re-used in the 1598 English translation of Linschoten's *Voyages*.

**The present copy, with its few and minor faults, is in our opinion one of the best likely to appear on the market.** The text, which is fresh and clean, includes the six 'Drake leaves' following p. 643, giving the earliest printed narrative of Drake's celebrated circumnavigation (1577–80), and has the 'Bowes leaves' in their first state (pp. 491–501). These bibliographical points are best explained by Quinn: 'after the book was complete and printed off two events took place which were to alter the form of surviving copies. In the first place permission was received to print an account of Drake's circumnavigation. Hakluyt had indeed begun to prepare such an account but withdrew it so as not to prejudice a collection of Drake's voyages which was in preparation. Permission now came to insert it, not improbably from Drake himself. Accordingly Hakluyt, or one of his assistants, pared down the available materials ... had them printed on the same paper and in the same type as the rest of the book, and sent them out with most of the copies sold. It would appear that some few copies were issued without the Drake leaves, and that then a certain number were issued with the Drake leaves and without any other changes [as in the present copy]. At that point a further alteration took place: the leaves containing Sir Jerome Bowes's report of his Russian embassy in 1583–4 were cancelled', possibly at the instigation of the



# TYPVS ORBIS TERRARVM



QVOD EI POTEST VIDERI MAGNVM IN REBVS HVMANIS. CVI AETERNITAS  
OMNIS. TOTIVSQUE MVNDI NOTA SIT MAGNITVDO. CICERO:



Russia Company. 'In any event, a more discreet and shorter version of Bowes's narrative was prepared: "printed this second time, according to the true copie I received of a gentleman that went on the same voyage, for the correction of the errors in the former impression", as Hakluyt says'. Quinn also notes that only about 'one copy in three of the surviving examples contains the map'.

**The current Hakluyt census (which does not record this copy), notes only six copies in contemporary calf in this, the most ideal state, with the world map, the Drake leaves, and the first state of the Bowes leaves:** Yale (Taylor 188); YCBA (the Mellon copy); Newberry (Drake leaves supplied); Detroit Public Library; Philadelphia Library Company (Drake leaves probably supplied); and the Streeter copy (sale of 20 October 1970). The Streeter copy is the only comparable copy to have sold at auction this century (\$380,000 in 2007).

Alden 589/31; Church 139-139A; Quinn, pp. 474-89; STC 12625.

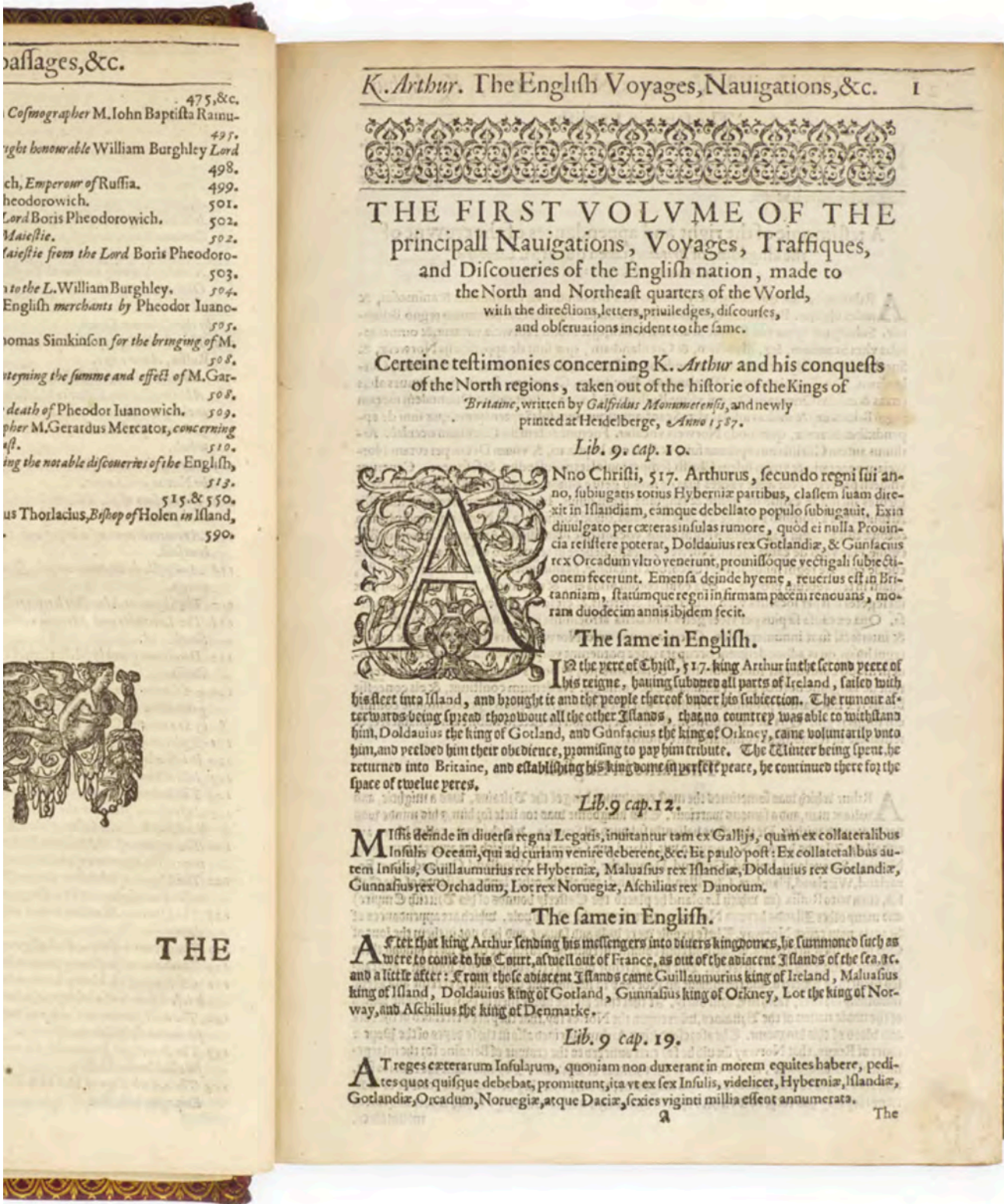
HAKLUYT'S MONUMENTAL MASTERPIECE

**34. HAKLUYT, Richard.** The principal Navigations, Voiages, Traffiques and Discoveries of the English Nation, made by Sea or over-land, to the remote and farthest distant Quarters of the Earth, at any Time within the Compasse of these 1500 yeeres ... London, George Bishop, Ralph Newberie, and Robert Barker, 1598 [- 1600].

Three vols bound in two, folio, pp. I: [24], 619, [1 (blank)], II: [16], 312, 204, III: [16], 868; without folding engraved map; woodcut initials, head- and tailpieces; dampstaining and slight soiling to lower outer corners of vols I and II, and some dampstaining to corners of vol. III, closed tears without loss to vol. I pp. 69-72, some toning, occasional small marks; overall a good set in early nineteenth-century red morocco, gilt borders and cornerpieces, spines gilt-ruled in compartments, lettered and numbered directly in gilt, edges gilt, dark blue glazed endpapers; some wear to spines, joints, and corners, a few small marks and abrasions to boards, spines darkened, hinges partially split; modern gift inscription to front endpaper of vol. I, eighteenth-or nineteenth-century notes in Spanish to front endpaper of vol. II and occasional marginal ink annotations (cropped). **\$25,000**

**Second edition, first issue of 'Hakluyt's monumental masterpiece, and the great prose epic of the Elizabethan period' (Penrose), complete with the section on the conquest of Cadiz by Essex (vol. I, pp. 607-619) ordered suppressed by Elizabeth I in 1599 (in ESTC state 1a).**

The edition of 1598/9-1600 was greatly expanded from the single-volume original version of 1589 and effectively a new work – 'the first edition contained about 700,000 words, while the second contained about 1,700,000 ... In design it was similar to the first edition: the first volume concerned voyages to the north and northeast; the second volume, to the south and southeast; the third volume, to America. All sections were expanded; the first two were approximately doubled and the American part was almost tripled. Much that was new and important was included: the travels of Newbery and Fitch, Lancaster's first voyage, the new achievements in the Spanish Main, and particularly Raleigh's tropical adventures. At first sight the expanded work appears a vast, confused repository, but closer examination reveals a definite unity and a continuous thread of policy. The book must always remain a great work of history, and a great sourcebook of geography, while the accounts themselves constitute a body of narrative literature which is of the highest value in understanding the spirit and the tendencies of the Tudor age' (Penrose, p. 318).





In common with all but a few copies it lacks the map – of the 240 copies in Quinn’s census only nineteen have the map and he remarks that even allowing for the ravages of time this ‘survival rate is sufficiently low to raise the possibility that not all copies were equipped with the map, either because it was made available after many sets had been sold (which would mean that its date might be later than 1599), or because it was an optional extra supplied at additional cost’ (p. 496).

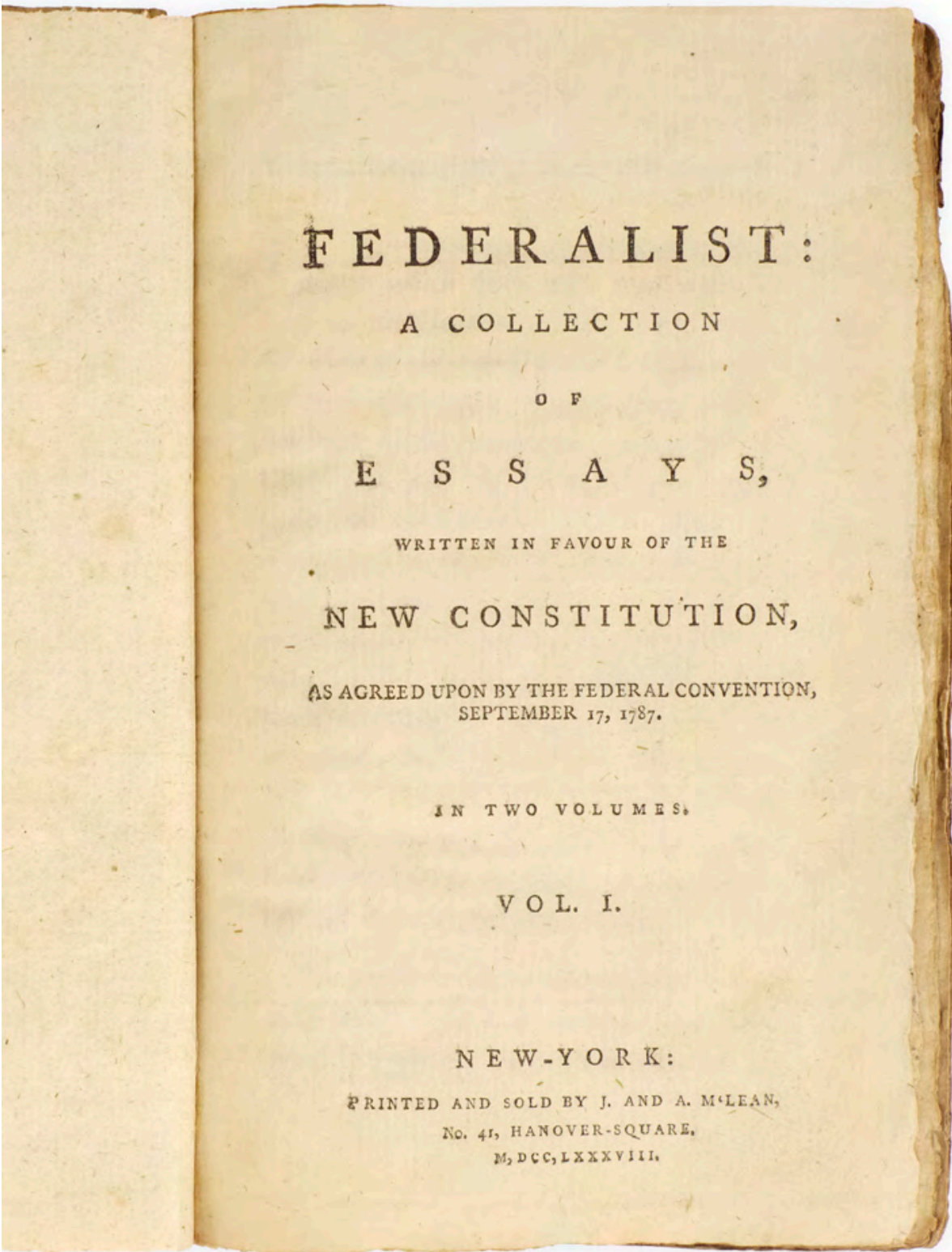
ESTC S106744; PMM 105; Sabin 29595, 29597, 29598.

IN ORIGINAL BOARDS

**35. [HAMILTON, Alexander, James MADISON, and John JAY.]** The Federalist: A Collection of Essays written in Favor of the new Constitution, as agreed upon by the Federal Convention, September 17, 1787 ... *New York: Printed and sold by John and Andrew M'Lean ... 1788.*

Two vols, 12mo, pp. I: vi, 227, [1 (blank)], II: vi, 384; title-page of vol. I very neatly restored at head with old paper (possibly the original conjugate blank, which has been replaced) above the line 'Federalist', with loss of the word 'The', a few gatherings in vol. I slightly browned, paper flaw to vol. I G5 with loss to outer margin (just shaving text); vol. II quire X bound in duplicate in error (no loss), printing flaw to vol. II p. 290 where the paper was folded in the press (no loss), two marginal tears (no loss) to the last leaf; apart from the restoration to the title-page, an excellent copy, uncut, in the original boards, vol. II on slightly largely paper as usual, vol. I unopened after p. 117, vol. II entirely unopened, spine of vol. II stamped '2' in ink; spine of vol. I wanting, some light dampstains to boards; partially obscured pencil inscription to upper pastedown vol. I 'W. Brown / Dr R / long let' (*see below*).  
**\$285,000**

**First edition in book form of the single most important work of American political philosophy, a normal paper copy, very rare in the original boards, uncut and largely unopened.** Volume II is in a mixed state, with the error 'Letter LXXX' rather than 'LXX' uncorrected on p. 240, but the spine lettered '2' not 'II'.





A ‘commentary on the Constitution by men included among its principal architects’ (PMM), *The Federalist* ‘will merit the notice of posterity; because in it are candidly and ably discussed the principles of freedom and the topics of government, which will be always interesting to mankind so long as they shall be connected in Civil Society’ (George Washington).

*Provenance:* inscribed in pencil ‘W. Brown / Dr R/ long let’. Could this plausibly be by Dr William Brown and Dr Benjamin Rush? Brown (1748–1792), educated in Edinburgh, returned to set up practice in Alexandria, Virginia, where he was known to Washington (whose diary records a number of visits by Brown and his wife in the early 1770s); he joined the second Virginia Regiment as a surgeon in 1775 and was appointed Surgeon General for the Middle District by Congress in May 1777, spending that winter with Washington at Valley Forge. In February 1778 he was promoted to Physician General, replacing Dr Benjamin Rush (1745–1813). After the war (Congress had accepted his resignation in 1780), Brown rented George Washington’s house in Alexandria from 1783 to ’86 (the same later occupied by Bushrod Washington), and helped found the Alexandria Academy in 1785, of which Washington was a trustee. Rush, who had like Brown studied medicine in Edinburgh, and returned to set up practice at the same period, was representative of Pennsylvania and signatory of the Declaration of Independence, but had resigned from Army service in 1778 after the discovery of a letter critical of Washington. In 1787 he returned to politics as a member of the Pennsylvania ratifying convention for the new Constitution, leading the movement for its adoption.

PMM 234.

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

Tall 8vo, pp. xii, 297, [5]; with drawings by E. McKnight Kauffer (repeated from Shakespeare in Harlem); a very good copy in a good dust-jacket, chipped at head of front cover, small tear at foot; bookplate of Hughes’s longtime friend and occasional collaborator, the BBC radio producer D.G. Bridson. **\$1275**

**First edition, inscribed ‘To Geoffrey and Joyce [Bridson] – with welcome always to Harlem – Sincerely, Langston / New York, Sept. 16, 1960’.**

*Selected Poems* reprinted work from six earlier published volumes and the privately printed *Dear Lovely Death*, along with some poems that appeared here for the first time. On this visit in the autumn of 1960 Bridson recorded a series of free-wheeling conversations with Hughes in his apartment, intended for eventual inclusion in *The Negro in America* – sadly the sound quality was not high enough for use.

Langston



**37. HUGHES, Langston, and BONTEMPS, Arna (ed.); ZHANG QI (trans.).** 黑人诗选 [*Hei ren shi xuan*; ‘The poetry of the Negro’]. Beijing, Renmin wenxue chubanshe, 1959.

8vo, pp. [2], 2, 102; a fine copy, bound in the original illustrated wrappers depicting an African American farmer holding a scythe. **\$650**

**Very rare second edition of the Chinese translation of *The poetry of the Negro, 1746-1949.*** Published in the United States in 1949 and first translated into Chinese in 1957, Hughes and Bontemps’s anthology of poems by African American writers includes, among others, George Moses Horton, James Weldon Johnson, Paul Lawrence Dunbar, Margaret Walker, Countee Cullen, Melvin Tolson, and Langston Hughes himself, and Caribbean poets such as Claude McKay.

‘In opposition to racial identity politics, Hughes and Bontemps advanced a politics of identification [...]: wars of positions that counter and overwhelm the propagandists of the bourgeois state and that directly challenge coercive power through the development of anti-capitalist mass movements and specific nonviolent direct action strategies, such as boycotts and solidarity strikes’ (Scott, *Socialist Joy in the Writing of Langston Hughes*, pp. 168-169).

No copies of this second edition are recorded on OCLC, in which only five copies of the first edition are recorded (Brown, Harvard, National Library of China, Shanghai Library, and Wuhan University).



AS SUNG BY NINA SIMONE

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

Stereotype, one page, with a 1966 NAACP Christmas stamp on the verso, **inscribed to Hughes's longtime friend and occasional collaborator, the BBC radio producer D.G. Bridson, 'Merry Christmas to Geoffrey and Joyce / Langston'.** **\$1500**

**A pre-publication typescript of 'The Backlash Blues', circulated for Christmas 1966;** the poem, with differences, was subsequently published in the posthumous collection *The Panther and the Lash* (1967). This was one of Hughes's last protest poems – he died in May 1967. It is most famous from the setting by Nina Simone released after his death on *Nina Sings the Blues* (1967), in which a stanza was added in tribute to Hughes. Interestingly the words of the final coda here are the same as sung by Simone, not as published in *The Panther and the Lash*, suggesting that at least some of the alterations presumed to have been hers were in fact authorial.

Merry Christmas to Geoffrey and Joyce —

THE BACKLASH BLUES  
by  
Langston Hughes

Mister Backlash, Mister Backlash,  
Just who do you think I am?  
You raise my taxes, freeze my wages,  
Send my son to Vietnam.

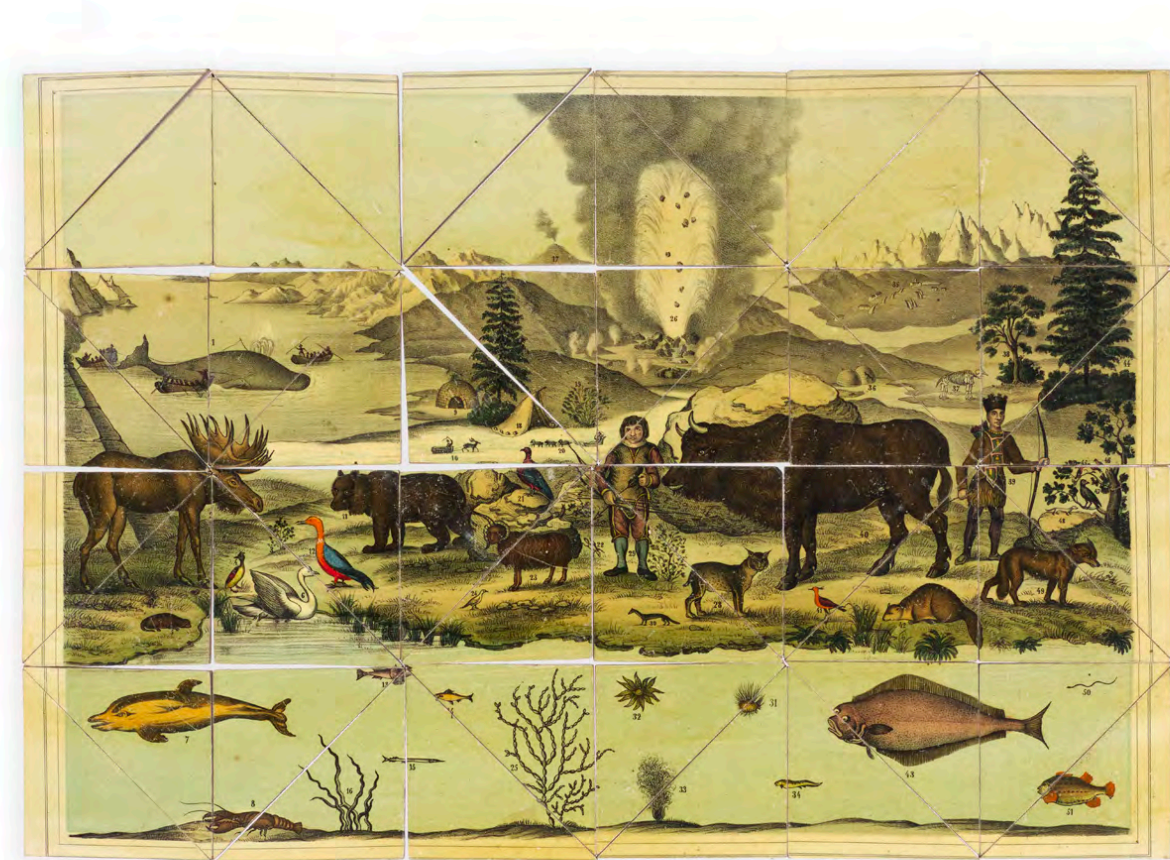
You give me second class houses,  
Second class schools.  
Do you think that colored folks  
Are just second class fools?

When I try to find a job  
To earn a little cash,  
All you got to offer  
Is a white backlash.

But the world is big,  
Big and bright and round—  
And it's full of folks like me who are  
Black, Yellow, Beige, and Brown.

Mister Backlash, Mister Backlash,  
What do you think I got to lose?  
I'm gonna leave you, Mister Backlash,  
Singing your mean old backlash blues.

You're the one



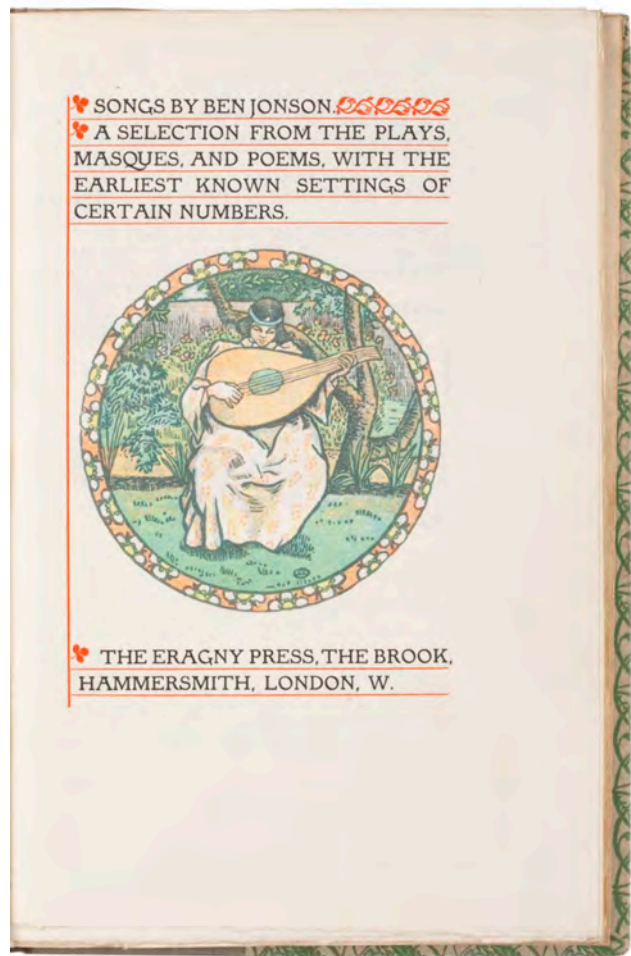
39. [JIGSAW.] Natural History dissected combined with mosaic Amusement [The Productions of the North Temperate Zone Plate II]. [Circa 1850?]

Hand-coloured lithograph, glazed and dissected onto 48 triangular pieces (complete), in the original wooden box (one side partially defective), large hand-coloured lithographic cover label to the sliding lid, small paper label to verso. **\$1200**

**A rare and attractive 'dissected puzzle', the father of the modern jigsaw, featuring topographical, zoological, and anthropological details from northern latitudes – bison, moose, lynx, beaver, and mink.** In the background is a gas-vent or geyser, a whale hunt, igloos, and sleds, as well as a mammoth skeleton and what appears to be a set of whalebone arches.

There are no details of the producer of the puzzle, but the plate is taken from a series of educational posters on 'Zones of the Earth' produced by Friedrich Fleischer of Leipzig for Joseph, Myers & Co., London. For another 'Natural History dissected' puzzle employing a plate from the same source (with an uncoloured version of the same cover image) see Christie's, 24 April 2013, lot 25 – that example had a retail label for 'E. C. Spurin, late Edlin', the latter a notable producer of dissected puzzles.





**40. JONSON, Ben.** Songs ... A Selection from the Plays, Masques, and Poems with the earliest known Settings of certain Numbers. *London, Eragny Press, [1906].*

8vo, pp. [4], 59, [3 (index and colophon)]; with a coloured woodcut to the title-page by Lucien Pissarro, a woodcut border to the first text leaf, woodcut initials printed in red, and a woodcut publisher's device at the end (all by the Pissarros), music printed in black on red staves; front free endpaper browned, else a fine copy in the publisher's blue-grey boards and patterned paper sides, cover lettered gilt; ink ownership inscription dated 1922 of the publisher and book scholar Thomas Balston OBE, bookplate of the poet and broadcaster D.G. Bridson, with dots under his initials in the colophon. **\$825**

**First edition, one of 175 copies, one of the most attractive of all Eragny press books;** there were also ten copies on vellum.

**41. JOSEPHUS, Flavius.** Flavii Iosephi Antiquitatum Iudaicarum libri XX adiecta in fine appendicis loco Vita Iosephi per ipsum conscripta, a Sigismundo Gelenio conversi. De Bello Iudaico libri VII. ex collatione Graecorum codicum per Sig. Gelenium castigati. Contra Apionem libri II. pro corruptissimis antea, iam ex Graeco itidem non solum emendati, sed etiam suppleti, opera eiusdem Gelenij. De Imperio Rationis, sive De Machabaeis liber unus, a Des. Erasmo Roterodamo recognitus. *Basel, Hieronymus Froben and Nicolaus Episcopus, March 1554.*

Folio, pp. [8], 886, [2 (blank)], [32 (index)]; woodcut Froben device to title and final page, historiated woodcut initials throughout (those to the start of each book representing figures from the Old Testament, Greek myths, Alexander the Great, and the philosophers Diogenes and Aristippus); light browning and toning to some leaves, occasional light dampstaining to lower margin; overall a very attractive copy, bound in contemporary German blind-tooled pigskin over bevelled wooden boards, boards panelled with four different rolls (*see below*), brass clasps to fore-edge, edges stained blue; lower catch partially lacking (but catch still working), some wear to corners; contemporary ownership inscription of the Altenburg Monastery ('Mon[aste]rii Altenburghi') to title, near-contemporary manuscript annotations to 6 pp. in pencil and ink. **\$2250**

**First reprinting of the definitive edition of Flavius Josephus's important Jewish history, which – revised and retranslated by Gelenius against several Greek manuscripts – represents the culmination of a decades-long intellectual collaboration with Erasmus and Froben.**

Johann Froben had previously printed a Latin edition of Josephus's works based on the translation attributed to Rufinus of Aquileia, in 1524; the inadequacies of Rufinus's interpretation, however, prompted Johann's son Hieronymus to commission a revised edition based heavily upon the original Greek, with the aid of Bohemian humanist Sigismund Gelenius (1497–1554), who had been employed as a corrector in Erasmus's household upon his arrival in Basel in 1524 and was later remembered in both versions of the theologian's will. 'He spent the remainder of his life working for the Froben press as a scholar, editor, corrector, and translator from the Greek, even declining a position as professor of Greek at Nurnberg for which he was recommended by Melanchthon' (*Contemporaries of Erasmus*, p. 84).

Hieronymus Froben had printed the Greek *editio princeps* of Josephus's works in 1544, standardised using several manuscripts lent to the printer on behalf of Erasmus, who leveraged connections with, among others, Rabelais and the humanist Jean de Pins, Bishop of Rieux. The Froben edition of 1534 had been the first Latin version to be revised on the basis of these Greek manuscripts, but it was only in 1548, in anticipation of the Frankfurt book fair, that Gelenius produced an entirely new translation. Erasmus's correspondence suggests that a new Latin translation had been in preparation as early as 1533, but – as he wrote to de Pins, who had lent him a Greek manuscript of *De Bello Iudaico* – 'Froben has not yet decided to print the Greek text but rather to emend the Latin translation by comparing it with the Greek' (*The Correspondence of Erasmus*, p. 238). Gelenius's translations 'quickly displaced the hitherto widely used *Josephus Latinus* and became the decisive textual basis for the reception of Josephus in the ecclesiastical debates of the second half of the sixteenth century' (Ammann, p. 180, *trans.*).



FLAVII IOSEPHI  
ANTIQUITATVM IVDAICARVM

LIBRI XX. ADIECTA IN FINE APPENDICIS  
loco Vita Iosephi per ipsum conscripta, à Si-  
gismundo Gelenio conuersi.

DE BELLO IVDAICO libri vii. ex collatione Græcorum codi-  
cum per Sig. Gelenium castigati.

CONTRA APIONEM libri ii. pro corruptissimis antea, iam ex  
Græco itidem non solum emendati, sed etiam suppleti, opera  
eiusdem Gelenij.

DE IMPERIO RATIONIS, siue DE MACHABÆIS liber  
unus, à DES. ERASMO Roterodamo recognitus.

Cum Indice accuratissimo.



BASILEAE M D LIII.

Cum gratia & priuilegio Cæsareo  
ad quinquennium.



Our copy is bound in attractive contemporary German alum-tawed pigskin, with boards blind-tooled to a five-panel design, by an elusive binder known only by the initials 'L.W.'. The second and fourth panels are tooled with distinctive figurative rolls, one representing the Baptism, Crucifixion, and Resurrection of Christ, and the other with classical portrait medallions (Caesar, Cicero, Ovid, and Virgil) and incorporating the four coats of arms of Saxony (the Meissen Lion of the Wettin margraves; the eagle of the Ascanian margraves; the crossed swords of the Electorate of Saxony; and the green crancelin over an horizontally-partitioned shield of Saxony); these two rolls are divided by a panel of alternating vine leaves and roses, while the inner and outer panels comprise inverted impressions of the same guilloche and anthemion roll. Haebler records this binder, whose initials 'L.W.' are found on the Life of Christ roll at each side of the Crucifixion, but cannot identify their name, nor when and where they lived (pp. 493-494). The arms included in the medallion roll may suggest that they were active in Saxony, but no dated bindings have been identified and wide range of publication dates of books bound by L.W. (ranging from 1553 to 1623) suggests that their tools may have remained in use long after their death.

Not in Adams (see J-364 for the edition of 1548) or BM STC German; *Contemporaries of Erasmus* II, 84-5; USTC 657572; VD16 J-962; Hoffmann II, p. 450 ('Diese Ausgabe ist sehr correct und nett'); Schreckenberg, p. 14; Vander Haeghen II, p. 37. See Ammann, *Josephus Frobenianus* (2021); *The Correspondence of Erasmus* XIX, p. 238.



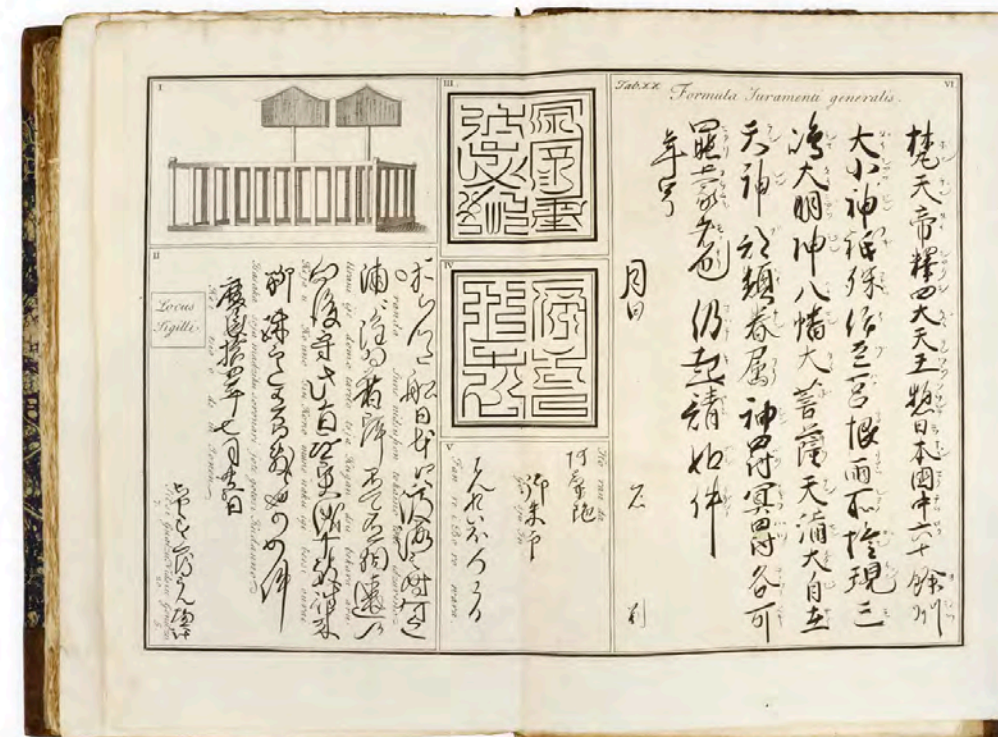


'THE CHIEF SOURCE OF WESTERN KNOWLEDGE'

**42. KAEMPFER, Engelbert, and John Gaspar SCHEUCHZER (translator).** *The History of Japan*, giving an Account of the ancient and present State and Government of that Empire; of its Temples, Palaces, Castles and other Buildings; of its Metals, Minerals, Trees, Plants, Animals, Birds and Fishes; of the Chronology and Succession of the Emperors, ecclesiastical and secular; of the original Descent, Religions, Customs, and Manufactures of the Natives, and of their Trade and Commerce with the Dutch and Chinese, together with a Description of the Kingdom of Siam ... *London, for the translator, 1727.*

Two vols, folio, I: pp. [12], lii, 391, [5], with additional engraved title-page in Latin, and 20 copper-engraved plates (numbered I-XX, bound at end, of which 15 double-page or folding, including several maps), II: pp. [4], 393-612, 75, [5], [6 (index)], with 25 plates (numbered XXI-XLV, bound at end, of which 23 double-page or folding, including maps); titles printed in red and black; some creasing and browning to pl. VIII, occasional light marks; a very good, clean, uncut set in contemporary marbled half calf, marbled sides, spines gilt in compartments with red and black morocco lettering-pieces; some splitting to joints and wear to edges; a few contemporary manuscript additions in English to the index. **\$9500**

**First edition, first issue, of the German naturalist Engelbert Kaempfer's monumental *History of Japan*, translated by the Swiss naturalist Johann Caspar Scheuchzer and illustrated with splendid plates.**





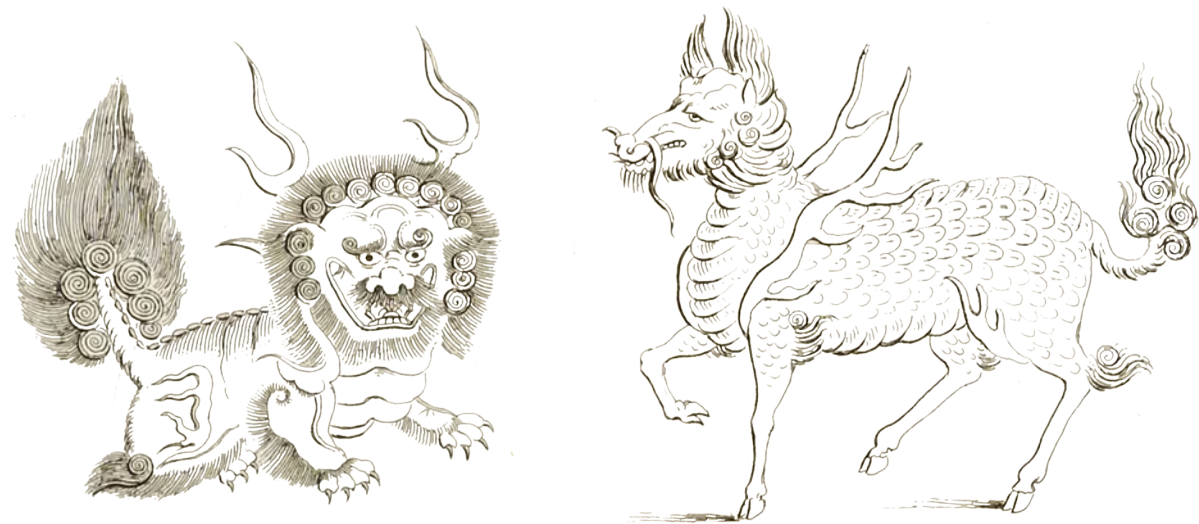
Engelbert Kaempfer (1651–1716), a trained physician from Lippe with an incorrigible *Wanderlust*, sailed from Batavia (Jakarta) via Siam (Thailand) as a physician with the Dutch East India Company and reached Japan in late 1690. Although much of his two-year sojourn was spent on the island of Deshima, to which the Dutch merchants were confined by the strict orders of the Tokugawa regime, he was twice able to accompany the annual Dutch embassy from Nagasaki to the Shogun's court at Edo (Tokyo).

After Kaempfer's death in 1716 Sir Hans Sloane purchased his botanical collections and library, including the unpublished manuscript of the *History of Japan*, which was translated into English by Johann Caspar Scheuchzer (1684–1738), then Sloane's librarian, and published under the aegis of the Royal Society with Sloane's imprimatur (27 April 1727) as President (see Henrey II, pp. 180-1). The English edition of Kaempfer's *History* is therefore its first appearance in print in any language. This is the original issue, the book being re-issued the following year with a new title-page dated 1728 and a Second Appendix concerning the unsuccessful attempt of the English to re-open direct trade with Japan in 1673. Unsurprisingly, Sloane is named as one of the book's subscribers, alongside a range of notable naturalists and physicians, such as Richard Hale and John Woodward, and the radical deist philosopher (and committed book-collector) Anthony Collins.

The *History of Japan* was 'for more than a century the chief source of Western knowledge of the country. It contains the first biography of Kaempfer, an account of his journey, a history and description of Japan and its fauna, a description of Nagasaki and Deshima; a report on two embassies to Edo with a description of the cities which were visited on the way; and six appendixes, on tea, Japanese paper, acupuncture, moxa, ambergris, and Japan's seclusion policy' (DSB).

The majority of the forty-five plates – which offer a rich array of maps and plans, flora and fauna, views of settlements and structures, images of boats, instruments, and processions, reproductions of Japanese script, and an anatomical diagram for acupuncture – were designed by Scheuchzer from Kaempfer's unfinished originals or from prints in Sloane's collection.

Cordier, *Japonica* 413-4; Landwehr, VOC 530.







**43. KEATS, John.** Lamia, Isabella, The Eve of Saint Agnes, and Other Poems. *Waltham, Saint Lawrence, The Golden Cockerel Press, 1928.*

Folio in 8s, pp. [4], 100, [2], [2 (colophon)]; title printed in red and black, with wood-engraved border by Robert Gibbings, wood-engraved head- and tailpieces and decorated initials by Gibbings, wood-engraved initials by Eric Gill printed in red and blue; a fine copy in the original quarter sharkskin and green cloth by Sangorski & Sutcliffe, London, spine lettered in gilt, top edge gilt, others uncut. **\$975**

**Limited to 500 copies, this no. 205 of 485 copies on Batchelor hand-made paper.** The text was based on the edition prepared for the Oxford University Press by H. Buxton Forman, and is set in Caslon Old Face, with initials by Eric Gill. *Chanticleer* comments that this was an 'almost perfectly-proportioned book, of which the Press is duly proud'.

Chanticleer 62; Gill, Bibliography of Eric Gill 334.

FROM THE FIRST VENETIAN PRESS

**44. LACTANTIUS.** Opera. [Venice,] Vindelinus de Spira, 1472.

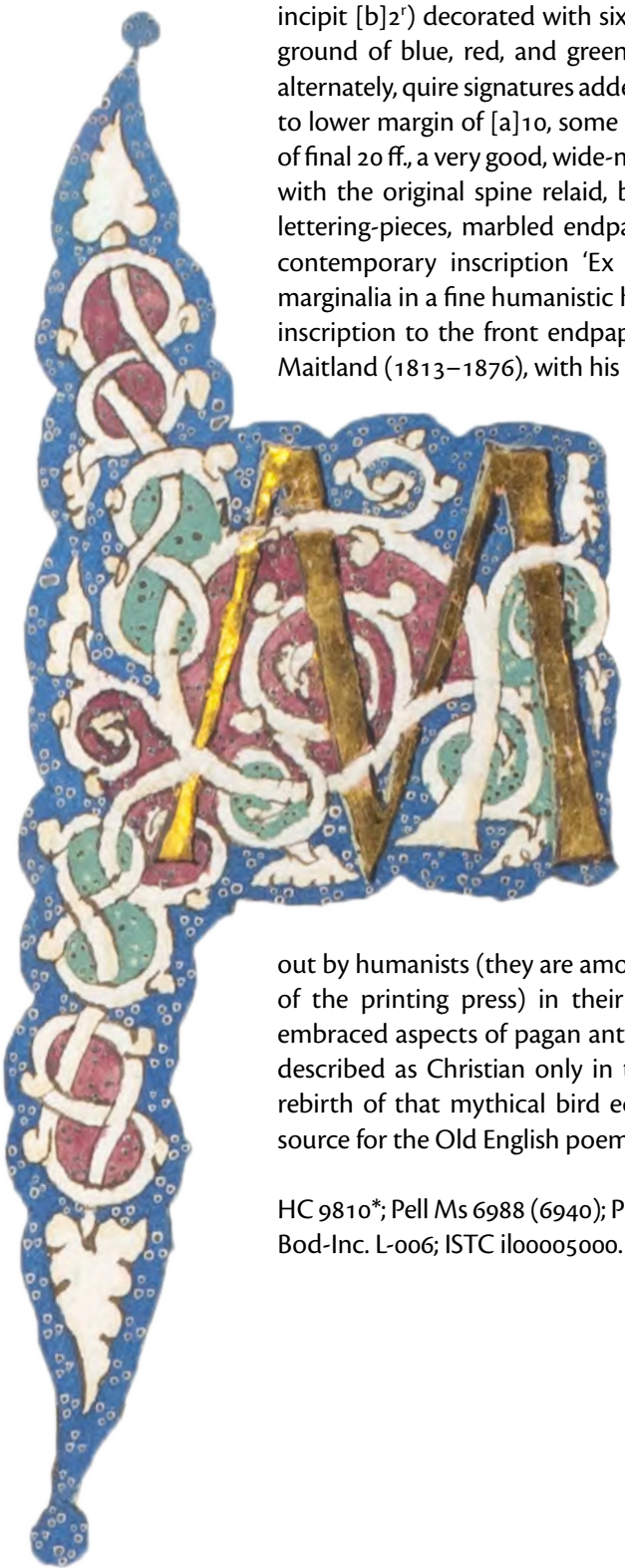
Folio, ff. [196]; [a]<sup>2-12</sup>, [b]<sup>12</sup>, [c]<sup>10</sup>, [d-y]<sup>8</sup>, [z]<sup>11</sup>, without the first and final blanks [a]<sub>1</sub> and [z]<sub>12</sub>, and without the appendix [A]<sup>8</sup> ([A]<sub>8</sub> blank); 41 lines to a page, roman letter (with some Greek type, incipit [b]<sub>2</sub><sup>1</sup>) decorated with six-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]<sub>10</sub>, 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, rebacked 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]<sub>1</sub><sup>1</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. **\$37,500**

**magnificent incunable edition of the works of Lactantius, 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.

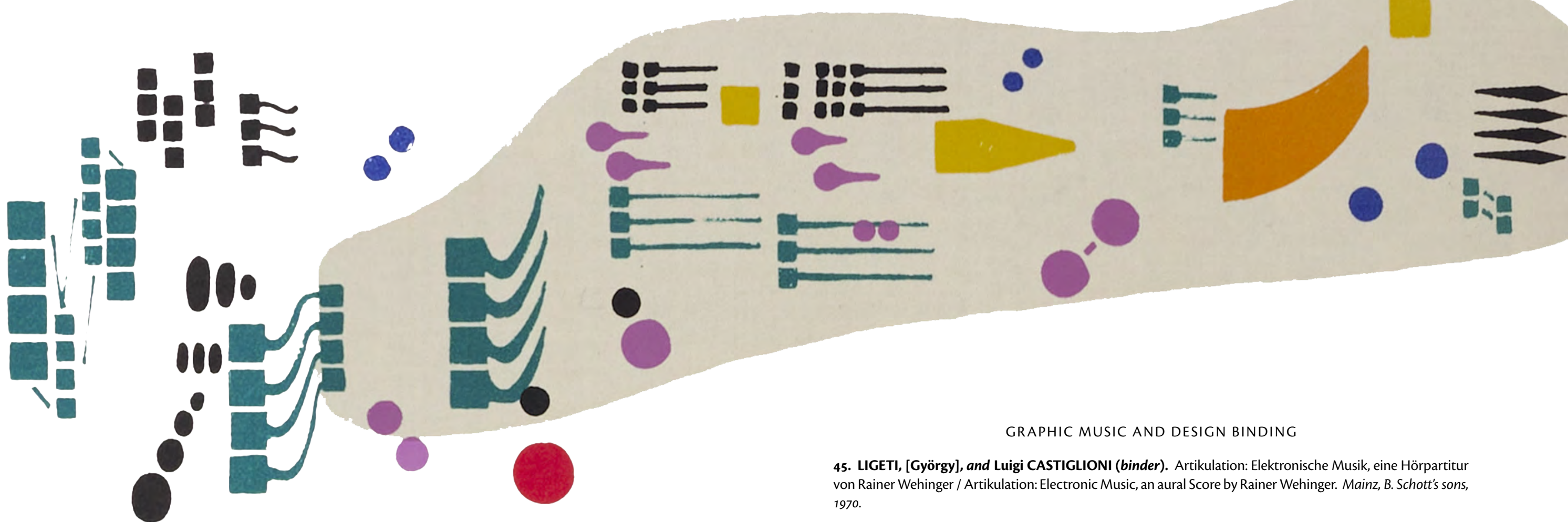
Lactantius's writings, composed mainly during years of poverty and persecution following Diocletian's ban on Christianity, were held up in the Renaissance as exemplary, both as apologetic works and as stylistic models, and acclaimed as exceptionally elegant and persuasive, earning the author the title '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 il00005000.







#### GRAPHIC MUSIC AND DESIGN BINDING

**45. LIGETI, [György], and Luigi CASTIGLIONI (binder).** Artikulation: Elektronische Musik, eine Hörpartitur von Rainer Wehinger / Artikulation: Electronic Music, an aural Score by Rainer Wehinger. Mainz, B. Schott's sons, 1970.

Oblong folio, pp. 55, [1], with 7" vinyl in envelope at rear; colour illustrations; in black calf with inlaid copper by Luigi Castiglioni (turn-ins signed 'Castiglioni' and 'X · 2019' in blind), upper board lettered 'Artikulation' and 'György Ligeti' in onlaid black calf mottled with copper and silver respectively, brick-red calf doublures, black suede endleaves, housed in a black calf-backed clamshell box with black coppered paper sides, copper-tooled, onlaid calf lettering and copper inlay to spine, lined with black suede. **\$18,000**

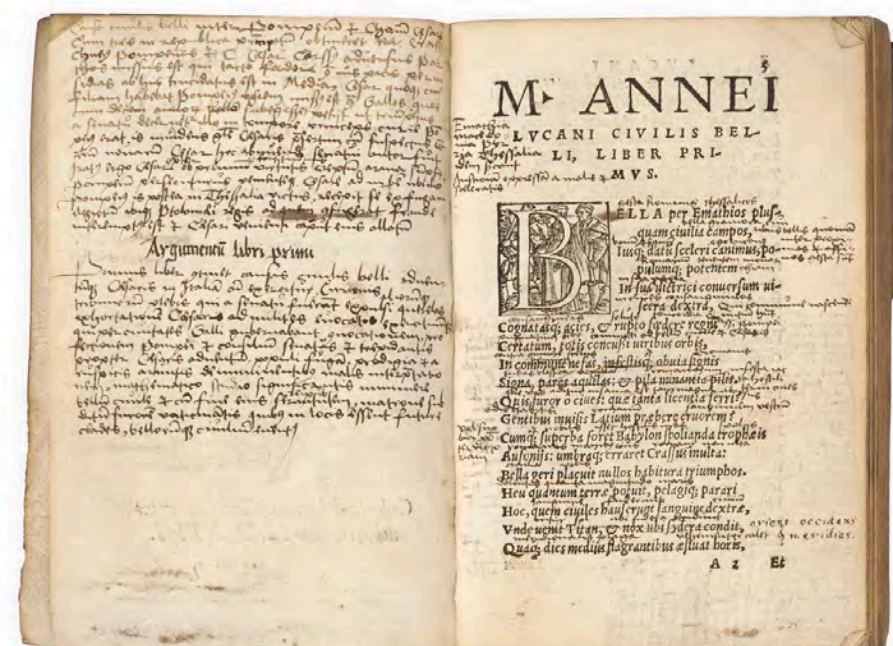
**First edition of the graphic *Hörpartitur* to Ligeti's ground-breaking electronic composition, with a vinyl recording of the piece, number 186 of 200 copies signed and numbered by the composer, in a striking design binding by the acclaimed contemporary bookbinder and musicologist Luigi Castiglioni.**

Composed and recorded in early 1958, *Artikulation* is a comic pendant to the composer's *Gesang*, a piece in which synthetic sounds mimic vocal behaviour. It consists of combinations of sounds forming 'a conversation without words' (Morin). In contrast to the charts and tables of Ligeti's original notation (here partially reproduced), Rainer Wehinger's 1970 *Hörpartitur* or 'score for listening' – approved by the composer – uses graphic representations of the sounds to produce an aesthetic transcription which can be followed alongside the recording.

See Morin, *Classical Music: The Listener's Companion* (2002), p. 515.







WITH CONTEMPORARY ANNOTATIONS  
IN A TACKETED BINDING WITH MANUSCRIPT WASTE

46. **LUCAN, Marcus Annaeus.** De bello civili libri X. Cologne, Marcus Gymnicus, 1546. [bound with:]

**LIVY, Titus.** Decadis primae, liber primus ... ab urbe condita ... Dortmund, Melchior Soter, 1546.

Two works in one vol., 8vo, *Lucanus*: pp. 327, [1 (blank)], *Livy*: [1], 85, [2]; woodcut devices to titles, a further woodcut device with letterpress mottos in Latin, Greek, Hebrew, and Ge'ez to final leaf of *Livy*; some light occasional staining, a few creased corners, but very good copies; in a contemporary tacketed case binding of limp vellum, endleaves from a thirteenth-century vellum manuscript breviary (text in two columns, with red rubrics and initials and penwork in red and blue), twisted vellum tackets laced behind two (of three) split tawed thongs; a little worn, lower cover gnawed at fore-edge; several contemporary and later manuscript inscriptions to binding, title, and last pages (see below), extensive contemporary marginal and interlinear annotations to *Lucan* pp. 3-18 and *Livy* pp. 3-4.

\$4750

**An exceptionally attractive volume of two German editions of Lucan and Livy issued in the same year, joined in a strictly contemporary tacketed binding with a medieval vellum manuscript reused as endleaves, densely annotated in parts and with a fascinating sequence of later provenance.**

Both works are annotated in part, with the *Lucan* bearing many marginalia in a contemporary hand and the same hand annotating the incipit of *Livy*. The early annotator's work begins in earnest on the verso of the title, with many lines of introduction to *Lucan's Pharsalia* followed by a summary of Book I. The same book is then

examined minutely, with interlinear paraphrase and exuberant annotations covering most of the blank surface of the first sixteen pages. The two names mentioned in what appears to be the earliest ownership inscription (inside upper cover) are equally likely contenders for the identity of the prolific annotator. The inscription, an elegant warning to thieves, states the ownership of 'Ludger of Westerholdt', the book being a 'generous gift of Joannes Siverus' (*trans.*). It is very likely that the body of marginalia in the text is owed to one of these two German owners. The first book of the *Pharsalia*, with its impassionate, anguished cry in the face of civil war (especially memorable in the opening seven lines of the poem) must have been particularly eloquent and relevant to a German readership of the mid sixteenth century.

Further evidence sees the book cross the border into France within a few decades: a 'Joannes ?Mellipuy' inscribes his name on the title; a Ferdinand de Miraumon sketches two simple coats of arms with mottos ('Espoir me fait vivre' and 'Plutot mourir que se changer') at the end of *Lucan*; and a Charles du Breuil, rhetor, adds his name to the first title. In the seventeenth century the volume came into the library of the Augustinian monastery of Bouvigne (Belgium), as attested in inscriptions to the first title and verso of last leaf.

On the final page of the *Livy* is printed, rather unusually, a motto in Ge'ez (or Ethiopic), somewhat faultily rendered as 'ልስንዝዐጥበብዘፈውስ፡፡' ('the tongue of the wise is health', Proverbs 12:18). Although the Psalms had been printed in Ge'ez in 1513, Proverbs would not appear in print until the nineteenth century; the motto was likely provided to Johannes Soter, Melchior's father, by the scholar and printer Johannes Potken (c. 1470–c. 1525), editor of the 1513 Psalter and Soter's collaborator on a polyglot Psalter in 1518 (VD16 B-3101).

*Lucan*: USTC 673215; VD16 ZV-9907; two copies in the US. *Livy*: not in USTC; not in VD16; OCLC finds a sole copy, in Mainz. We are grateful to Dr Jonathan Nathan for his identification of the Ge'ez motto and its source.

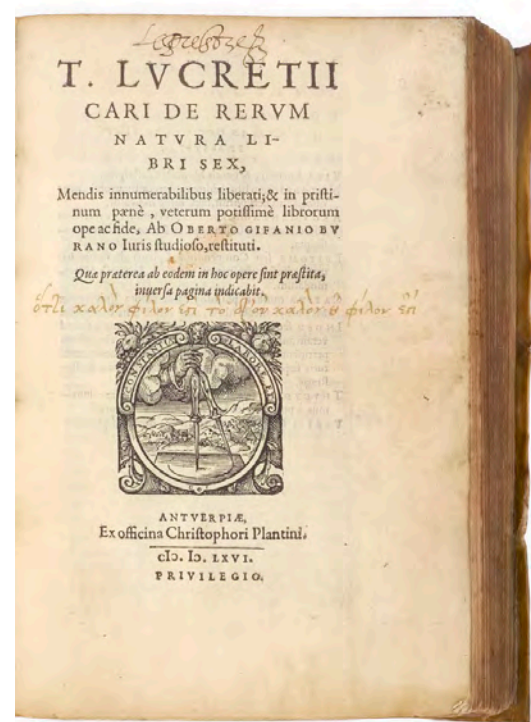


THE ANTI-LAMBIN LUCRETIUS  
ANNOTATED BY A CONTEMPORARY SCHOLAR KEEN ON EPICUREANISM

**47. LUCRETIUS Carus, Titus.** De rerum natura libri sex, mendis innumerabilibus liberati ... ope ac fide, ab Oberto Gifanio Burano iuris studioso, restituti. *Antwerp, Plantin, 1566.*

8vo, pp. [48], 477, [3]; woodcut Plantin ‘Labore et constantia’ device to title, woodcut initials, text in Greek and italic; light traces of old dampstaining in places, burn-hole to 2E1 (touching a few characters), small excision from outer margin X4 (index), but a very good copy; in contemporary French vellum, gilt with central arabesque block and foliate cornerpieces, spine gilt in compartments, yapp fore-edges, edges gilt, spine lined with vellum manuscript waste; lower corner of lower cover a little soiled, subtle minor repairs at extremities; contemporary inscription in Greek to title (a line of Theognis, on friendship), an 11-line note to p. 1 and sporadic annotations in a minute contemporary hand, underlining throughout, seventeenth-century ownership inscription to title (‘Lesprestres’), later ownership inscription of Alfred-Isaac Pereire to front free endpaper. **\$3250**

**An attractive copy, with evidence of contemporary readership**, of the Lucretius edited by Hubert van Giffen (c. 1533–1604). ‘A number of copies were sold with the date of 1565 on the titlepage, but very likely to sell them better during the Lent Fair of 1566 at Frankfurt, part of the edition received a title-page with the date of 1566’ (Voet). ‘Giffen printed a neat annotated edition at the Plantin press in 1565-66, in format as well as in every other respect calculated to attract buyers. The handy size and concise notes suited many readers and there was no denying the editor’s brilliance or his shrewdness: yet in spite of one handsome reference to [Denys] Lambin in the address to the reader, Giffen’s casual treatment of his predecessor was clearly intended to wound.



Lambin ... took violent offence, and in a three-thousand word preface and innumerable notes to his edition of 1570 he gives full vent to the rage that possessed him’ (Gordon). The volume includes a life of Lucretius by Giffen, the Greek text of Epicurus’s *Letter to Herodotus*, extracts from Cicero, and Thucydides on the plague at Athens, in Greek. According to Gordon, Giffen received substantial help in his edition from Cornelius Valerius (1512–1578), a professor at Louvain.

The contemporary owner, whose marginalia and underlinings here evidence a thorough reading of the text, shows himself to be a Renaissance scholar engaged in atomistic theories: he notes with perceptiveness the ambivalent connection between Lucretius and Apuleius; shows a meticulous attention to the philosophical vocabulary of an Epicurean and atomic understanding of the physical world, devoting careful underlining to relevant words, and annotating the word index printed at the end. Connections with the wider Epicurean tradition are established through marginalia in the excerpts from Cicero.

*Provenance:* later in the possession of French historian and bibliographer Alfred-Isaac Pereire (1879–1957), founder and general secretary of the Société des amis de la Bibliothèque nationale de France and general secretary of the Association des bibliothécaires français.

Adams L-1664; Gordon 103; Munro I, 15; Voet 1590.

THE ONLY COMPLETE COPY

**48. LUIS DE GRANADA.** Of Prayer and Meditation. Contayning foure-teene Meditations, for the Seaven Dayes of the Weeke: both for Mornings and Evenings. Treating of the principall Matters and holy Misteries of our Fayth ... *At London. Printed for Thomas Gosson and Richard Smith .... 1596.*

[bound with, as probably issued:]

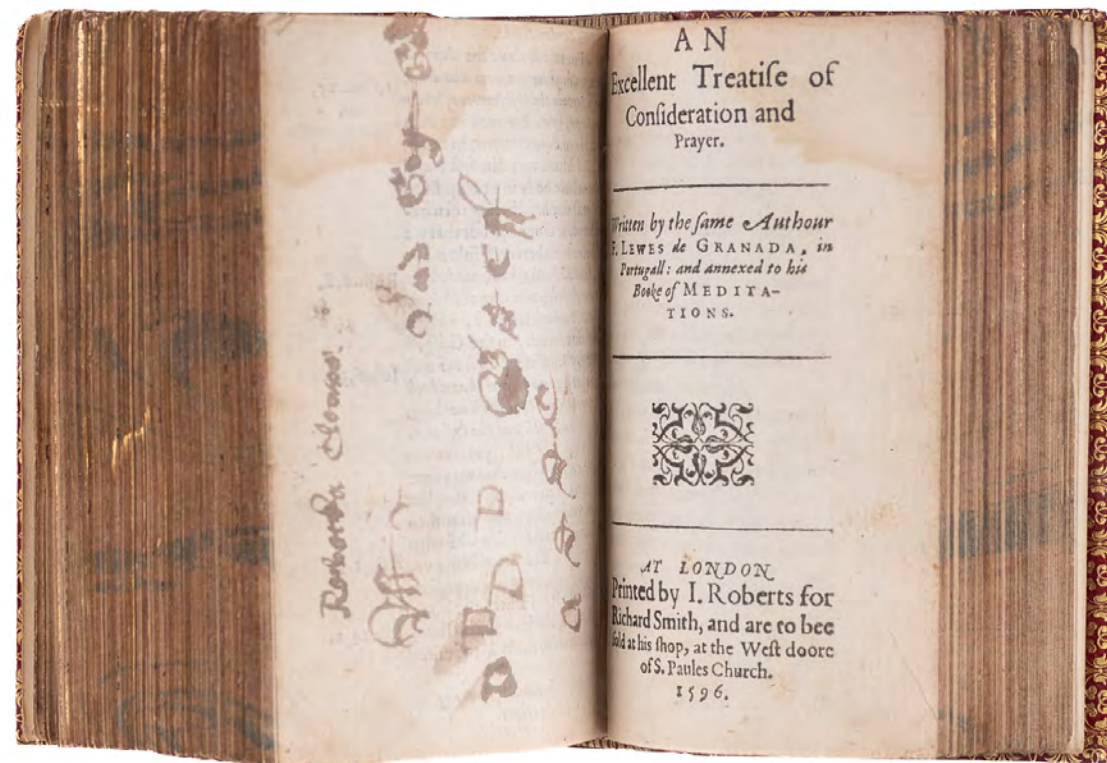
— . An excellent Treatise of Consideration and Prayer. Written by the same Author ... and annexed to his Booke of Meditations. *At London, Printed by I. Roberts for Richard Smith ... 1596.*

Two parts in one volume, 12mo, pp. [18], 531, [1], woodcut publisher’s device on A4 verso; and pp. 191, [1 (blank)], [20 (Table)]; ‘An excellent Treatise’ has separate pagination but continuous register (commencing Aa1); first title-page dusty, tear through A5 neatly repaired, headlines shaved throughout, sidenotes occasionally affected also, but never with loss of sense; bound a little tight, withal a very good copy in red morocco by Riviere, boards panelled gilt, spine richly gilt in compartments with gilt green morocco lettering-piece. **\$8250**

**Second ‘Protestant’ edition – the only known complete copy:** both of those listed in ESTC (Downside and Harvard) lack the ‘excellent Treatise of Consideration and Prayer’. The anonymous translation may be the work of the playwright Thomas Lodge (*see below*).

The first work of the Dominican theologian Luis de Granada (1504–1588), *Libro de la oración y meditación* was first published in Salamanca in 1554, based on a shorter work composed by him in 1539. Its success both in Spain and in the wider Catholic world led him to a life of writing on spiritual themes, particularly asceticism; but his works also had a surprising circulation in Protestant England.





The first English translation was by the recusant Richard Hopkins, first published at Paris in 1582. Hopkins (before 1546 – in or before 1596), had gone into exile at Louvain in the 1560s, and spent nine years in Spain from 1570 to 1579. ‘Following the advice of Thomas Harding ... he published at Paris in 1582 a translation of part one of the *Libro de la oración y meditación* by the Spanish Dominican Luis de Granada. This was dedicated to the benchers of the inns of court ... The florid devotional style is thought to have influenced the language of Crashaw and Vaughan’ (ODNB). The Paris edition was followed by one at Rouen in 1586, and then was first presented to a Protestant audience in a London edition of 1592 (Folger only in ESTC). The content was re-ordered, and it was ‘purged of all specifically Catholic references’ (Allison), such as praying to saints and extreme unction. The extensive front matter (the dedication to the benchers, several exhortations, and a dedicatory epistle) was also cut, leaving just the author’s prologue, and a new dedication was added. In the edition of 1592 it was to the crypto-Catholic Ferdinando Stanley, Lord Strange, the patron of Shakespeare, Marlowe and Spenser. After Strange’s sudden death in 1594 (the circumstances were suspicious enough that many suspected poison, the motive being the curtailment of further Catholic plotting on his behalf), the present edition was dedicated to the civil lawyer and MP Julius Caesar, newly appointed Master of the Court of Requests. The second part in both editions is dedicated to the surgeon John Banister, with a verse.

In ‘Catholic Translation and Protestant Translation: the Reception of Luis de Granada’s Devotional Prose in Early Modern England’ (*Translation and Literature* 26 (2017)), Miriam Castillo Arroyo has posited the poet and playwright Thomas Lodge as the hand behind this work of adaptation/translation; raised in Stanley’s household as a child (the dedication describes the work as ‘long since by me made promise of at Channon-rowe’, i.e. the Stanley seat Derby House), he had spent time in the Jesuit College in Brazil, is the probable author of *The Flowers of Lodowicke of Granado* (1601), and his Catholic sympathies are well documented. The dedication of the second part, to John Banister, speaks of the latter as a ‘fatherlie’ figure, which is plausible (Banister was twenty-six years Lodge’s senior), especially given Lodge’s imminent turn to a second career as physician; and as a member of Lincoln’s Inn from 1578 until at least the mid 1590s, Lodge and Julius Caesar could easily have crossed paths – a number of his other works are dedicated to lawyers.

STC 16909.5 (the first part only); cf. Allison & Rodgers II, 443-5 for the Catholic editions. **This printing of ‘An excellent Treatise’ is not in ESTC.**

**49. MACDIARMID, Hugh.** A Drunk Man Looks at the Thistle. Illustrated with eight Woodcuts by Frans Masereel. [Officina Bodoni for] Falkland, Kulgin Duval & Colin H. Hamilton, 1969.

Folio, pp. 144, [2], [2 (colophon)]; with 8 full-page woodcut illustrations; publisher’s vellum-backed boards with blue and white patterned sides, spine lettered in gilt, grey card slipcase; a fine copy. **\$975**

**First edition thus, limited, numbered 40 of 160 copies on Amalfi paper, signed by MacDiarmid, Masereel, and Mardersteig.**

*A Drunk Man Looks at the Thistle*, first published in 1926, is often considered to be MacDiarmid’s masterwork, and is here accompanied by a series of eight arresting woodcuts by the exiled Flemish painter and illustrator Frans Masereel (1889–1972).

Schmoller 165.





50. MANDEVILLE, John, Sir. Itinerarius. [Gouda, Gerard Leeu, between 1483 and 11 June 1484.]

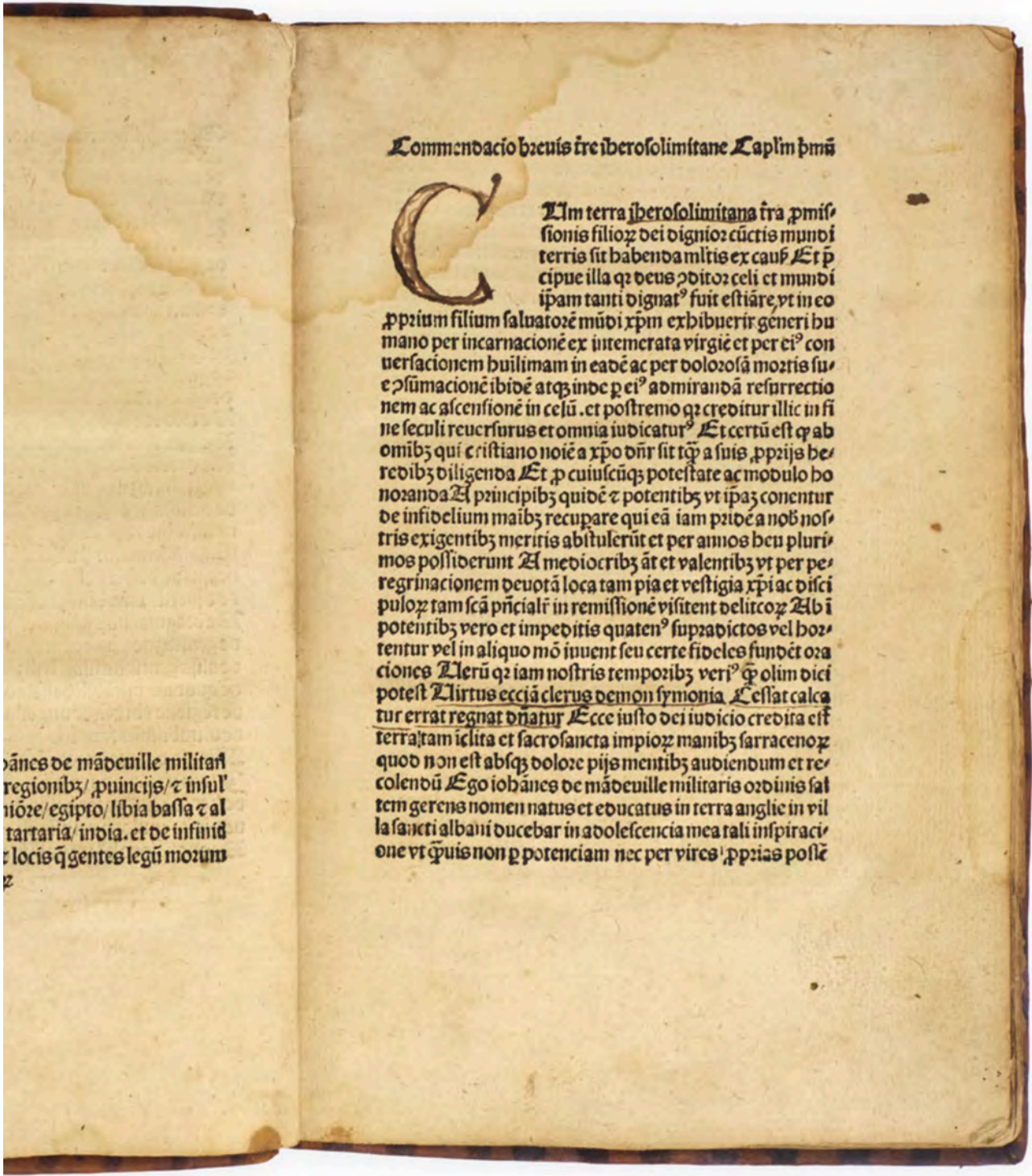
Small 4to, ff. [62], including the initial blank; gothic letter; early annotations and reading marks to approx. 102 pp. and on the blank; wormhole in blank lower outer corner of first four leaves, some light marginal dampstains; a large copy, unwashed and unpressed, in late seventeenth- or early eighteenth-century sheep; slightly rubbed. \$95,000

**A very early edition of the most popular medieval account of the marvels of the East.** It was evidently intended as a companion volume to Leeu's Latin edition of Marco Polo, published at about the same time, and is probably preceded by the Latin edition printed in Zwolle, 7 September 1483. The earliest appearance of Mandeville in print is the Dutch translation published circa 1477 (see ISTC).

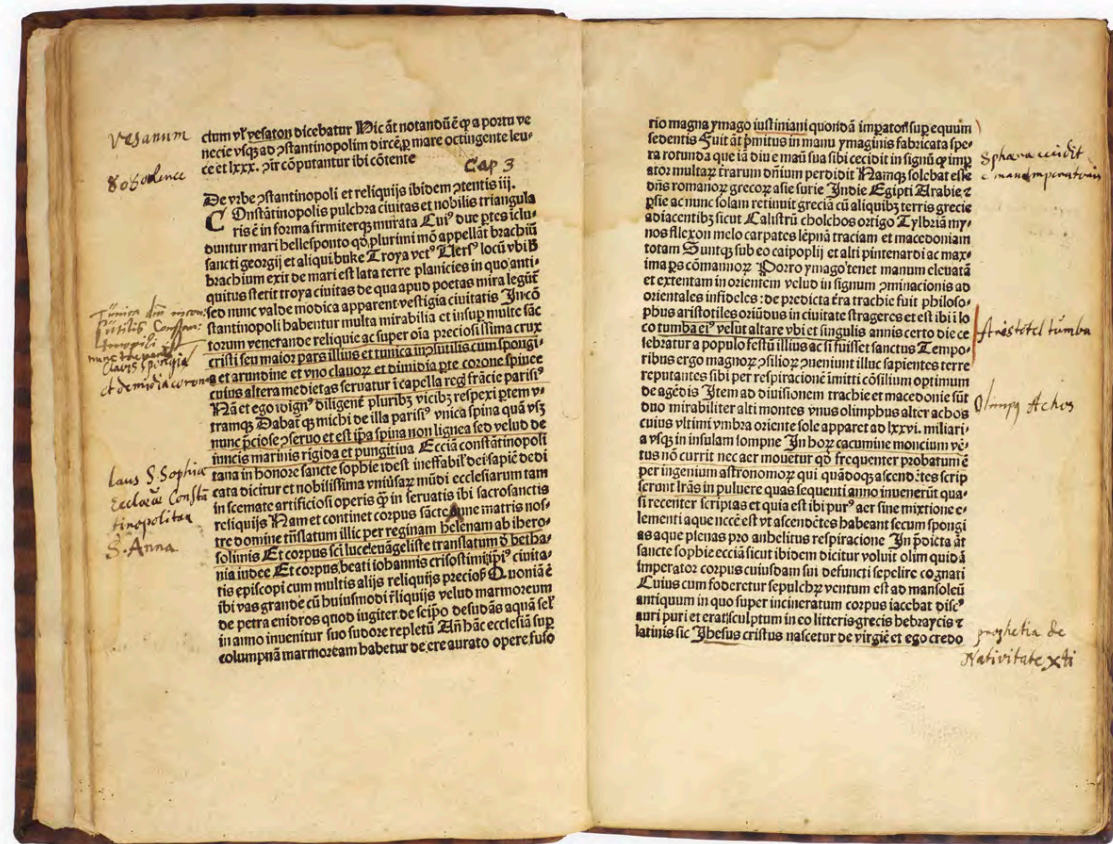
Mandeville's *Travels* was one of the most widely read works of geographical lore in the late Middle Ages and Renaissance, taking its reader to the Holy Land (it is in part a pilgrim's guide), Egypt, Turkey, Persia, Tartary, India, and Cathay (China). It had a profound influence on the age that saw the discovery of the New World and the sea routes to Asia. Originally written in French (quite possibly the Anglo-Norman still current in English court circles) the book first began to circulate in Europe between 1356 and 1366. By 1400 it was available in every major European language and by 1500 the number of manuscript copies was vast – indeed over 250 have survived, compared to only about 140 of Marco Polo. The early printed editions testify at once to the importance attached to the *Travels* and to its commercial appeal.

The *Travels* 'is a vernacular account of the known world, loosely based upon the alleged travels of its narrator, and was immediately and immensely popular. Alongside the French version and its recensions there were translations (often more than one) into German, English, Italian, Dutch, Spanish, Irish, Danish, and Czech. Altogether over 250 manuscripts survive in twenty-two versions. In England alone there were four Latin and four English translations and a rhymed version. In the book the narrator declares that he is Sir John Mandeville, born and bred in St Albans, who left England in 1322 and travelled the world for many years, serving the sultan of Cairo and visiting the Great Khan, and finally in 1357 in age and illness setting down his account of the world. This account is essentially in two parts, a description of the Holy Land and the routes thither and a description of Asia and other *partes infidelium*. There is no historical corroboration of the author's claims. On the contrary, nine-tenths of the substance of the *Voyages* can be precisely traced to written sources, which range from Pliny to Vincent of Beauvais and include many itineraries of genuine travellers like William of Boldensele and Odoric of Pordenone, and the remaining tenth almost certainly derives from sources yet to be traced. The intention of the author to produce a popular account of the world in French was possibly part of the fashion for such exotica that flourished in and about Paris c. 1350. Though the framework of the narration by Sir John Mandeville is fictitious, the substance is not. There can be no doubt whatsoever that the author reported in good faith what his authorities recorded and that his book was seriously intended' (Michael Seymour in ODNB).

If to the modern reader Mandeville poses as many questions as he answers, there is no doubting the impact of his book on its early readers: 'when Leonardo da Vinci moved from Milan in 1499, the inventory of his books included a number on natural history, the sphere, the heavens – indicators of some of the prime interests of that unparalleled mind. But out of the multitude of travel accounts that Leonardo could have had, in manuscript or from the new printing presses, there is only the one: Mandeville's *Travels*. At about the same time (so his biographer, Andrés Bernáldez, tells us) Columbus was perusing Mandeville for information on China preparatory to his voyage; and in 1576 a copy of the *Travels* was with Frobisher as he lay off Baffin Bay. The huge number of people who relied on the *Travels* for hard, practical geographical information in the two centuries







after the book first appeared demands that we give it serious attention if we want to understand the mental picture of the world of the late Middle Ages and the Renaissance’ (C.W.R.D. Moseley (ed.), *The Travels of Sir John Mandeville* (1983), p. 9; see also *ibid.*, ‘The availability of Mandeville’s Travels in England, 1356–1750’, *The Library* XXX (1975), p. 125).

‘More than any other single work, the *Travels* of Mandeville set the stylized half-realistic, half-fanciful image of the East that predominated in western Europe during the Renaissance. Unlike Dante and Boccaccio, Mandeville utilized the travel and mission accounts to their fullest and sought to integrate this newer knowledge with the more traditional materials. Since his veracity was generally unquestioned until the seventeenth century, his work helped to mould significantly the learned and popular view of Asia. Even his monsters and marvels could apparently be accepted as long as they were relegated to places still relatively unknown. The fact that we know today that Mandeville did not make the trip as he pretended in no way detracts from the importance of his book in helping to integrate knowledge of the East and in shaping the Renaissance view of the “worlds” beyond the Muslim world’ (D.F. Lach, *Asia in the Making of Europe* I, p. 80).

HC \*10644; BMC IX 37; Cordier 2031; Goff M-160; Bod-Inc. M-052.

## WINKING MADONNAS ROMAN MIRACLES IN THE FACE OF FRENCH REVOLUTIONARY ATHEISM

51. [MARCHETTI, Giovanni.] ‘Des images miraculeuses de la ville de Rome’. *Rome*, 1818.

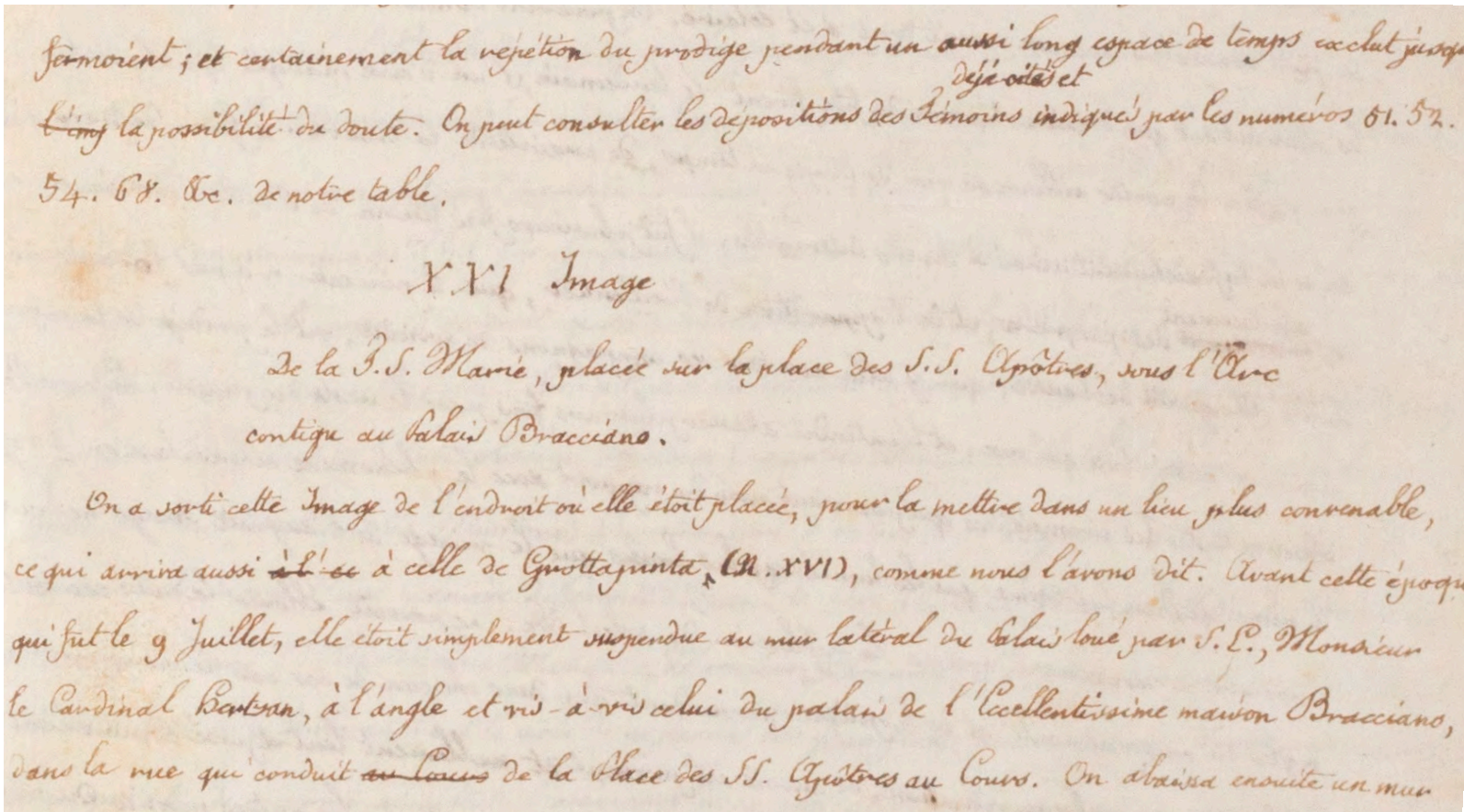
Manuscript on paper, in French, folio (287 x 198 mm), pp. [2], 100, 9, [5 (blank)]; written in brown ink in a single hand, c. 30 lines per page, occasional corrections; a few chips to edges of title leaf, occasional light foxing, a few marks; overall very good in recent blue wrappers.

\$850

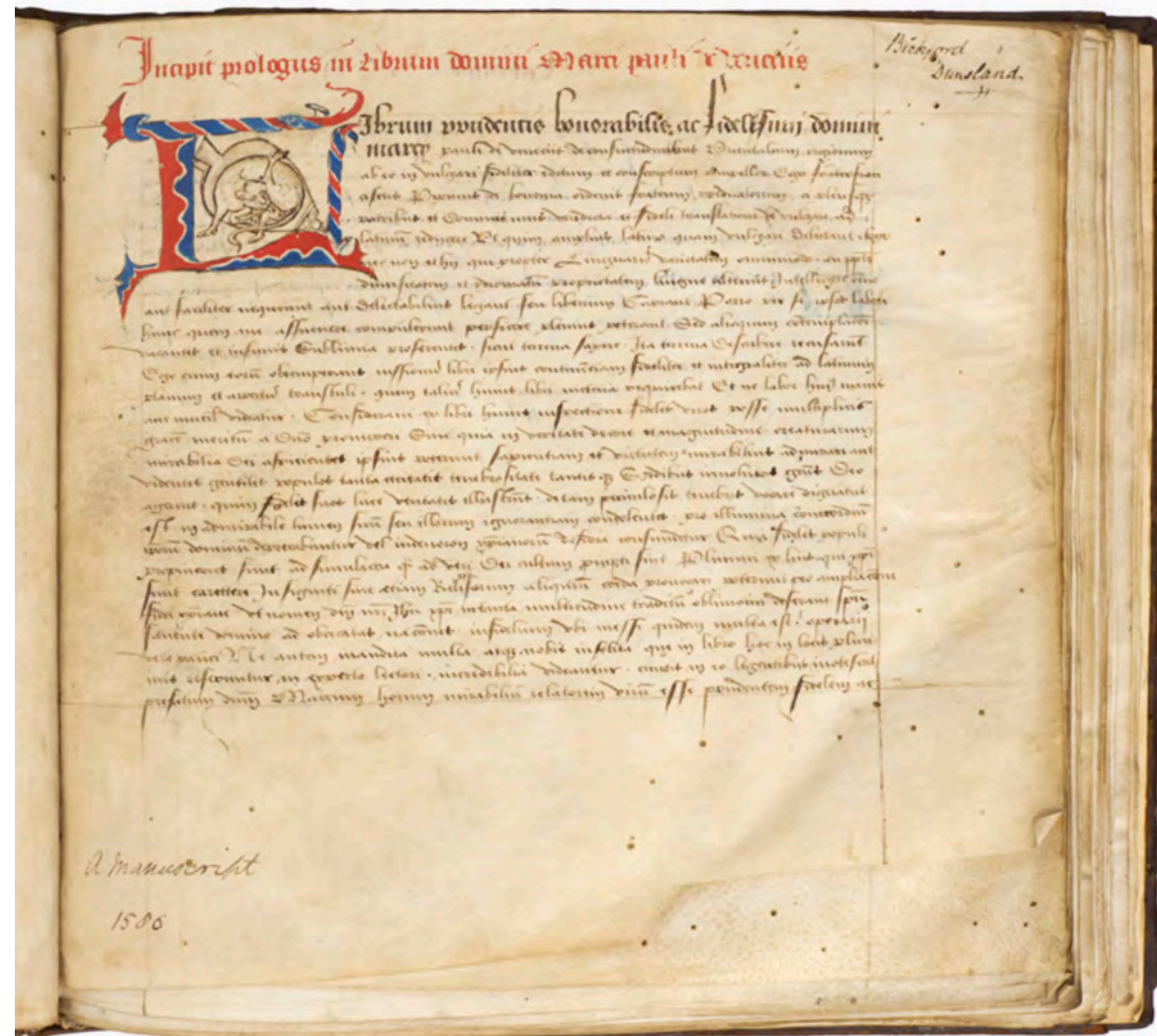
An apparently unpublished French translation of Giovanni Marchetti’s *De’ prodigi avvenuti in molte sagre immagini specialmente di Maria santissima* (Rome, 1797), which sought to prove the authenticity of numerous eye-witness accounts of images of the Virgin Mary and other saints in and around Rome miraculously opening and closing or moving their eyes between July 1796 and January 1797.

Written in the context of the French invasion of Italy under Napoleon, Marchetti’s work was intended to bolster the Catholic faith in the face of the threat of French Revolutionary atheism. It proved popular not just in Italy: two different French translations were published, at Hildesheim in 1799 (*Mémoires concernant les prodiges arrivés à Rome dans plusieurs images*) and at Paris in 1801 (*Miracles arrivés à Rome en 1796, prouvés authentiques*), and further translations appeared in English, Dutch, and Polish. The miraculous images were disparagingly dubbed by some in England as the ‘winking Madonnas’.

The anonymous translation in our manuscript is markedly different to those of 1799 and 1801, and if executed in 1818 (the date given on the first page), shows the enduring appeal of Marchetti’s work twenty years on from its initial publication.







52. **MARCO POLO.** De conditionibus et consuetudinibus orientalium, in the Latin version of Francesco Pipino. England (Westminster), dated 1530.

Manuscript on vellum, squarish folio (265 x 280 mm), 77 leaves, collation i–ix<sup>8</sup>, x<sup>5</sup> [of 6, without vi, presumably blank], central bifolium of quire vii misbound before f. 59, complete, single columns of 23 lines written in a good gothic hybrid bookhand, dark brown ink, ruled in ink, **eight-line initial 'L'** (*Librum prudentis honorabilis*) marking opening of text on first leaf, in a design of divided red and blue enclosing a drawing in dark brown ink depicting a cat lying on a pair of bellows and washing itself, six-line initial 'U' in divided red and blue marking opening of book one, three- or four-line initials alternately in red and blue at beginning of chapters, headlines and line-fillers in red ink, rubrics, capitals touched in yellow, leaf numbering in a contemporary hand in lower outer corner of recto of some leaves, small drawing of a sea creature attached by its tail to the word 'Seylam' (i.e. Ceylon or Sri Lanka) in lower margin of f. 64v; scattered wormholes at beginning and end of volume, a few natural vellum flaws (one in f. 58 carefully written around by scribe), small sections of a few blank margins sometime cut away, one blue initial rather smudged (f. 11v), a few minor stains and some occasional light soiling, but generally in excellent condition; contemporary London blind-stamped calf over wooden boards, spine sewn on four split thongs, covers with three concentric roll-tooled borders enclosing a central panel formed of five (upper cover) and four (lower cover) vertical strips (Oldham stamps SW. b (1) 944, RP. f (2) 905, and another, unidentified, stamp); slightly rubbed and wormed, re sewn and wooden boards renewed, neat restorations at head and foot of spine and at corners, rear pastedown renewed. **Price on request**

**One of the last manuscripts of Marco Polo's *Travels* remaining in private hands, a large and handsome English copy produced at Westminster by a Continental scribe and probably first owned by one of Henry VIII's chaplains.**

Marco Polo's *Travels* is probably the most famous travel book of all time: 'It is no exaggeration to say that never before or since has one man given such an immense body of new geographical knowledge to the West. For this he could justly be thought of as foremost in creating that intellectual climate in which European exploration of the non-European world developed' (J. Larner, *Marco Polo and the discovery of the world*, p. 1). It is generally accepted that the original version of the *Travels* was written by Rustichello da Pisa in 1298 in a Franco-Italian hybrid language often used in Arthurian romances of the period. The Latin translation here, entitled *De conditionibus et consuetudinibus orientalium regionum*, was made by the Dominican friar Francesco Pipino of Bologna between 1310 and 1324. This was the most popular version of the *Travels* in medieval Europe: copies, abridgements, and translations of it account for sixty-nine of the 141 known manuscripts of the *Travels*. It was printed, for the first and only time, in 1483/4 (Gouda, Gerard Leeu).

The present manuscript is a rare witness to the circulation of the text in England: Consuelo Dutschke identified a distinct English branch of the manuscript tradition which she termed the 'fidelissimi' group on account of the reading 'fidelissimi domini Marchi Pauli' at the beginning of the prologue, instead of the more usual 'fidelis domini Marchi Pauli', as well as by the absence of the words 'seu falcones peregrini' from the explicit of the work. She included ten manuscripts in this group, eight of the fourteenth century and two of the fifteenth, asserting that England was 'unique in maintaining its own version of the Pipino translation' and that 'perhaps its island geography provided protection from diverse and contaminating versions of the text' (C.W. Dutschke, 'Francesco Pipino and the manuscripts of Marco Polo's *Travels*', unpublished Ph.D. dissertation, University of California at Los Angeles, 1993, p. 248). To these ten English manuscripts can be added four more: Bodleian, MS. 264 (in the Middle French version), c. 1400; an imperfect manuscript from the Earl of Powis collection sold at Sotheby's on 20 March 1923, lot 211, to Quaritch (De Ricci, *Census I*, p. 897, no. 157, listed as belonging to



Robert Garrett of Baltimore); the so-called Courtenay Compendium, late fourteenth-century, sold at Sotheby’s on 3 December 2008 and now in the Royal Library, Copenhagen (Acc. 2011/5); and the present manuscript.

Our manuscript, which is entirely late gothic in appearance both in terms of script and decoration, is dated at the end of the first book (f. 40<sup>v</sup>): ‘Liber secundus incipitur capitulo primo modo transcripto apud Wesmeter [i.e. Westminster] anno d[omi]ni 1530’. That it was copied in Westminster may of course suggest a connection with the royal court; Henry VIII had abandoned the palace of Westminster itself as a royal residence in 1529 but in the same year took over Cardinal Wolsey’s nearby riverside mansion York Place (which subsequently became Whitehall Palace). The curious spelling ‘Wesmeter’ strongly suggests a francophone scribe, a suspicion reinforced by the script itself which has most in common with Northern French or Flemish hands of the period. In this connection it is instructive to note the striking similarity of the opening initial’s charming drawing to a fifteenth-century misericord now in the Musée de Cluny (Cl.20395) and ascribed to Picardy.

### Text

The manuscripts within Dutschke’s ‘fidelissimi’ group have been extensively analysed by Andrea Palandri in his unpublished Ph.D. dissertation ‘A study of the Irish adaptation of Marco Polo’s *Travels* from the Book of Lismore’ (University of Cork, 2018). Palandri, who cites the present manuscript but was unable to examine it, used the Quinsay chapter (Book II chapter 64 in our manuscript) to distinguish a number of subgroups within the ‘fidelissimi’ manuscripts. The following sampling of readings tends to suggest that our manuscript was not copied directly from any of the other surviving English copies of Pipino’s version:

‘tenebat primo lacu magno’ (apparently unique reading, all the English manuscripts of the ‘fidelissimi’ group having the error ‘lacus magnus’ instead of ‘locus magnus’);

‘ad mille milia et ad centa mill[ia] familiar[um]’ (omits ‘sex’ from ‘sexcenta’, perhaps a scribal error?);

‘pisces habentur’ (as Leiden, Bibliotheek der Rijksuniversiteit MS Voss. Lat. F. 75, and Princeton University MS Garrett 157);

‘ad familiam additi’ (as Leiden and Princeton manuscripts, and Cambridge Gonville & Caius MS 162/83);

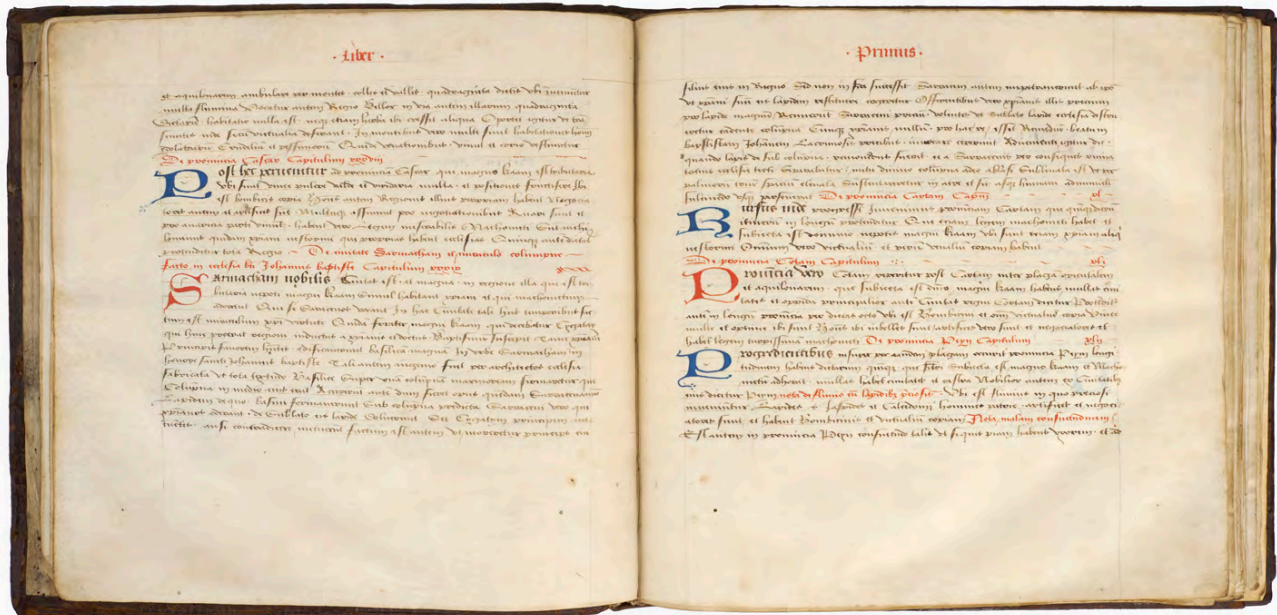
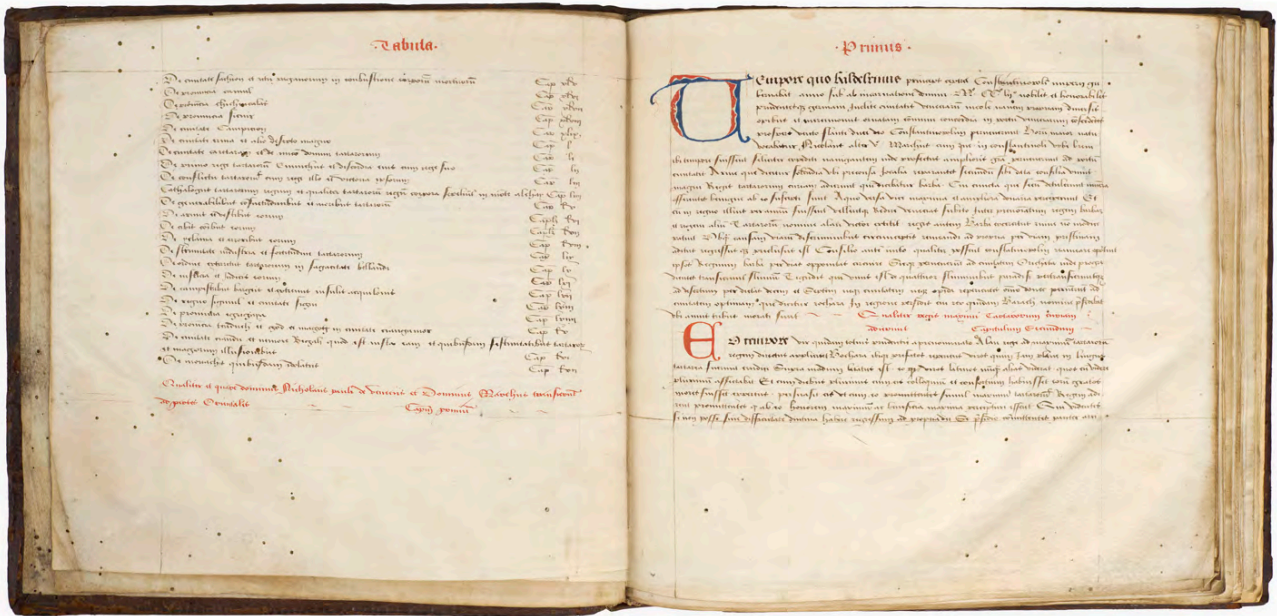
‘possint convicini res suas ad prefatas turres deferre ne comburentur’ (as Leiden MS)

‘ne forte bellare presumant’ (as BL Add. MS 19513, Copenhagen, Kongelige Bibliotek MS Acc. 2011/5, and Cambridge Gonville & Caius manuscript; Leiden manuscript has ‘rebellare’);

‘sunt autem suis reges potentes valde sed sunt subditi Magno Kaam’ (as Cambridge Gonville & Caius manuscript; Leiden manuscript has ‘Kaam’).

Book I, chapter 61 has the apparently unique reading ‘ictibus fuste ceditur aut septemdecim aut viginti septem’, most of the English manuscripts substituting 28 for 27.

On the verso of the final leaf, in a good late sixteenth-century hand, is an astrological table and accompanying guide for the covering of mares, dated 28 March 1595. It is followed, in the same hand, by a transcription of the acrostic epitaph of Sir Arthur Bassett (1541–1586) of Umberleigh, Devon (for whom see *History of Parliament online*).







#### Provenance

1. John Brereton, doctor of law, with his contemporary ownership inscription on front pastedown 'Liber Joh[ann]is Brereton Juris doctor'. A John Brereton, doctor of law and chaplain to Henry VIII, was in 1532 appointed master of St Bartholomew's Hospital on the resignation of Edward Staples. He held the prebend of Christleton and a moiety of Malpas (both in Cheshire where his family were prominent landowners) as well as that of Hatford in Berkshire. In 1532 he received a royal pardon for having received a papal bull authorizing him to hold several benefices. See N. Moore, *The history of St. Bartholomew's Hospital* (1918) II, pp. 124-5; T. Cooper, *The Last Generation of English Catholic Clergy: Parish priests in the diocese of Coventry and Lichfield in the early sixteenth century* (1999), pp. 66-67.

2. The Bickfords of Dunsland Hall near Holsworthy in Devon, with late eighteenth- or early nineteenth-century ownership inscriptions on recto of first leaf and verso of final leaf. Ownership of the manor of Dunsland was transferred from the Battyn family to the Arscott family in 1522 when Humphry Battyn died and the estate passed to his heiress Philippa (1498–1563), wife of John Arscott (1494–1558), a lawyer of the Inner Temple. Four generations of Arscotts came to an end in 1686 and were followed by five successive Bickfords who lasted until 1817.

3. Blyth Bickford Coham-Fleming (1884–1929), of Coham, Devon; sale, Sotheby's, 15 April 1930, lot 300, to Maggs (not to Quaritch, as stated in A.C. Moule and P. Pelliot (eds), *Marco Polo: The Description of the World* (1938)). Later the same year with Chamonal of Paris, according to Moule and Pelliot.

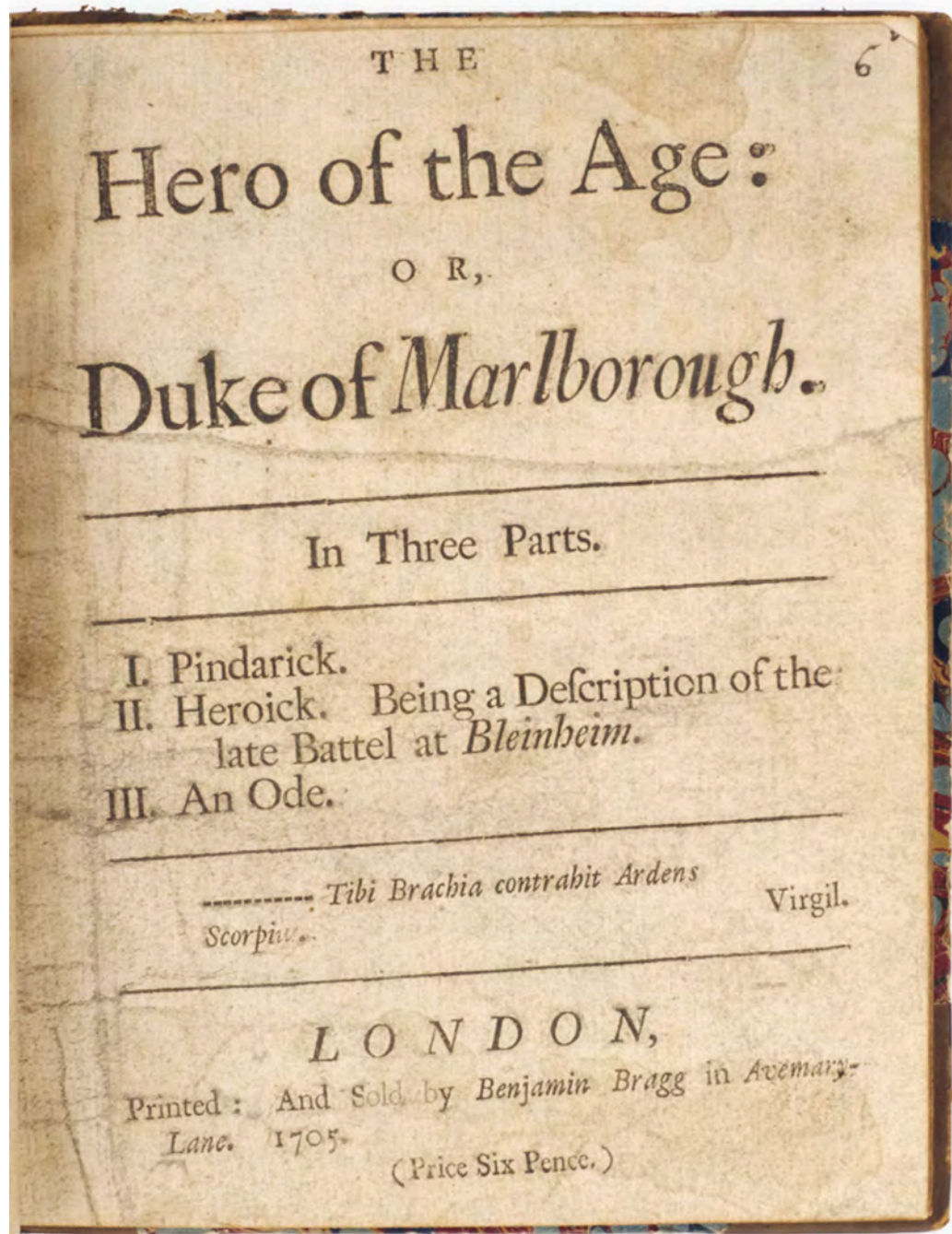
4. The American book collector and historian of Renaissance travel Boies Penrose (1902–1976), with bookplate (superimposed on his earlier bookplate), purchased from Gabriel Wells in 1941 and on deposit with the Historical Society of Pennsylvania (as Penrose 23) until his death. Penrose was the author of *Travel and Discovery in the Renaissance, 1420–1620* (1952). His library was sold by Sotheby's in two sales, on 7 June and 9 November 1971, but the present manuscript was not included.

5. John Howell Books of San Francisco, from whom purchased through the New York bookseller John F. Fleming (1910–1987); thence by descent.

#### Rarity

Since the sale of our manuscript at Sotheby's in 1930 we are aware of only one other Marco Polo manuscript appearing at auction, namely the Courtenay Compendium mentioned above. Prior to 1930 we can find the following sale records: (1) an Italian copy dated 1405 on paper from the library of Luigi Canonici which subsequently belonged to Walter Sneyd, sold at Sotheby's on 18 December 1903, lot 480 (to Quaritch); (2) an early fifteenth-century French copy of the Middle French version bought by Quaritch for J.P. Morgan for 250,000 francs at the sale of the library of the Château de la Roche-Guyon on 2 July 1927 and now in the Pierpont Morgan Library (MS. M.723); (3) a fifteenth-century German copy, on paper, of a highly abbreviated Latin version, sold by Maggs in 1929 to George Plimpton of New York, and after his death given to the Library of Columbia University (now Plimpton MS 093); (4) a fifteenth-century Flemish copy, on paper, of the Latin compendium that is closest to the Franco-Italian text, from the collection of Sir Francis Sharp Powell, sold at Sotheby's on 19 December 1929, lot 766, and now Indiana University, Lilly Library Allen MS. 7; (5) the imperfect Earl of Powis manuscript mentioned above.





‘WERE SHAKESPEAR LIVING, AND HAD THEN STOOD BY,  
SHAKESPEAR HAD WANTED WORDS FOR THIS DREAD DAY’

53. [MARLBOROUGH, John Churchill, *Duke of.*] Tract volume of five rare works (three not in the British Library) relating to the Duke of Marlborough and the Battle of Blenheim. *London, 1695-1706.*

Comprising:

[ROBINS, Jasper]. The Hero of the Age: or, Duke of Marlborough. In Three parts. I. Pindarick. II. Heroick. Being a Description of the late Battel at Bleinheim. III. An Ode ... *London, Printed: and sold by Benjamin Bragg ... 1705.* Pp. [4], 24. Title creased and dusty, one line partly cropped at foot of [92]. **Not in ESTC.**

HISTORY OF THE CAMPAIGNE (The) in Germany and the Netherlands for the Year 1705. Under the Command of his excellency, John Duke of Marlborough ... *London: Printed for B. Bragg ... 1706.* Pp. [4], 55, [1]. **Five copies in ESTC: Rylands, Longleat; NLI; Harvard, and Rutgers.**

ΓΛΥΚΟΠΙΚΡΑ: or, Miscellanies melancholly and diverting. Occasioned chiefly by the Death of a late incomparable and truly noble Lady. By Way of Pastoral ... *London: Printed, and are to be sold by A. Baldwin ... 1704.* Pp. [2], 30. **Six in ESTC: Worcester Oxford, Bodley; Indiana, Newberry, Illinois, Yale.**

FEUQUIÈRES, Antoine de Pas, *Marquis de.* Mareschal Tallard’s Aid-de-Camp: his Account of the Battle of Blenheim. In a letter written by him from Strasburg, to Monsieur de Chamillard ... intercepted and sent over to a foreign Minister, residing in England. Wherein some Passages of that memorablle Day, are more fully and impartially related, than in any Relation yet made publick. Both in English and French. *London, Printed, and sold by John Nutt ... 1704.* Pp. [2], 10, 11, [1]. Title-page dusty and rather pale.

EXACT ACCOUNT (An) of the Siege of Namur: with a perfect Diary of the Campagne in Flanders ... *London: Printed for Tim. Goodwin ... 1695.* Pp. [4], 56. Wing E3582A.

Five works bound together in nineteenth-century half calf with marbled sides; first and last pages of all works dusty; inscription of the sixth Duke of Marlborough dated 1847, bookplate with the Marlborough arms.

\$5000

*The Hero of the Age*, published December 1704 by the otherwise unknown Jasper Robins, is one of the rarest literary contributions to the national outpouring that accompanied the martial success of John Churchill, first Duke of Marlborough, in the early years of the eighteenth century. It comprises three poems, in praise of Marlborough’s past victories (e.g. at the Boyne), describing the Battle of Blenheim, and celebrating peace and the reign of Queen Anne. These are prefaced by a dedication to Lady Harriet (i.e. Henrietta) Godolphin, in which Robins hopes the poem’s ‘Incense may be taken well / And by acceptance, yield a grateful smell’, one of the more infelicitous turns of phrase to be found here. Unusual is the reference to an aposiopetic Shakespeare, unable to describe the drowning of the French horse in the Danube. **Not listed in ESTC, but known from a single copy in Dr William’s Library.**

A corresponding French description of Blenheim is to be found in *Mareschal Tallard’s Aid-de-Camp: his Account of the Battle of Blenheim*; ‘This prose account is marked with much precise detail of the battle, and is innocent of the chauvinism that infects most military accounts’ (Horn). And one of Marlborough’s earlier campaigns is covered in *An Exact Account of the Siege of Namur* (1695), in which it is reported that ‘Major-General Churchill



was detached from His Majesty's Camp with 8 Battalions to reinforce the Duke of Wirtemberg,' encountering enemy fire – 'Churchill was shot through the hat'.

*The History of the Campaigne ... for the Year 1705* is narrated from an engaging birds'-eye perspective – 'Here we will leave the Baron intrenching himself ... and proceed to the Duke of Marlborough's Army, which we lately left strongly encamp'd at Meldert'. After the resounding successes of 1704, the 1705 campaign was less one to write home about, though a successful action at Elixheim in July broke the French lines and laid the foundation for the victory at Ramillies in 1706. The present *History* includes correspondence from Marlborough and his Dutch and Imperial counterparts, and lists of the allied forces and of the French and Bavarian combatants killed or taken, and the standards seized.

Though she is nowhere named, *Glukopikra* is an extended elegy on Anne Dodington (1642–1690), of Breamore House, Hampshire, wife firstly of Robert Greville, Baron Brooke, and secondly of her cousin Thomas Hoby. It takes the form of a pastoral dialogue between Thyrsis and Menalcas, two family retainers. The sprightly and rather entertaining verse is divided into sections praising variously 'her fair corps', her kindness to her tenants, her 'learned discourse' and knowledge of chemistry, botany, and medicine, her dislike of 'fops and beaus', the pleasures of her table ('Lucullus ne're had thought himself so rich in / Luxuriant Dishes, had he seen Her Kitchin'), her adoption of a series of tame animals, her anti-Jacobitism, her piety and beneficence, &c. At the end is a more topical section that explains its presence in this volume, 'On the present State of Affairs' (Dodington had died some fourteen years earlier): an encomium on Queen Anne and on the Duke of Marlborough.

Horn, *Marlborough, a Survey*, 59 (Feuquières) and 74 (Robins).

SLAPSTICK MISOGYNY

**54. [MISOGYNY – POPULAR PRINTS.]** 'L'unico, e Maraviglioso Secreto per metter Cervello alle Femine'. *Milan, Per Gio. Panza in contrada de' Ratti, [1730?]*.

Engraving on paper (c. 345 x 270 mm), in vibrant, contemporary hand colouring; short tear to upper outer corner barely touching the image, traces of old mounting to upper corners verso, otherwise in excellent condition. **\$6000**

**A seemingly unrecorded misogynistic popular satirical print illustrating the 'secret to put brains into women', in the style of the *commedia dell'arte*.**

The image depicts a traveling charlatan, Agozzino d'Egitto, also known as the 'Menabene' (literally 'beats well'), standing on a stage with a backdrop of an Italianate square, together with his assistant Harlequin, presenting to a large crowd of men 'the one and only, wonderful secret to put brains into women'.

From the stage, the charlatan points to his right at a large scroll advertising his 'product': a central panel which announces 'the arrival in town of the great Agozzino d'Egitto nicknamed "Beats well", holder of countless secrets, among which an extremely rare one to clear pride and madness from women's heads', is surrounded by ten vignettes exemplifying the use of the 'secret' to 'cure' what are presented as typical female behaviours; women are accused of spending all the money on alcohol, spoiling the homewares, spending their days in front of the mirror, of being work-shy, of being poor but ambitious, of neglecting housework, wasting their day

gossiping, bringing discord among neighbours, and of spending all the day making love (clearly to someone other than their husbands).

The crowd is depicted huddling at the bottom of the stage, some waving money in the air asking to purchase the 'secret', with one character walking away holding the secret in his hands, one commenting that he would like to buy one but is too embarrassed, and another swearing to its effectiveness. The secret turns out to be little more than a stick with which husbands can beat their wives, and Harlequin, here depicted carrying a bundle of sticks, claims that 'the more one uses it, the better'.

The print's theme follows a typical plot from the *commedia dell'arte*, while denouncing the gullibility and hypocrisy of men, who are equally to be blamed for the bad behaviours here attributed to women and are conned into parting with large sums of money in return for nothing more than a wooden stick.

'Outrageous make-believe violence has always been a key attraction of slapstick comedy, and, fittingly, the form took its name from one of its favourite weapons. A slapstick was originally a harmless paddle composed of two pieces of wood that slapped together to produce a resounding whack when the paddle struck someone. The slapstick seems to have first come into use in the 16th century, when Harlequin, one of the principal characters of the Italian *commedia dell'arte*, used it on the posteriors of his comic victims. [...] The Renaissance produced the athletic zanies of the *commedia dell'arte* and even rougher clowns, such as the hunchbacked, hook-nosed, wife-beating Pulcinella, who survived into the 20th century as the Punch of children's puppet shows' (*Britannica*).

The imprint appears particularly worn and barely legible, in stark contrast with the rest of the engraving, suggesting that the plate would have been re-engraved at least once.

**We have been unable to locate any other examples of this print, or to find any mention of it in any of major bibliography of ephemera and popular prints.**





		
Consuma il tutto in bere	Cetta a male le le Sostanze di Casa	Tutto il giorno allo Specchio
	<p><i>Nobil.<sup>mi</sup> Sig.<sup>ri</sup></i></p> <p><i>C'arriuato in questa Nobil.<sup>ti</sup> Città il grande Agozzino d'Egitto detto il Mena. Bene possessore d' innumerabi Secreti tra quali unione possiede Rarissimo p far euacuar la sup<sup>re</sup> e la pazzia dal Capo delle Femine</i></p> 	
Tutto il giorno a far l'amore		Puoco intenta al lauroro
		
Pla discordia tra le uicine		Pouera ma ambiziosa
		
Perde il giorno cicalando	Non accudisce a negotij di Casa	

*l'unico, e Marauiglioso Secretò  
per metter Ceruello alle  
Femine*

*Madote l'esperienza  
fatte, o Sig.<sup>ri</sup>*

*con via la d'opra  
e meglio*

*lo pigliarei ma hò uergogna*

*Datemene uno*

*Ad ogni buon fine lo piglierei*

*lo piglierei, et è buono*



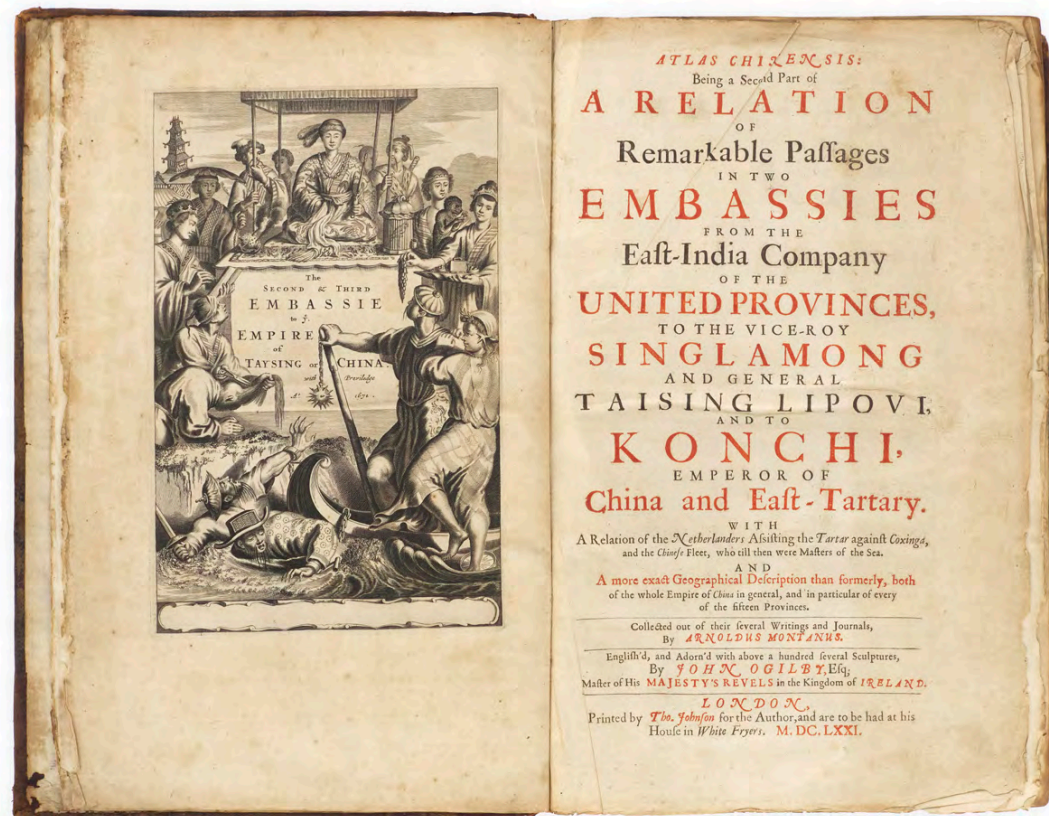
*lo pigliarei ma hò uergogna*

*Ad ogni buon fine lo piglierei*

*lo piglierei, et è buono*







‘UNSURPASSED IN DETAIL, ILLUSTRATION, INFLUENCE AND POPULARITY’

**55. MONTANUS, Arnoldus (attributed), John OGILBY (translator).** *Atlas Chinensis: being a second part of a relation of remarkable passages in two embassies from the East-India Company of the United Provinces, to the Vice-roy Singlamong and General Taising Lipovi, and to Konchi, Emperor of China and East-Tartary ... London, Thomas Johnson for the author, 1671.*

Folio, pp. [4], 723, [1 (blank)]; with copper-engraved frontispiece, one double-page map, 38 plates (mostly double-page); numerous copper-engraved illustrations in the text, title printed in red and black, woodcut initials and headpieces; some creasing and chipping to fore-edges of first few leaves, some browning and occasional short closed tears to plates, creasing to edges of plates facing pp. 192 and 568, occasional foxing and light marks; overall a very good copy in near-contemporary mottled calf, boards panelled in gilt, gilt red morocco lettering-piece to spine; sympathetically rebacked and recorned, some wear to extremities and abrasions to covers.

**\$15,000**

**First English edition, copiously and handsomely illustrated, recounting Balthasar Bort and Pieter van Hoorn's embassies to China on behalf of the Dutch East India Company and containing a full general description of China 'unsurpassed in detail, illustration, influence and popularity' (*Bibliotheca Wittockiana*).**

Erroneously attributed by the English publisher to the editor of the *Atlas Japannensis*, Arnoldus Montanus (or van den Berg), the work is in fact an abridged translation of Olfert Dapper's *Gedenkwaerdig Bedryf der Nederlandsche Oost-Indische Maetschappye*, published the previous year. Although Dapper himself never left the Netherlands, he had access to manuscripts, reports, and Koloniaal Archief documents, some of which are reprinted and translated in the work itself: 'consequently his book is a conglomeration of reports from members of Bort's expeditions and Hoorn's embassy together with descriptions of China gleaned from other sources. Dapper expended little effort at integrating the material he had collected. Often he reproduced parallel passages from several writers on a single topic without any comment of his own.' Despite this, his work 'was virtually an encyclopaedia of things Chinese for the Dutch reader of the latter part of the century' (Lach & Van Kley).

The English translation, slightly abridged from the Dutch original and containing a dedication to Charles II, is the work of the Scottish former dancer John Ogilby (1600–1676) who, following an injury, turned his attention to dance teaching, directing, translating, and eventually to publishing and printing. The first part of the work is dedicated to Boort's expeditions along the Fukien coast between 1663 and 1664 and is followed by an account of Pieter van Hoorn's subsequent mission to Beijing (Peking, 1666-68), an embassy which not only failed to obtain trading concessions from the Kangxi Emperor but even led to the formal revocation of all special Dutch privileges (see Löwendahl). Although the narratives of both embassies are interspersed with information on Chinese geography, culture, and history, the work ends with the aforementioned 'Description of the Empire of China', which 'covers every imaginable aspect of China as far as it was then known' (*Bibliotheca Wittockiana*).

**Particularly notable in this edition are the full set of thirty-eight plates as well as over fifty intricate illustrations in the text**, depicting all manner of objects of topographical, ethnological, religious, political, historical, cultural, linguistic, zoological, and botanical interest. These plates are copied from those first featured in the original Dutch edition, including the original Dutch frontispiece. Many of the plates feature both a Dutch and an English description.

*Bibliotheca Wittockiana* MMIX, n. 21 (Dutch edition); Cordier, *Sinica* 2349; ESTC R5629; Lach & Van Kley IV, pp. 490-491; Löwendahl 145 (Dutch edition); Lust 525; Morrison I, 564-565.





ELIZABETHAN ROMANCES, WRONGLY ASCRIBED TO CERVANTES

**56. [MONTEMAYOR, Jorge de, and Gaspar GIL POLO.]** The Troublesome and Hard Adventures in Love. Lively setting forth, the Feavers, the Dangers, and the Jealousies of Lovers; and the Labyrinths and Wildernesses of Fears and Hopes through which they dayly Passe. Illustrated by many admirable Patterns of heroical Resolutions in some persons of Chivalry and Honour; and by the Examples of incomparable Perfections in some Ladies. A Work very delightfull and acceptable to all. Written in Spanish, by that excellent and famous Gentleman, Michael Cervantes; and exactly translated into English, by R.C. Gent. London, B. Alsop, '1652' [but 1651].

4to, pp. [280]; with the initial leaf A1 (blank except for the signature within a woodcut border); a very good copy in modern crushed maroon morocco, spine lettered directly in gilt; engraved armorial bookplate of Charles Viscount Bruce of Amthill (dated 1712) to title verso. **\$9500**

**The rare second edition of a text of 1594 known in a single imperfect copy (STC 153.3).**

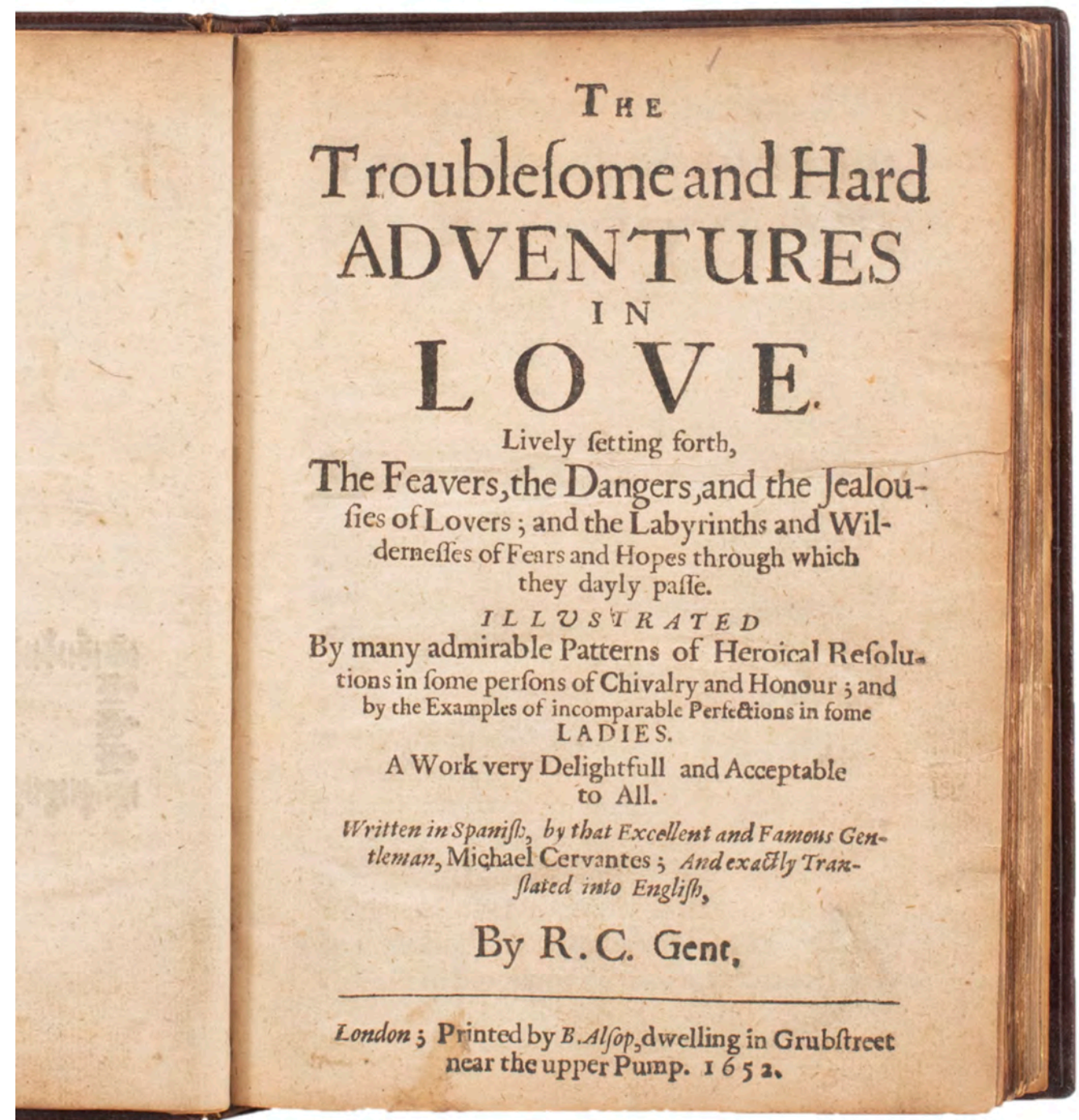
The earlier publication, not ascribed to any author but also translated by 'R.C.', is largely adapted from a French translation (by N. Colin and G. Chapuis, in three volumes, published in Paris between 1578 and 1587) of Jorge de Montemayor's pastoral romance *Diana* (Valencia, [1559]), and Gaspar Gil Polo's continuation, *Diana Enamorada* (Valencia, 1564). The text of the present item is identical to that of 1594, but the preliminary pages (including a dedicatory epistle also signed 'R.C.') are new. The new title-page ascribes the work to Cervantes, possibly by mistake but more probably for commercial benefit, and this 1652 edition of *The Troublesome and Hard Adventures in Love* is by a margin of several decades the earliest English book not by Cervantes to bear, for whatever reason, his name.

**The plot of *The Two Gentlemen of Verona* also derives ultimately from Montemayor**, and it is thought to have reached Shakespeare via either the French *Diana*, of which this is an adaptation, or Bartholemew Young's 1598 translation thereof (putatively seen by Shakespeare in manuscript several years prior to publication). *The Troublesome and Hard Adventures in Love*, therefore, is a fascinating, and exactly contemporary, analogue in prose fiction of Shakespeare's dramatic reworkings from the same original.

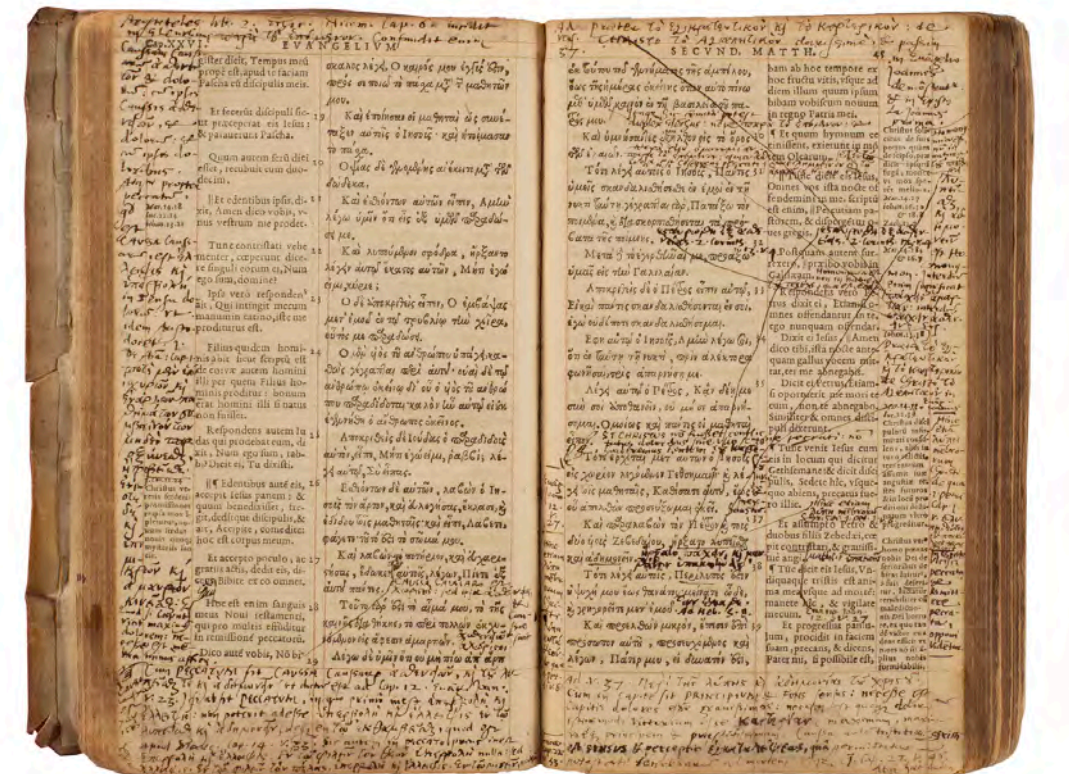
'R.C.' is not, as has been suggested, R. Codrington, for he, though alive and vigorously translating in 1652, had not been born in 1594. Ralph Carr, translator of *The Mahumetane or Turkish Historie* (1600), is a possibility; there is a rather exotic connection in that *The Troublesome and Hard Adventures in Love* was entered into the Stationers' register as having been 'written in Turkey'.

ESTC records two copies in the UK (BL and Bodley); and six in the US (Boston Public Library, Folger, Harvard, Huntington, Newbery, and Yale).

Wing C1781; Palau 54045; Grolier, *Wither to Prior* 184; Kenneth Muir, *The Sources of Shakespeare's Plays* (London, 1977).







## ANNOTATED BY A COLLEAGUE OF BEZA

**57. [NEW TESTAMENT.] BEZA, Theodore (*editor*).** Iesu Christi D. N. Novum Testamentum, sive foedus, Graece et Latine, Theodoro Beza interprete. Additae sunt, eodem autore, summae breves doctrinae unoquoque Evangelistaru[m] et Act. Apostolicoru[m] loco co[m]prehensae. Item, methodi Apostolicarum epistolarum brevis explicatio ... [*Geneva,*] *Henri Estienne*, 1565.

8vo, ff. [12], 404, [4 (paginated '405-412')]; text printed in Greek and Latin in parallel columns, with Latin side notes, woodcut Estienne device to title, woodcut initials and headpieces, borders ruled in red; title-page partly detached and dusty, offsetting to blank verso, ink stains to ff. 192' and 212', some toning; overall very good in contemporary vellum; losses to spine, staining and cockling to covers, wanting free endpapers; several old ownership inscriptions 'Claudii Alberii Triu[n]curiani' and 'J Bourges' to title (erased or obscured with paper), extensive ink marginalia in Latin and Greek by Aubery with occasional manicules (*see below*). **\$12,000**

**First octavo edition of Beza's Greek New Testament, with his Latin translation and short marginal notes, a remarkable copy extensively annotated by the notable French theologian, philosopher, and physician Claude Aubery, who accompanied Beza to the Colloquy of Montbéliard.**

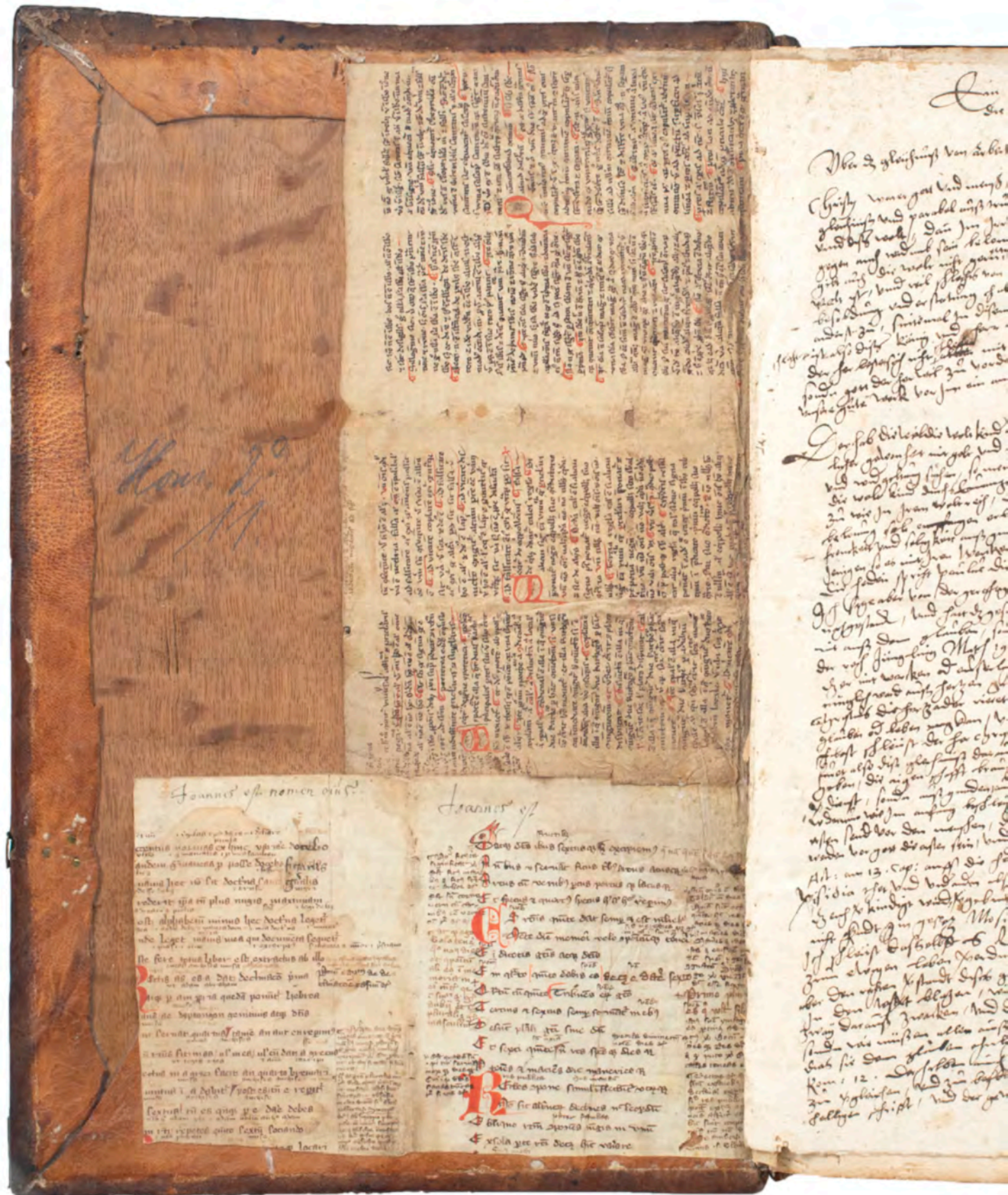
The great French theologian Theodore Beza (1519–1605) renounced Catholicism in 1548 and became professor of Greek at Lausanne, moving in 1558 to Geneva at the invitation of Jean Calvin. On Calvin's death in 1564 he became head of the Genevan Church and leader of the Calvinist movement in Europe. Intended to replace that of Erasmus, Beza's Greek New Testament was first published in folio by Henri Estienne in 1565, with this more portable edition being issued in the same year. Several editions followed and the text remained influential throughout Europe in the seventeenth century, providing one of the chief sources for the translators of the Authorised Version.

Born at Triaucourt in north-eastern France, Claude Aubery (c. 1545–1596) studied in Paris and Geneva before becoming professor of philosophy at Lausanne in 1576. In 1586 he attended the important conference at Montbéliard between the Lutheran and Reformed churches, representing the latter alongside Beza. Only the following year, however, Aubery attracted censure from Beza for his theories on justification as expressed in his controversial *De fide Catholica* (1587).

Aubery's extensive marginalia, in Latin and Greek with occasional words in Hebrew, can be found in all four Gospels and especially in the Pauline and other epistles. They demonstrate an extraordinary engagement with the Biblical text, and display his interest in sins and their remission, faith, Incarnation, the Trinity, and causality. Of particular interest are his many notes on justification, the subject which landed him in trouble with Beza himself. Aubery's notes occasionally contain philosophical and medical allusions, and in addition to other Biblical books he references, for example, Aristotle, Tertullian, and Luther.

Adams B1698; Darlow & Moule 4630.





BOUND AT BRONNBACH WITH MANUSCRIPT WASTE  
AND ADDITIONAL MANUSCRIPT SERMON

**58. 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 'lxxv 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.

\$11,000

**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:*

I. 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).

II. 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.

III. 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 Kosztolnyik, '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 Zisterzienserabtei 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).







*Ecce Deus vester. Isai. XL. 9.*

## DEVOTIONAL PLATES

**59. PETRINI, Giovanni.** Sixteen copper engravings depicting scenes from the life of Christ and the Virgin Mary. [Rome, late eighteenth century.]

Large folio (532 x 342 mm), 16 copper-engraved plates on thick paper; some light foxing, offsetting to blank versos; overall a very good set in contemporary light brown sheep, attractive gilt foliate border comprising two rolls (the outer roll with oak leaves and acorns), spine richly gilt, gilt edges, marbled endpapers; some wear to endcaps, corners and edges, a few abrasions to covers; arms with a bishop's galero (*see below*) blocked in gilt to boards.

**\$2250**

**An attractive volume containing sixteen engravings by Giovanni Petrini of scenes from the life of the Virgin Mary and Jesus Christ, including renderings of famous paintings by the likes of Correggio, Poussin, Titian, Raphael, and Rubens.**

The volume opens with an image of the Virgin and Child after Luca Giordano's *Madonna of the Rosary*, set within an architectural frame bearing fifteen medallion scenes from the lives of Mary and Jesus. The plates that follow, each with Biblical quotations from the Vulgate below, illustrate: the Annunciation (after Federico Barocci), the Visitation (after Domenichino), the Nativity (after Correggio), the Presentation in the Temple (after Carlo Maratti), Christ among the doctors (after Nicolas Poussin), the Agony in the Garden (after Giovanni Lanfranco), the Flagellation (after Marco Benefial), the Crowning with Thorns (after Titian), Christ falling on the way to Calvary (after Raphael), the Crucifixion (after Annibale Carracci), the Resurrection (after Ciro Ferri), the Ascension (after Girolamo Muziano), Pentecost (after Guido Reni), the Assumption of the Virgin (after Maratti), and the Coronation of the Virgin (after Peter Paul Rubens).

Giovanni Petrini was active in Rome during the second half of the eighteenth century and the early nineteenth, being noted for his religious scenes and portraits. This volume was handsomely bound for a bishop, whose gilt arms – apparently those of the Suardi or Soardi family – adorn the covers.

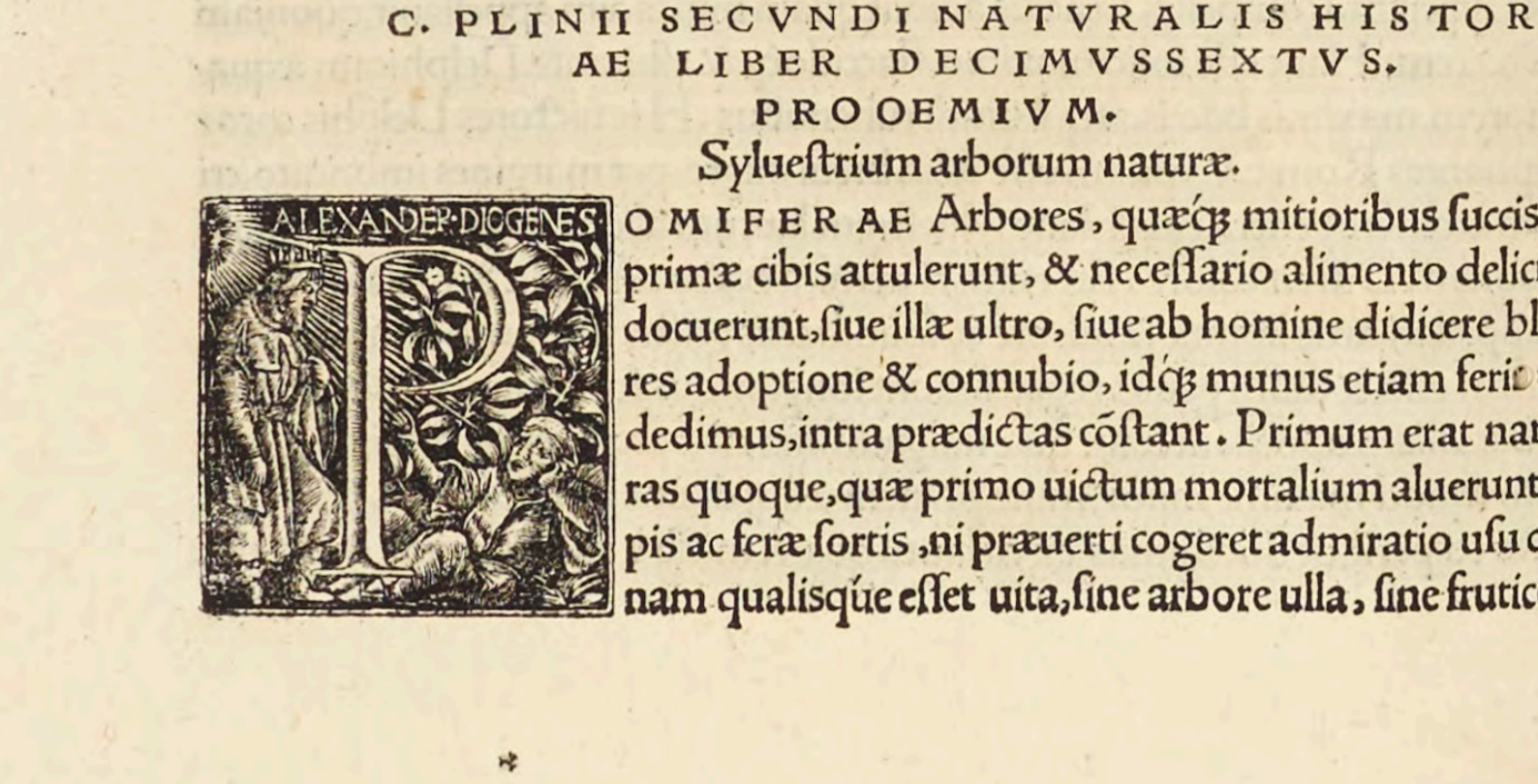
## FROM THE LIBRARY OF BARTHOLOMAEUS LATOMUS A GIFT FROM THE ARCHBISHOP OF TRIER

**60. PLINY the Elder.** *Historia mundi*, multo quam antehac unquam prodiit emaculatus [...] annotationibus eruditorum hominum praesertim Hermolai Barbari [...] additus est index, in quo nihil desideres [– Index in universum naturalis historiae C. Plinii opus, summa diligentia collectus]. Basel, Johann Froben, March 1525.

Two parts in one vol., folio, pp. [xxxvi], 671, [1], [144 (*Index*)]; large woodcut Froben device to title and part-title and final page of each part, several large historiated white-on-black initials and numerous smaller woodcut initials throughout; some worming (mostly marginal), but a beautiful, wide-margined copy in dark impression; in a contemporary Cologne binding of blind-stamped calf over wooden boards, boards panelled in blind with two rolls (both initialled 'IW', one with the arms of Cologne, the Holy Roman Empire, and the binder's device), remains of clasps to fore-edge, fore-edge lettered 'Plinius' in ink, sewn on 5 double cords, spine lined with vellum manuscript waste; skilfully rebacked and recorned, some worming to boards; contemporary inscription 'Sum Latomi ex dono mecoenatis archidiaconi ab Hagen 1530' to upper pastedown, inscription to front free endpaper 'Sum ex libris / Andr. Danquest Mosbacens. / 12<sup>th</sup> Juli 1767'.

**\$6000**





**First Froben edition of Pliny's encyclopaedia, with a prologue by Erasmus and Hermolaus Barbarus's commentary, given to Erasmus's correspondent Bartholomaeus Latomus by his student and future patron, Johann Ludwig von Hagen.**

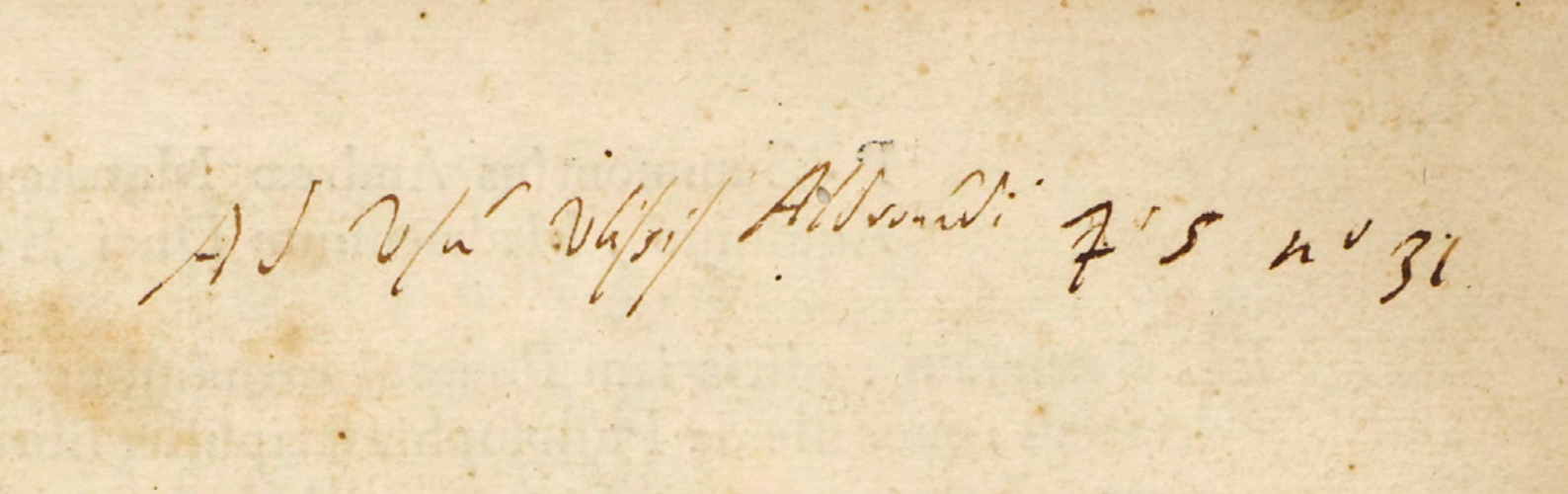
Known by the Hellenized 'Latomus', the humanist classicist and controversialist Bartholomaeus Steinmetz (c. 1498–1570) probably first met Erasmus while studying at Freiburg in 1516 and '17, later travelling with him through Alsace in 1521 and becoming one of his epistolary correspondents until Erasmus's death. Teaching successively at Trier (from 1522), Cologne (1526), Louvain (1530), and the Collège de Sainte-Barbe in Paris (1531), he was a disciple and friend of Conradus Goclenius and counted among his students Calvin, Ignatius of Loyola, François Xavier, François Rabelais, and Pierre Ramus. He travelled extensively and established a reputation as one of the leading Latin scholars of the time.

The present volume was given to Latomus in 1530 by his former pupil Johann Ludwig von Hagen (1492–1547), then archdeacon at Trier. In 1541 Latomus reencountered Hagen as Elector-Archbishop of Trier at the Diet of Regensburg, and the following year he resigned his professorship at Paris to enter Hagen's service. It was likely his position under Hagen that facilitated his appointment as assessor at the Reichskammergericht in Speyer in 1548 and, after resigning this post to return to Trier in 1555, his role in attending the Diet of Speyer in 1556 and representing the Catholic party at Worms in 1557.

Adams P-1560; Schweiger II, 786; Van der Haeghen II, 45; VD16 P-3533; for the binding, see Haebler, pp. 489-490. See also L. Roersch, 'Barthélemy Latomus, le premier professeur d'éloquence latine au Collège royal de France' in *Bulletins de l'Académie royale de Belgique* 3<sup>rd</sup> ser. 14 (1887), pp.132–176.







FROM THE LIBRARY OF ULISSE ALDROVANDI

**61. PONTANO, Giovanni.** De rebus coelestibus. Naples, 'ex officina Sigismundi Mayr Germani : summo ingenio artificis Ioannetto Salodio : Antonio Vuerengrundt : Evangelista Papiensi : Petro Kirchberg : & Io. Philippo Nanio ministris,' 1512. [bound with:]

— . De fortuna. Naples, 'per Sigismundum Mayr Germanum singularis ingenii artificem : Antonio Vuerengrundt : Hieronymo Taegio : Petroque Kirchberg ministris,' 1 July 1512. [and:]

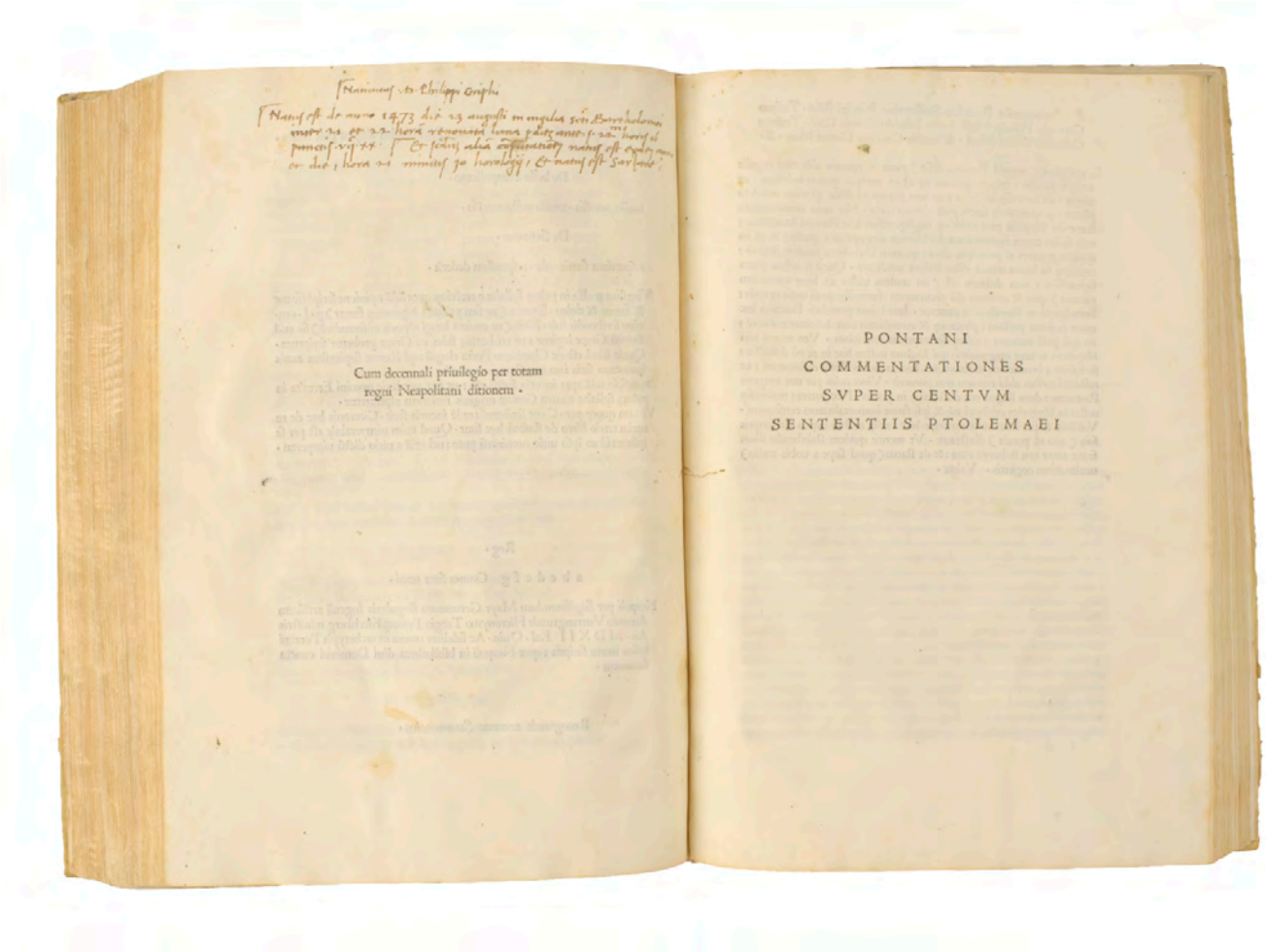
— . Commentationes super centum sententiis Ptolemaei. Naples, 'ex officina Sigismundi Mayr Germani : summo ingenio artificis : Ioannetto Salodio : Hieronymo Taegio & Petro Kirchberg ministris,' 1512.

Three works bound in one vol., folio, ff. *De rebus coelestibus*: [182], *De fortuna*: [42], *Commentationes*: [80]; one small wormhole with old restoration to first two leaves (touching a few characters without loss of sense), the odd spot and a few minute wormholes to inner margins, but overall very good, crisp copies; in a near-contemporary (Bolognese?) binding of vellum manuscript waste over boards (reusing a bifolium from a fifteenth-century Italian (probably Florentine) codex, the outer side with only a fine white vine initial C left unscraped, another initial and original text visible to verso), spine in compartments with 3 exposed split tawed thongs, vestigial ties to fore-edge; some neat restoration to spine, front free endpaper renewed; ownership inscription of Ulisse Aldrovandi to head of first title ('Ad usu[m] Ulissis Aldrovandi') with manuscript shelfmark, a single annotation at the end of the second work in a slightly later hand (a hand also found in other books owned by Aldrovandi), author and title manuscript to lower edge (as in many books from Aldrovandi's library). **\$16,000**

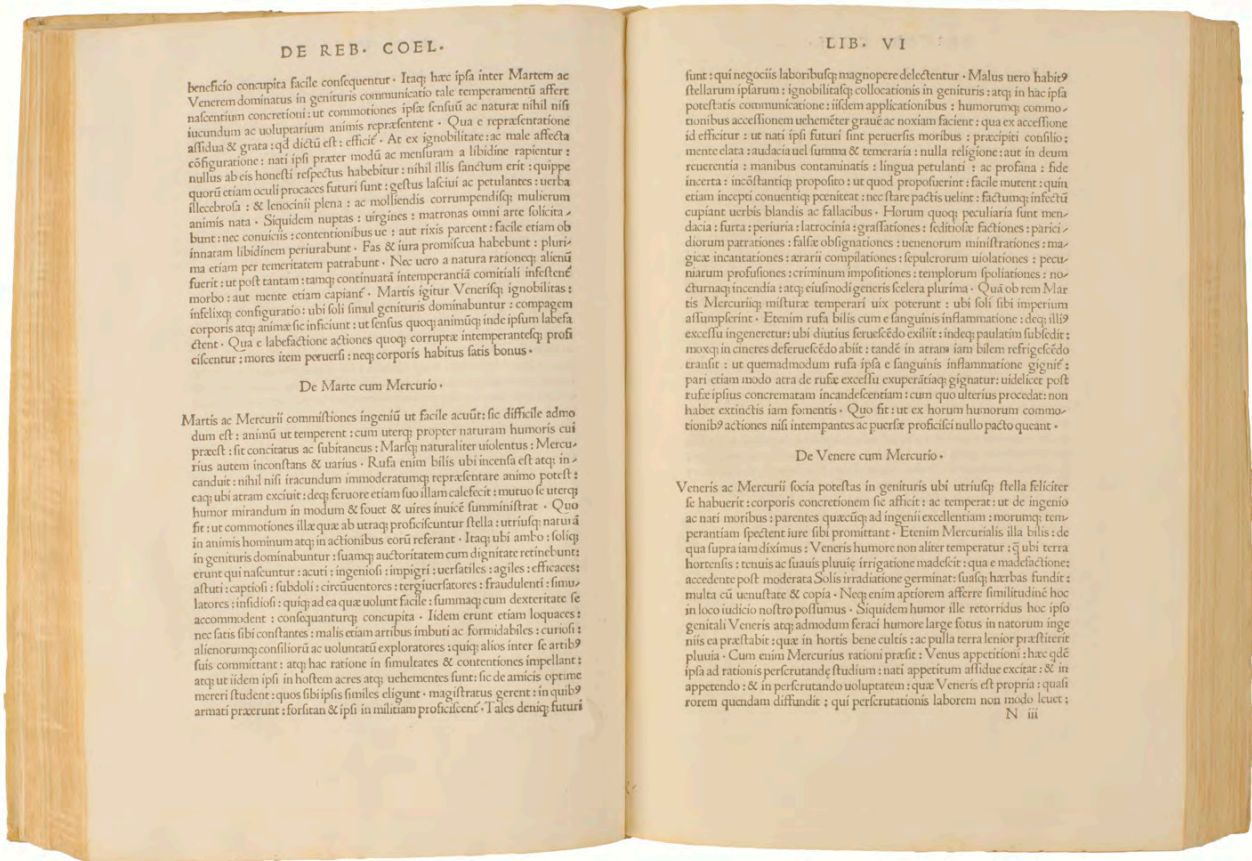
**First editions of three works on cosmology, ethics, and astrology by the Neapolitan humanist, poet, and polymath Giovanni Pontano (1426–1503), an important sammelband from the celebrated library of Ulisse Aldrovandi (1522–1605), professor of natural philosophy and natural history at the University of Bologna, and a witness to his most cherished endeavour, the bridging of the gap between collection and classification through a new, observation-based science.**

Considered by Linnaeus and Buffon the founder of modern natural history, Ulisse Aldrovandi was among the leading collectors of his day, assembling vast collections of animal, plant, and mineral specimens which formed the nucleus of the first natural history museum open to the public. Aldrovandi was sought out by students, scholars, princes, and cardinals from all over Europe who wished to visit his *Wunderkammer*, as well as his extensive library, which housed thousands of printed books and a collection of manuscripts. 'Aldrovandi's taste in books was extremely varied ... The encyclopedic scope of [his] interests makes him a hard individual to classify: he was a university professor charged with teaching philosophy, and as such he had to have a secure command of Aristotle's works and the commentary tradition (from ancient to contemporary times); yet he was also interested in observation and collecting, was capable of reading Aristotelian and other texts in the original Greek and had deep friendships with humanists working at Bologna's university' (Duroselle-Melish & Lines).

The presence of these works by Pontano in Aldrovandi's library is highly significant: firstly, as Aldrovandi's own work aimed at integrating and consolidating the knowledge of all processes occurring on Earth, Pontano's emphasis on the influence of cosmological matters upon earthly phenomena, including biology and pathology, must have supplied an important possible framework. Secondly, Pontano's methodology aligned closely with Aldrovandi's: for the Neapolitan polymath, knowledge of astrological phenomena was based on the relationship between established patterns and observation, uniting measurement and calculation with conjectural reasoning.







Even more compellingly, Pontano’s use of biological analogies for the formulation of a theory of the heavens highlighted the potential for a scientific approach which harmonised natural sciences with cosmology. ‘The most notable aspect of Pontano’s astrological treatise is his constant use of analogies drawn from his or “our” terrestrial experience ... He likens the relation of the superior determining realm to the inferior determined one to “that between males and females in the very act of the generation of mankind” ... Pontano’s analogy of sexuality and reproduction suggests also the close connection of astrology with medicine in the Renaissance. This connection leads him to a further biological analogy, one that is central to his conception of the heavens. The commanding and fostering role of the heart and the flow of the blood in the human and animal organism is used to illuminate the role of the sun in relation to the moon and the other bodies in the heavens, and through them to the earth and its creature’ (Trinkaus, pp. 450-452).

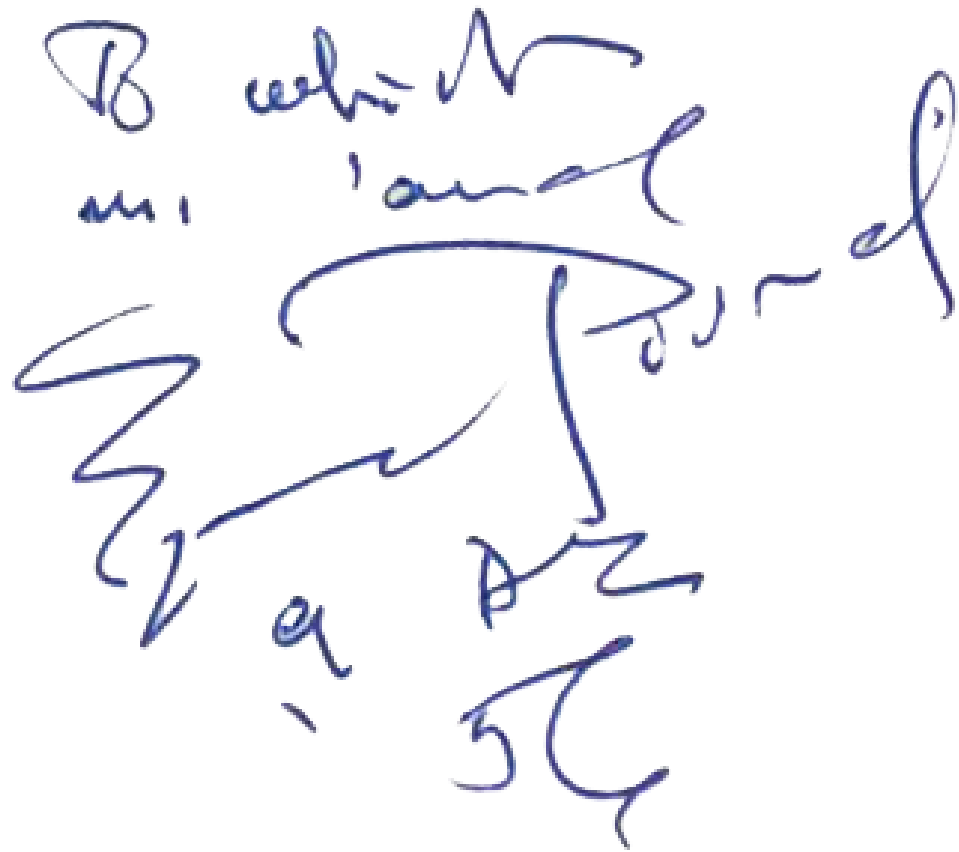
In the second work, an ethical treatise on the relationship between virtue and fortune, Pontano presents a naturalistic, anti-religious, and astrological theory of fortune, stating that fortune depends on the influence of the stars, and is therefore unaffected by the exercise of virtue, before trying to reconcile the influence of the stars with the freedom of will and the action of providence. The third and final work comprises Pontano’s extensive commentary on Ptolemy’s *Centiloquium*, a standard set text for medical students at the University of Bologna in the fifteenth and sixteenth centuries. It includes, for each proposition, Pontano’s translation of the text from the original Greek.

After his death in 1605, Aldrovandi’s books and museum continued to be housed in his home until around 1617 when, in accordance with his 1603 will, the collections were transferred to the Palazzo Comunale of Bologna (although the reduced number of books in the 1657 inventory suggests that the library may have been subject to some neglect). In May 1742 all the collections were transferred to the newly founded Istituto delle Scienze, but while the manuscripts were kept together, the printed books were dispersed throughout the Istituto’s holdings. Another blow to the collection arrived in 1797 when several books and manuscripts were removed by the Napoleonic commissioners and sent to France. The books and manuscripts that returned after the Restoration were returned to the Istituto’s library (now the Biblioteca Universitaria di Bologna). Some duplicates and other books have since been sold or exchanged and have ‘ended up in local and foreign libraries, while others made their way onto the antiquarian book market, where they still occasionally surface’ (Duroselle-Melish & Lines).

On Aldrovandi’s library, see Caroline Duroselle-Melish & David A. Lines, ‘The Library of Ulisse Aldrovandi (†1605): Acquiring and Organizing Books in Sixteenth-Century Bologna’ in *The Library* (June 2015), pp. 133-161; see also Maria Cristina Bacchi, ‘Ulisse Aldrovandi e i suoi libri’ in *Archiginnasio* (2005), pp. 255-365; and Maria Gioia Tavoni, ‘Nel laboratorio di Ulisse Aldrovandi: un indice manoscritto e segni di lettura in un volume a stampa’ in *Le paratexte* 6 (2010). On Pontano, see C. Trinkaus, ‘The Astrological Cosmos and Rhetorical Culture of Giovanni Gioviano Pontano’, *Renaissance Quarterly* 38, no. 3 (1985), pp. 446-472.







#### WITH A 'COCKNEY' INSCRIPTION BY POUND

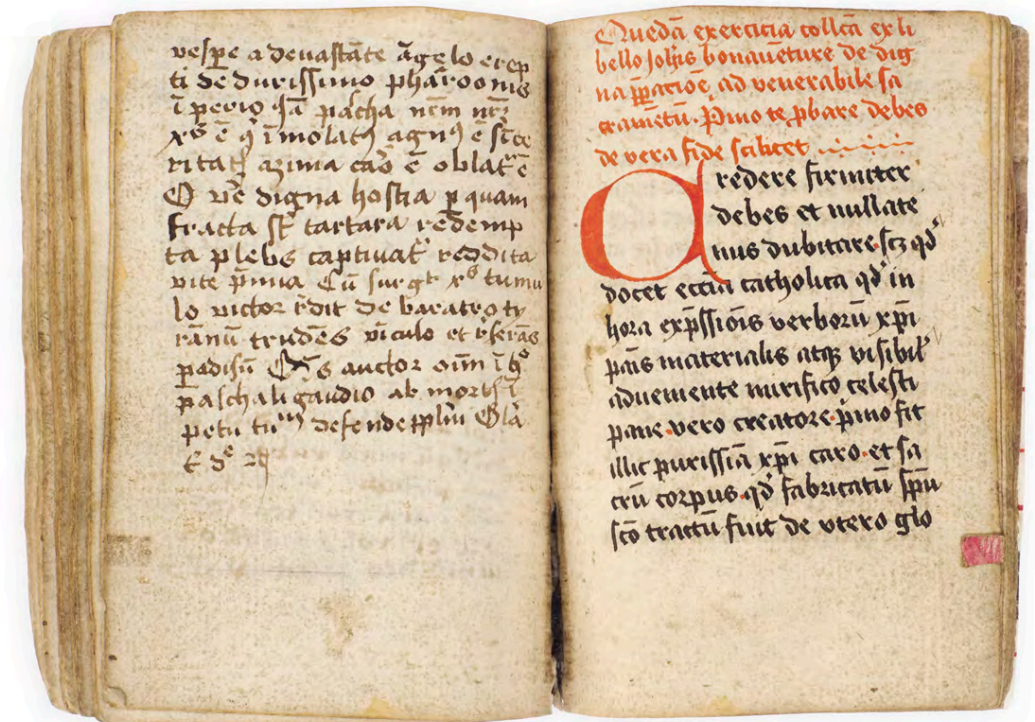
**62. POUND, Ezra.** Selected Poems. The New Classics Series. [New York, New Directions, 1949.]

8vo, pp. viii, 184, with a frontispiece portrait of Pound; a fine copy, in the publisher's red cloth, dust-jacket with a few small nicks, spine faded; bookplate of D.G. Bridson. **\$3500**

**First edition, inscribed in a characteristic mix of the formal and the faux-Cockney 'Geoffrey Bridson certified + worthy owner hereof. / To which mi 'and [i.e. my hand]/ Ezra Pound / 9 A[ugust?] '56'.** The book was given to the BBC Broadcaster D.G. Bridson on the occasion of his visit to Pound at St Elizabeth's hospital in Washington DC in 1956 to make what he feared would be the last recordings of the poet. Bridson later recalled Pound reading his early 'Alfred Venison' poems 'in an Americanized form of Cockney'.

Pound and D.G. Bridson first crossed paths in the 1930s when Pound included a poem by Bridson in his *Active Anthology* (1933) – they corresponded at that time but they did not meet until 1951 when Bridson, now a force to be reckoned with in BBC radio, came to Washington to visit Pound in his detention in St Elizabeth's. 'To me, Pound ... was the greatest living poet', Bridson later wrote in *Prospero and Ariel*. Bridson produced *Women of Trachis* for radio in 1954, visited Pound again in 1956 to make some recordings, including 'Four Steps', Pound's famous justification for his support of Mussolini; and then shot a television profile on Pound in Rapallo in 1959. They continued to meet and talk until 1963 as Pound lapsed slowly in silence.

The introductory 'Autobiography' (p. viii) appeared here for the first time.



#### POCKET-SIZED PRAYERS

**63. [PRAYERS and DEVOTIONS.]** Devotional sammelband. Northern Germany or northeastern Netherlands?, c. 1500.

Manuscript on paper (90 x 65 mm), ff. [67]; collation i<sup>10</sup>, ii-iv<sup>12</sup>, v<sup>10</sup>, vi<sup>11</sup>, a few leaves wanting; neatly written in Latin in four different hands in black, brown, and red ink, 16-20 lines per page, initials in red, occasional corrections, remains of a few fore-edge tabs; small old repair to fore-edge of first leaf, a little creasing to corners of early leaves, rubric trimmed at upper margin of f. 23', occasional marks; overall very well preserved; in a contemporary binding comprising a limp vellum fragment from an antiphonal, with part of initial, text and music visible to lower cover, sewn long-stitch through two thick leather pads to spine; some old marginal repairs to upper cover, some light creasing and staining. **\$7000**

**A very interesting and appealing pocket-sized devotional manual**, comprising prayers and meditations relating to confession, Holy Communion, and the Mass, and with texts drawn from Augustine, Henry Suso, Ambrose, and Bonaventure, neatly written in four distinct and attractive hands.

The first scribe (ff. 1<sup>r</sup>-22<sup>v</sup>) provides three texts, beginning with one on communing with God ('Volens digne communicare et cum devotione domino occurrere habeat se secundum similitudinem septem personarum') which likens the experience to, for example, a defendant meeting a judge, an invalid a doctor, a beggar a rich man, a bride her husband, and a son his father. The second text details six steps for preparing for confession ('Primus gradus preparationis est excussio') and the three components of confession, while the third discusses

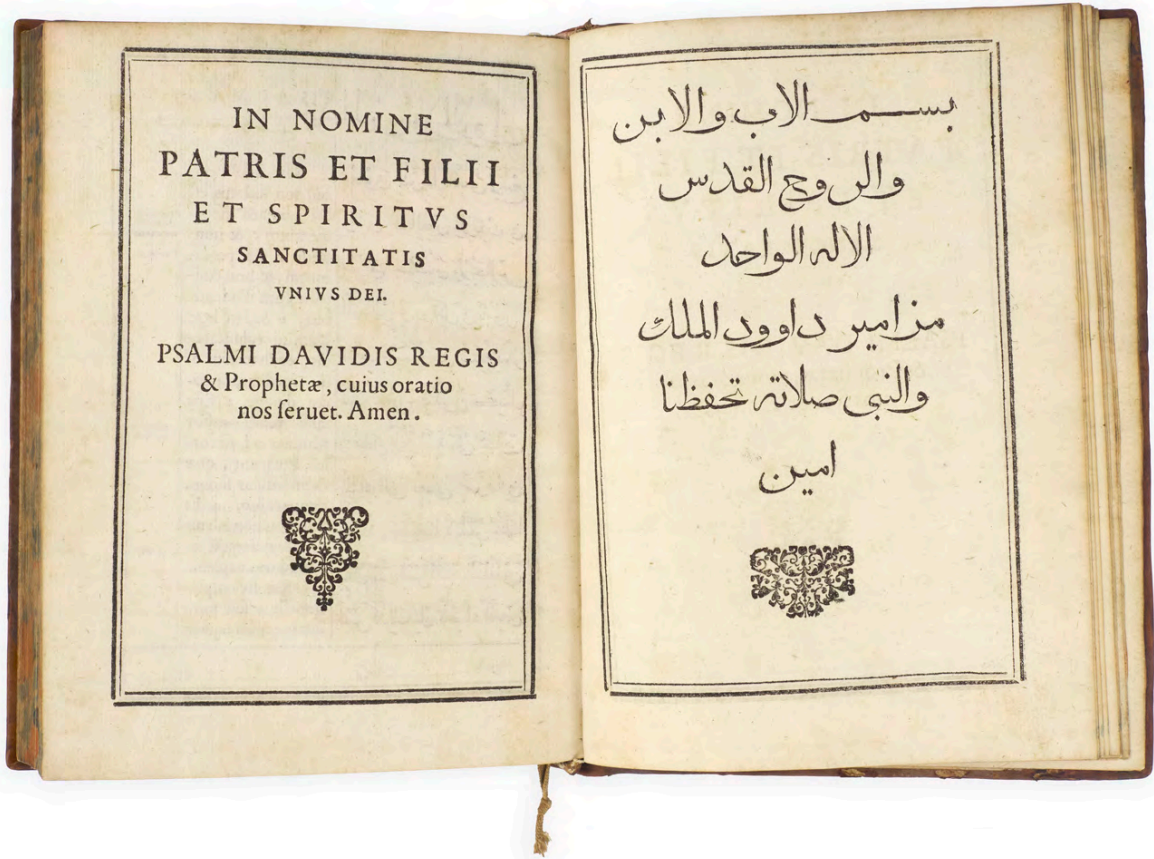


preparation for receiving the Eucharist, again running through various *gradus*. At f. 14<sup>r</sup> can be found mention of 'Beata Mechtildis' saying five Ave Marias before taking Communion, no doubt a reference to the German Benedictine nun St Mechtilde of Hackeborn, who was famous for her musical talents.

The second scribe (ff. 23<sup>r</sup>-46<sup>v</sup>, ending incomplete) gives prayers to be recited prior to and after receiving Holy Communion (beginning 'O adorande tremende pater cui angelica celsitudo cum reverentia assistit'), including prayers attributed to St Augustine (f. 33<sup>r</sup> 'Domine sancte pater ... qui unigenitum tuum misisti in mundum') and to the *Horologium Sapientiae* of the German Dominican friar Henry Suso (f. 39<sup>r</sup> 'Ave suavissimum corpus dominicum'). In addition there are prayers to Christ, the Holy Spirit, the Trinity, the Virgin Mary, angels, patriarchs and prophets, the Apostles, martyrs, confessors, and virgins.

The third section of the manuscript (ff. 47<sup>r</sup>-56<sup>v</sup>, beginning incomplete) provides prayers for before and after confession, to the Virgin Mary, for example, as well as to St Giles the confessor ('Ora pro nobis ... sancte pater edigi'), and ends with a paschal hymn (attributed to St Ambrose) opening 'Ad cenam agni providi'. The final part (in a fourth hand, ff. 57<sup>r</sup>-67<sup>v</sup>, ending incomplete) gives extracts from Bonaventure's *De praeparatione ad missam* ('Quedam exercitia collecta ex libello Johannis Bonaventure de digna preparatione ad venerabile sacramentum: Credere firmiter debes et nullatenus dubitare').

Four lines of text in Low German appear on f. 22<sup>v</sup> ('O fonteyne ... ik kome to dy ...') giving a clue as to the origin, or early locale of usage, of our manuscript. The manuscript fragment employed in the binding bears part of the music and text for the feast of St Vincent ('Hinc ... ergastulo ...').

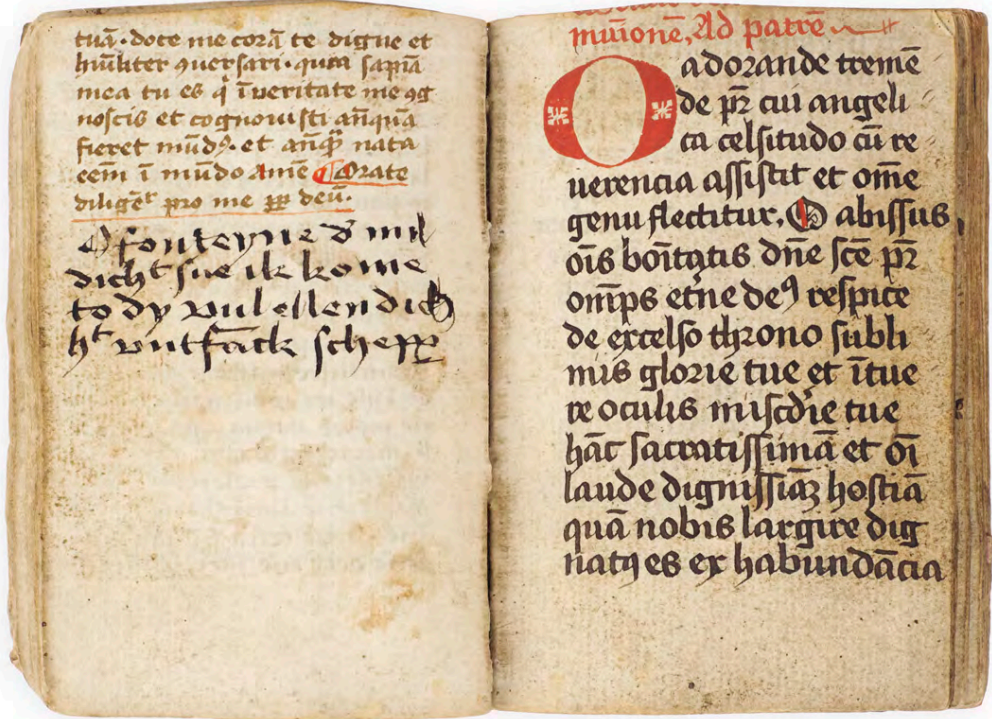


64. [PSALMS.] Liber Psalmorum Davidis regis, et prophetarum, ex Arabico idiomate in Latinum translatus, a Victorio Scialac Accurensi & Gabriele Sionita Edeniensi maronitis e Monte Libano, philosophiae & sacrae theologiae professoribus, recens in lucem editus munificentiae illustrissimi & excellentiss. D.D. Francisci Savary de Breves ... Rome, Stephanus Paulinus 'ex typographia Savariara', 1614.

4to, pp. [12], 474, [2 (colophon, blank)]; printed in Arabic and Latin in parallel columns, woodcut arms to title and colophon; light dampstain to lower margin of a few quires, sporadic light spots, closed paperflaw to 2D4 (with no loss); nonetheless a very good copy bound in contemporary French polished calf for Claude Molé, boards panelled in gilt with Molé's arms and monogram gilt at alternate corners, spine gilt-ruled in compartments with alternating arms and monogram, lettered directly in gilt, edges marbled red and blue; a few minor marks, corners and joints very skilfully restored; ink ownership inscription 'Tremet 1759' to upper pastedown and '[T]remet' to signature of quire T (see below), eighteenth-century ink inscription ('Costagne?') to lower pastedown.

\$6000

First edition of Savary de Brèves's Arabic Psalter, and the only printing of the Psalms in Arabic since their first publication almost a century earlier (Genoa, 1516), in a handsome contemporary binding for the bibliophile Claude Molé.







‘After the demise of the Medici Oriental Press, Arabic printing in Rome was revived by the French scholar-diplomat François Savary de Brèves, who commissioned the design and production of an Arabic fount of outstanding elegance and beauty’ (Roper, pp. 144-5). Although traditionally supposed to have been based on Arabic or Turkish calligraphy seen by Savary while serving in the Ottoman Empire, it is in fact copied from a manuscript Psalter whose inscription suggests that it was sent, circa 1600, from the Maronite patriarch at the monastery of Qannubin in Lebanon to the Collegio dei Maroniti in Rome ‘to be printed’ (Bibliotheca Vaticana MS Ar. 584, see Vaccari).

The type was cut and founded at Rome in collaboration with Stefano Paolini, formerly the printer at the Medici Oriental Press, and was first used for Roberto Bellarmino’s *Doctrina christiana* (1613). The Psalter, although begun at the same time, appeared a year later. In the same year, Savary returned to Paris, taking with him the types used here. He was joined later in 1614 by the Maronite scholars Gabriel Sionita, one of the editors of the present work, and Johannes Hesronita. After Savary’s death in 1627, both the types and Sionita were to play a crucial role in the preparation of Guy-Michel Le Jay’s polyglot Bible of 1645.

The present Psalter exists in two versions, one printed entirely in Arabic for the use of Christians in the Levant, and the other (as here) in parallel Arabic and Latin, for the use of Western students both of the Scriptures and of Arabic, as indicated on the title.



Provenance:

1. Claude (V) Molé (d. 1660), *maître d'hôtel ordinaire du Roi* and *seigneur* of Villy-le-Maréchal and other estates near Troyes. His little-studied library is remarkable for the uniform calf bindings, tooled with his arms and monogram, executed for him by the Troyes binder ‘le petit Lorrain’ (see Olivier 1335).

2. Most likely the cleric and chronicler Michel Tremet (1725–1795), canon of Saint-Urbaine de Troyes, notable as the author of notes on local history and events during the earliest stages of the Revolution (Médiathèque municipale de Troyes MS 2322, see Prévost, *Répertoire biographique du clergé du diocese de Troyes* (1914), p. 211).

Darlow & Moule 1641; Schnurrer 324; Smitskamp, *Philologia orientalis* 33; USTC 4022201; see Roper, ‘Early Arabic Printing in Europe’ in *Middle Eastern Languages and the Print Revolution* (2002); Vaccari, ‘I caratteri Arabi della “Typographia Savariana”’ in *Rivista degli studi orientali* 10, no. 1 (1923), pp. 37-47.

**65. REEVE, Clara.** The Exiles; or Memoirs of the Count de Cronstadt ... London: Printed for T. Hookham ... 1788.

3 vols, 12mo, pp. I: xiii, [2], xiv-xxiv, 209, [3 (ads and errata)], II: [2], 293, [3 (ads and errata)], III: [2], 277, [1 (ads)]; lacking the half-titles (as with all the other copies we have handled), and the terminal advertisement leaf in vol III, but with the errata leaves; paste-on slip to title-verso in vol. I noting that the novel is ‘[Entered at Stationers’ Hall] October 25<sup>th</sup> 1788’; a good copy in contemporary half calf with marbled sides; rubbed, spine labels wanting; ownership signature ‘M Downshire’ B1 in vols I and II and to title-page in vol. III, Hillsborough monogram gilt to spine. **\$3000**

**First edition, a gothic romance by the author of *The Old English Baron* (1777).**



In the preface Reeve explains the book’s conception. A gentleman friend looking for a hobby to relieve the ‘ennui’ of fashionable life asked her to ‘give him a share’ in writing her next novel. Her solution was to plan a loosely-linked story of three acquaintances, a German, a Frenchman, and an Englishman, citizens of the world, ‘men of cultivated minds and enlarged hearts’, who meet in their travels ‘and after they are separated, they are to give each other an account of their lives and adventures’. Reeve’s friend asked to take the Frenchman and the Englishman, and she agreed to write the tale of the German. Conquered, perhaps, by his ennui her friend soon abandoned the project and Reeve laid aside her part of the tale, putting ‘the MS. into a drawer, among other beginnings without ends’. After several years, having in the meantime published *The Progress of Romance* (1785) and written an Irish ghost story, *Castle Connor*, which was lost in manuscript in the Ipswich coach, she finally ‘picked up the broken thread of her narration’ and finished *The Exiles* as a German story, reducing the Frenchman and the Englishman to incidental figures. The preface which explains all this provides an unusually good picture of a professional author at work.

Like most of Reeve’s novels *The Exiles* is a gothic romance with a conscientious moral tone. The Count de Cronstadt secretly marries a beautiful and virtuous woman, who is, however, the daughter of a peasant. His wealthy bachelor uncle, with firm ideas about the class of ‘children that are to inherit my fortune’, forces him into a second marriage with a noblewoman. ‘Oh, how one false step leads to another!—the story of Cronstadt would be a warning to all that believe—Polygamy is capable of increasing a man’s pleasure or happiness.’ The broken-hearted first wife dies, and Cronstadt, overcome by remorse, soon follows her to the grave.

This novel was evidently acquired by Mary Hill after 1793, when she became Marchioness of Downshire, but before her new Downshire monogram was in use; it was almost certainly bought and read by her when still in sheets – some of the ink from her ownership signature in volume I (on the first leaf of the main text) has transferred to the terminal errata leaf and the title-page.

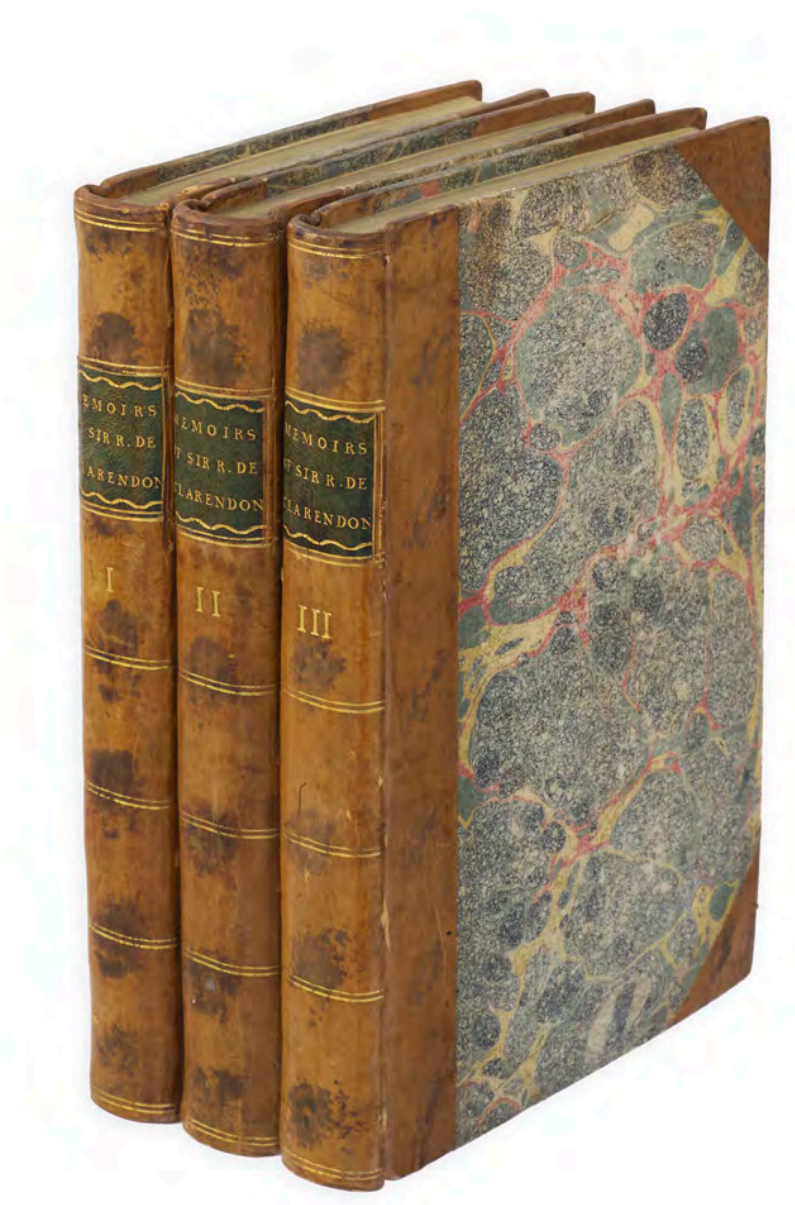
Garside 1788:68.

‘MAY DESPOTISM BE FOR EVER ABOLISHED!’

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

Three vols, 12mo, pp. I: [iii]-xxiv, 221, [3 (ads for Hookham’s Literary Assembly)], II: [2], 249, [1], III: [2], 217, 217-231; wanting half-titles and the four leaves of terminal ads in vol. III, but **a fine crisp copy in contemporary catspaw half calf** with marbled sides, gilt green morocco lettering-pieces, yellow edges. **\$3500**

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



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

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



THE BELGIAN ABBESS WHO SPOKE OLD ENGLISH  
WITH STOP-PRESS INSERTIONS AND POST-PUBLICATION ADDITIONS

**67. RYCKEL, Joseph Geldolph van.** *Historia S. Gertrudis principis virginis, primae Nivellensis abbatissae, notis, et figuris aeneis subindex illustrate.* Brussels, Govaerdt Schoevaerds, 1637.

4to, pp. [40], '142' [recte 140], [2], [16], '145-527', [1], [4], '529-545', '542-915', '926-960' [i.e. 952], [9], [1 (blank)], with copper-engraved portrait of Ryckel; a-e<sup>4</sup>, A-P<sup>4</sup>, Q<sup>3</sup>, R-S<sup>4</sup>, <sup>2</sup>R-S<sup>4</sup>, T-3V<sup>4</sup>, <sup>2</sup>3V<sup>2</sup>, 3X-6D<sup>4</sup>, 6E<sup>2</sup>, 6F<sup>4</sup>, quire S partially missigned R; title copper-engraved, 25 copper-engraved illustrations printed in text (of which many full-page) and one full-page woodcut, woodcut initials and ornaments throughout; very light dampstain to upper outer corners of approx. 5 ff. towards end, a few paperflaws (touching text without loss to 2A3, 3Q3, and 5Z1, with loss of two characters of running title on b2), but an excellent copy; in near-contemporary speckled sheep, spine gilt in compartments with (eighteenth-century?) paper label, edges speckled red, blank verso of final leaf pasted down; somewhat worn; old label removed from upper pastedown. **\$6750**

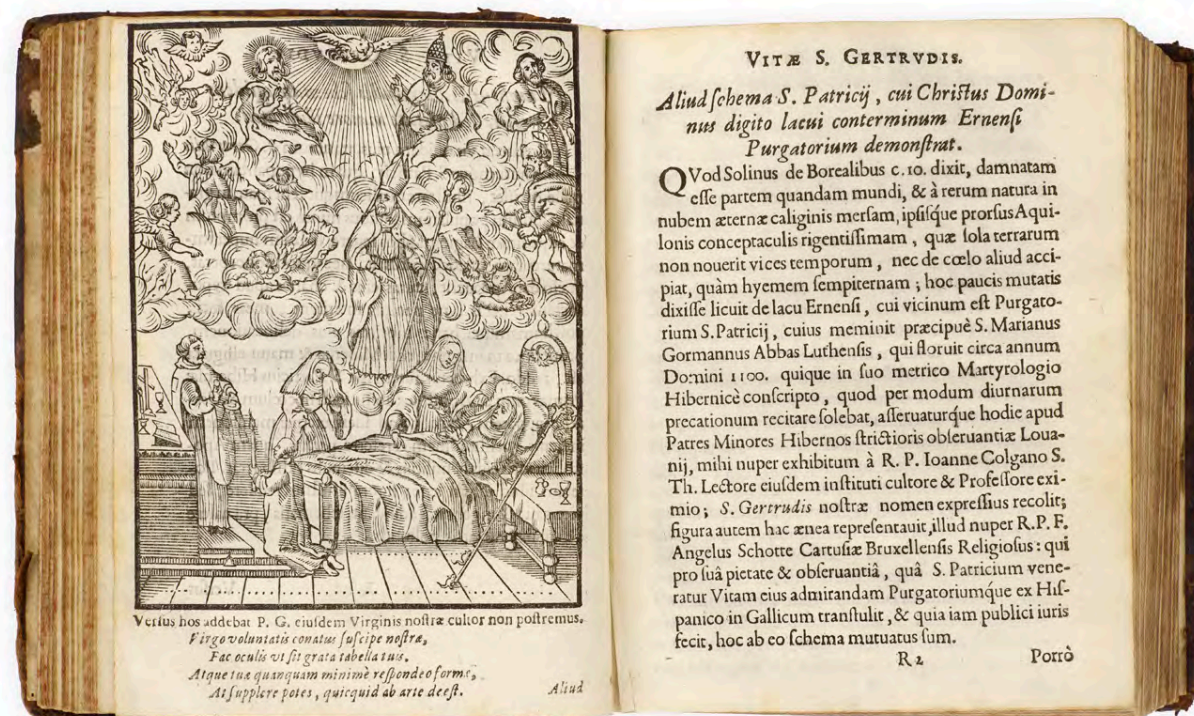
**First edition of this extensive illustrated life of St Gertrude and history of her abbey at Nivelles, with stop-press insertions and post-publication additions including an illustrated account of her deathbed vision of St Patrick.**

The work was written and published by Joseph Geldolphus van Ryckel (1581–1642), abbot of St Gertrude's Abbey at Louvain, and vastly expands on his edition of the *Vita S. Gertrudis* published in 1632, adding extensive commentary and supplements, a history of the Abbey with lists of abbesses and canonesses, and discourses on wide-ranging subjects – from the management of female orders to the efficacy of St Gertrude's miraculous springs, the origin of Gertrude's name and the date of her birth, and an interesting discussion of which language she would have spoken, leading to the inclusion of texts in Old English and (faulty) modern English. The *Historia* also adds numerous engravings, almost certainly reusing plates from a variety of sources, with differing styles and sizes ranging from small devotional scenes to large plates extending beyond the page.

This work presents a fascinating, if rather puzzling, printing history, resulting in a large number of variants. Copies are found variously with or without the four-page 'Cultus Divae in Hornana civitate Batavorum furore Calvinistarum extinctus' (<sup>2</sup>3V<sup>2</sup>, as here), a list of canons at Liège (<sup>2</sup>4H<sup>2</sup>), the 'Miraculum recentissimae memoriae' (<sup>2</sup>6E-F<sup>4</sup>), and a list of authors cited (6F<sup>4</sup>, as here). A folding plate showing the Abbey of St Gertrude at Louvain, sometimes called for but very rarely found, may be a later addition.







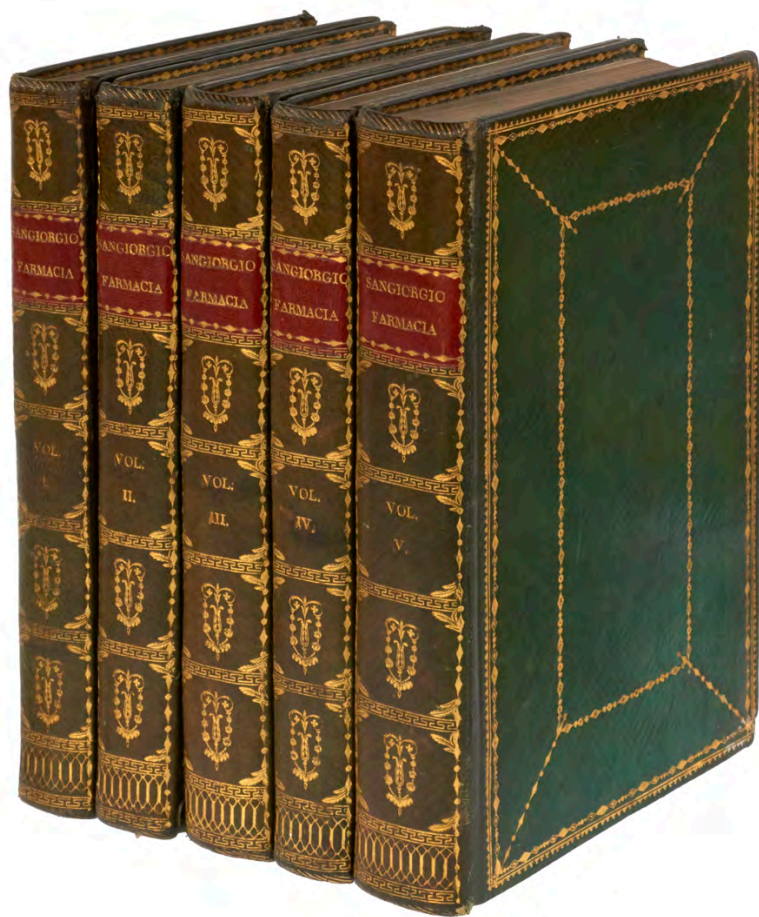
In addition, our copy contains a sixteen-page insertion ('R-S') with two illustrations, not found complete in any other copy surveyed nor mentioned in any catalogue consulted. The insertion begins with a full-page woodcut of St Gertrude's deathbed vision of St Patrick, showing Gertrude holding a Crucifix and attended by two nuns, her crozier (complete with mice) laid at the bedside, while a priest offers the Eucharist and St Patrick appears in a cloud of angels, one of whom brings a wreath towards Gertrude, while St Peter, St Paul, and the Trinity wait above. The illustration – the only woodcut in the book – is prefaced by an explanation that a 'poor but very pious' man had drawn it but left it unpublished at his death. It is followed by a discussion which meanders from the date of St Gertrude's feast day to the relics held at Louvain. We have identified only one other copy with this insertion, at Lyons, containing only the first of the two quires and therefore ending abruptly mid-sentence and containing only one of the two illustrations. Our copy, with four inserted quires, has also been collated against copies at the British Library (no inserted quires), the Bayerische Staatsbibliothek (two), the Koninklijke Bibliotheek (one), and the Österreichische Nationalbibliothek (one).

The erratic pagination and register appears to reflect not only stop-press insertions, but also later additions after publication: the recounting of a recent miracle was presented, according to the text, on 20 October 1638, while two of the additional quires include information to be corrected or inserted elsewhere in the book but omitted from the original errata. The haphazard combinations of additions found in various copies suggests that these were not added methodically in the printshop but instead distributed by a more dispersed network, perhaps even the network of Benedictine libraries.

STCV 12912159; USTC 1001353; *Bibliotheca hagiographica Latina* I, p. 521; Brunet IV, col. 1473.







#### PHARMACY EXPLAINED – A SPLENDID SET

**68. SANGIORGIO, Paolo.** La farmacia descritta secondo i moderni principi di Lavoisier ec. ... *Milan, Stamperia e fonderia del genio* [–G.G. Destefanis (vols III & IV); – dalla reale stamperia (vol. V)], 1804-6.

Five vols, 8vo, pp. I: [viii], xxi, [1 (blank)], [1 (errata)], [1 (blank)], 335, II: [viii], xvi, 376, III: xix, [1 (blank)], 409, [1 (errata)], [3 ('nota dei nuovi associati')], [1 (blank)], IV: 371, [1 (errata)], [2 (nota)], V: 426, [2 (nota, errata)], 111, [1]; with engraved frontispiece depicting a pharmaceutical cabinet to vol. I and two copper-engraved folding plates (numbered I-III, with pl. II inset in pl. I); a few minor marks, but a splendid set, clean and fresh throughout; finely bound (possibly for presentation) in contemporary Italian green morocco, panels roll-tooled in gilt, spines gilt in compartments with gilt red morocco lettering-pieces, volumes numbered directly in gilt, edges gilt, marbled endpapers.

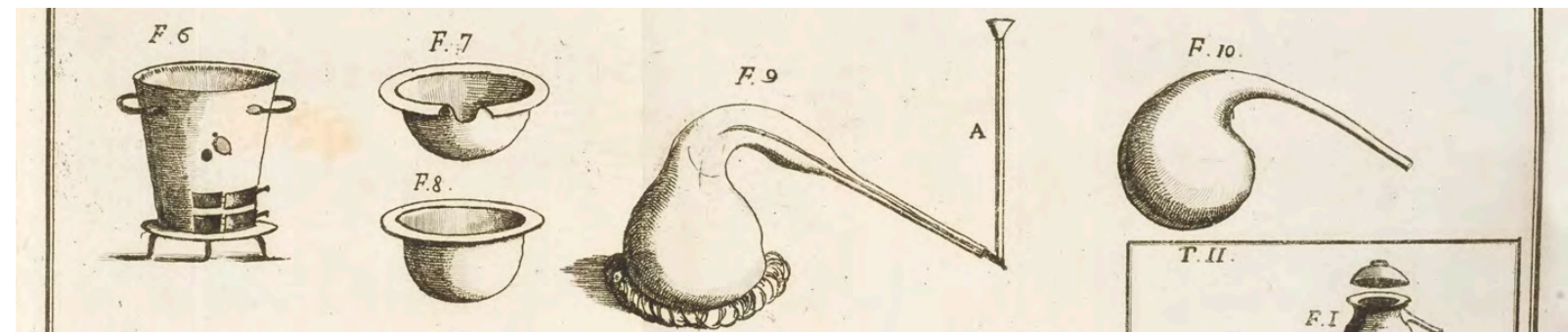
**\$2250**

**First edition, a superb copy of this rare and comprehensive guide to modern pharmacy, following the principles of Lavoisier, by the Milanese pharmacist and chemist Paolo Sangiorgio (1748–1816).**

Over the course of five volumes, the work is divided into eighteen sections, each subdivided into a number of articles which together examine and describe every aspect of pharmacy. After an opening article on the art of pharmacy, Sangiorgio discusses laboratories, weights and measures, chemical affinity and attraction, the use of heat and light, the nature and use of oxygen, the various states of water; the basic pharmaceutical operations, including the making of powders, decanting, clarification, mixture, solutions and extractions, infusions, distillation, crystallisation; salts, acids, vinegars, alkalis, and their combinations; metallic preparations, including the use of antimony, mercury; alcohols, liquid preparations, fats and oils, and syrups.

The final volume includes a collection of eighty letters addressed to Sangiorgio from some of the best-known Italian scientists, in praise of his work, including the anatomist Antonia Scarpa, Antonio Maria Vassalli-Eandi, and many others. The author was professor of chemistry and botany at Milan, as well as the pharmaceutical assessor at the Department of Olona. His other works include *Della nuova nomenclatura chimica come non applicabile alla farmacia* (Milan, 1794) and a four-volume *Istoria delle piante medicate e delle loro parti e prodotti conosciuti sotto il nome di droghe officinali* (1809-10).

Duveen, p. 529 (recording only first three volumes); outside Italy, OCLC records copies at UCLA, NLM, Wisconsin, the Bayerische Staatsbibliothek, and the BIU Santé Pharmacie in Paris.



#### ‘GRACEFUL FRIVOLITY AND WHIMSICAL BURLESQUE’

**69. SCHÜBLER, Johann Jakob.** Amor, vehementer quidem flagrans; artificiose tamen celatus, de Pantalonis custodiaque triumphans, intentato certamine prudentum stultorum. Sive Arlechin viva pictura ridiculusque Cupido ... Die zwar heftig entflammte doch aber künstlich verborgene und über Pantalons Aufsicht triumphirende Amor, bey angestelltem Wett-Streit kluger Phantasten. Oder Arlechin das lebendige Gemälde und lächerliche Cupido. *Augsburg, Johann Michael Probst, [c. 1770?]*.

Folio, ff. [1 (title)], XII; printed to rectos only, with 12 copper-engravings (c. 180 x 135 mm) each with corresponding Latin and German text respectively above and below; title slightly soiled with one upper blank corner chipped and two subtle repairs at top-edge, some light (mostly marginal) spotting, a few corners creased, margin of last leaf frayed, nevertheless a very good copy, with the illustrations clean and strongly impressed; remarkably well-preserved, stab-stitched at head as issued.

**\$9500**

**Rare series of twelve engravings inspired by the Italian *commedia dell'arte*, one of the most beautiful books of the German Rococo, engraved by Johann Balthasar Probst after original illustrations by the architectural painter, sculptor, and mathematician Johann Jakob Schübler.**



Born in Nuremberg, Johann Jakob Schübler (1689–1741) studied art under the tutelage of several prominent Nuremberg-based artists, including the architectural painter J.A. Graff and the director of the Nuremberg Academy of Fine Arts Georg Christopher Eimmart, before going on to study mathematics and physics whilst in Copenhagen. In 1717, he produced his first major architectural accomplishment, the triumphal arch in Sulzbach, although he failed to obtain the sought-after position of court architect. In the following years, he dedicated himself to a range of paintings and illustrations, most of which depicted either architectural designs or a vast array of subjects, including altars, pipe organs, libraries, beds, clocks, garden gates, and fountains. It was during this period that he developed a working relationship with Johann Balthasar Probst (1673–1748), son-in-law to Schübler's publisher Jeremias Wolff; Probst would go on to act as Schübler's chief engraver (and later publisher) for the rest of his working life.

The present series, first published in 1729 by Wolff, comprises twelve engravings by Probst following Schübler's original designs, an accompanying bilingual Latin and German text, and eight lines of Latin hexameters translated into German Alexandrines, both verse and prose likely the work of Schübler himself. They tell the story in pantomime of the love affair between Cynthio and Isabella, daughter of Pantalon. According to Heinrich Gursching, this series is the only 'purely artistic' work of Schübler's which survives, 'a gallant love story with conventional characters, in particular the obliging servants Harlequin, Mezzetin, Scaramouche, and Bagolin' produced 'shortly before [Schübler's] turn towards philosophical teaching, which must have quelled in him the persona of the lightly-clad, fantastical etching-poet' (pp. 44-45). Of this particular narrative, Lawner comments that 'the scenario that inspired Probst is known only through this album, but is surprisingly complete in its twelve episodes. It must have been elaborately produced, as we may deduce from the intricate scenery and props in his illustrations' (Lawner, *Harlequin on the Moon: Commedia dell' Arte and the Visual Arts New York* (1998), pp. 122-126).

According to Lanckoronska and Oehler, 'the volume forms a bridge between a *Tafelwerk* and an illustrated book, bringing together the beauty of an important individual work of art with that of an image which brings to life the accompanying text, and it belongs to the most enticing productions of southern German Rococo ... in a series of 12 leaves we are told a fable of Commedia dell'Arte in both German and Latin, in prose and in verse, in words and in pictures. Everything in this volume – the text, the poems, the illustrations – exudes the graceful frivolity and whimsical burlesque of such comedies ... The artists of the work, the draughtsman Johann Jakob Schübler and the engraver Johann Balthasar Probst, have forged a symbolic depiction so in harmony with the text that one can seem to hear the accompanying music playing. Schübler, the Nurembergian architect ... is in all of his achievements filled with the most exuberant fantasy. Here, where he is no longer forcibly constrained by some dry subject, he pours out all he has in the way of ideas in immeasurable abundance. Probst ... engraved Schübler's inventions with equally brilliant inventiveness' (Anna Maria Isabella Lanckoronska & Richard Oehler, *Die Buchillustration des XVIII. Jahrhunderts* (Leipzig 1932) I, p. 36, trans.). Few works of the period can excite such eulogies.

These particular illustrations served as models for a series of ten porcelain figures, designed around 1765 by Wenzel Neu for the porcelain factory of Kloster-Veilsdorf, as well as for decorated earthenware in Italy (see *Maiolica e incisione: Tre secoli di rapporti iconografici*, exhibition catalogue, Castello Sforzesco (Milan, 1992), nos 73a–b).

Brunet I, col. 240; Gay-Lemonnyer I, col. 102; Graesse I, 106; Jowers & Cavanagh, *Theatrical costume...* 3062; Lanckoronska-Oehler I, 36; Lipperheide Ucc 5; Millard, *Northern European Books* 115; Thieme-Becker XXX, p. 309. See Heinrich Gursching, 'Johann Jakob Schübler: Ein Nürnberger Baumeister des Barockzeitalters' in *Mitteilungen des Vereins für Geschichte der Stadt Nürnberg* 35 (1937), pp. 17-57.





A LIFE AMONG THE SENECA

**70. SEAYER, James E.** A Narrative of the Life of Mrs Mary Jemison, who was taken by the Indians, in the Year 1755, when only about twelve Years of Age, and has continued to reside amongst them to the present Time. Containing an Account of the Murder of her Father and his Family; her Sufferings; her Marriage to two Indians [&c.] .... Carefully taken from her own Words, Nov. 29<sup>th</sup>, 1823. To which is added an Appendix, containing an Account of the Tragedy at the Devil's Hole, in 1763, and of Sullivan's Expedition; the Traditions, Manners, Customs &c., of the Indians [&c.] ... London: Printed for Longman, Rees, Orme, Brown, and Green ... and T. and J. Allman ... 1827.

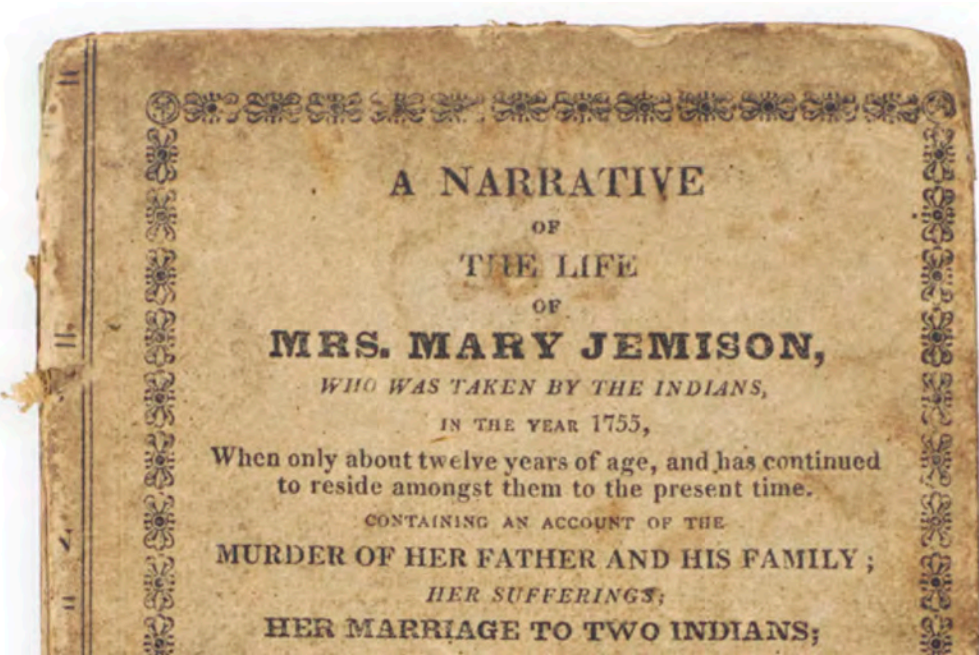
12mo, pp. 180; some slight foxing at the extremities, else a very good copy, uncut, in the original printed boards, spine defective at head and foot, covers stained. **\$825**

**First London edition, very scarce, of ‘one of the most authentic and interesting of captivity narratives, told by one who spent a long life among the Senecas and was the first white woman to descend the Ohio’ (Howes).**

Having been captured as a girl Jemison assimilated into Seneca society and chose not to return to the world into which she was born. In 1823 she narrated her life to a local doctor James Seaver. Her *Narrative*, first published in Canandaigua in 1824, was an immediate bestseller, with over twenty later editions. The present edition employs the sheets of the first UK edition (Howden, Robert Parkin, 1826), with a cancel title-page, printed like the rest of the work in Otley by W. Walker.

‘Mary Jemison, who lived her entire adult life among the Seneca Indians, is probably the most famous captive of the nineteenth century. The text remains one of our best accounts of the history and culture of the Senecas, with the appendices presenting Mrs. Jemison’s firsthand descriptions of feasts, religion, dances, government, funerals, and agriculture’ (Siebert). The *Narrative* also included long accounts of the Revolutionary War in upstate NY, and the War of 1812.

This edition not in Library Hub. OCLC shows copies at Rochester, Princeton, SUNY Geneseo, Marietta College, New York Historical Society, Newberry, and Arkansas.



CHAP. X.

*Of Wages and Profit in the different Employments of Labour and Stock.*

THE whole of the advantages and disadvantages of the different employments of labour and stock must, in the same neighbourhood, be either perfectly equal or continually tending to equality. If in the same neighbourhood, there was any

CHAP.  
X.

THE FOUNDATION OF MODERN ECONOMIC THOUGHT – VISCOUNT SYDNEY’S COPY

**71. SMITH, Adam.** An Inquiry into the Nature and Causes of the Wealth of Nations ... In two volumes. Vol. I [– II]. London, W. Strahan and T. Cadell, 1776.

Two vols, 4to (282 x 220 mm.), pp. I: [xii], 510, II: [iv], 587, [1 (publisher’s advertisements)]; with the half-title to vol. II (not required in vol. I), without the final blank in vol. I, contemporary ink correction in vol. I to the mis-signed ‘Z3’ (i.e. 2Z3); lower corner of 3S and 3T creased, some light offsetting with occasional spotting, the initial and final leaves in each vol. and the upper margin of a couple of leaves in vol. I lightly foxed, but a very good set; bound with generous margins in contemporary British speckled calf, skilfully rebaced to style with contrasting red and green gilt morocco lettering- and numbering-pieces; contemporary armorial bookplate of Viscount Sydney to pastedown of each volume, later armorial bookplates of Sir Alfred Moritz Mond, first Baron Melchett (1868–1930) to front free endpapers, with the loosely inserted armorial bookplates of Henry and Gwen Melchett (formerly pasted over the Sydney bookplates); a highly desirable copy, housed in a modern brown cloth clamshell box with gilt red morocco lettering-piece. **\$320,000**

**First edition, a copy of remarkable provenance, of ‘the first and greatest classic of modern economic thought’ (PMM) and the most important account of the tenets and the rise of capitalism.**

The *Wealth of Nations* was ‘the first major expression’ of the modern theory ‘that the individual had the right to be unimpeded in the exercise of economic activity’ (PMM). ‘Where the political aspects of human rights had taken two centuries to explore, Smith’s achievement was to bring the study of economic aspects to the same point in a single work ... The certainty of its criticism and its grasp of human nature have made it the first and greatest classic of modern economic thought’ (*ibid.*). ‘The first edition of the *Wealth of Nations* was published a few months before the revolt of Britain’s North American colonies reached its climax in the Declaration of Independence. During the last stages of composition Smith was “very zealous in American affairs” ... He may even have delayed publication in order to complete those parts of his general treatment of that contained his analysis of the underlying causes of the deteriorating American situation and his remedies for dealing with its most likely consequences’ (Winch, p. 3).

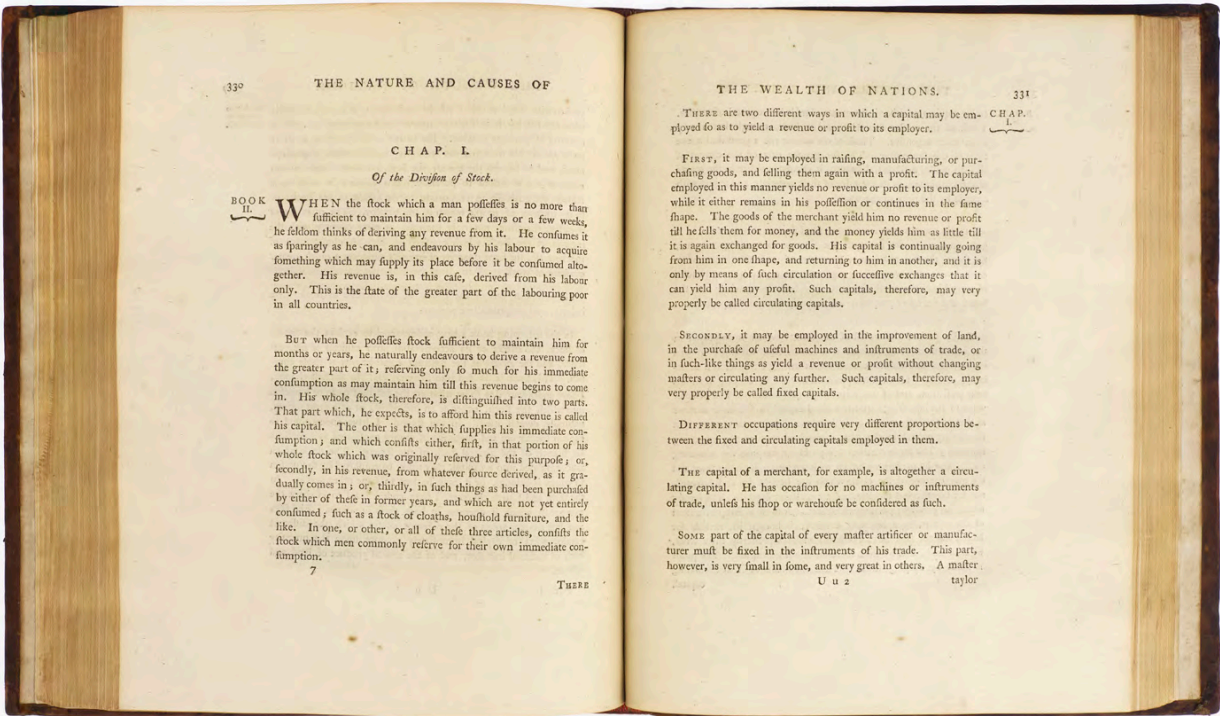




This copy, one of likely only 500 or 750 printed, belonged to Thomas Townshend, first Viscount Sydney (1732–1800), the British politician after whom the cities of Sydney in Australia and in Nova Scotia are named. He held several important cabinet posts in the eighteenth century, serving as Home Secretary between 1783 and '89 in Pitt's administration. He devised the plan to settle convicts at Botany Bay. His choice of title when created a viscount in 1789, referring pointedly to Townshend's ancestor Algernon Sidney (d. 1683), in contemporary political parlance would have been a resonant synonym with opposition to tyranny and absolutism – it was in this spirit that Sydney gave the new colony a constitution and judicial system suitable for a colony of free citizens. 'Townshend was an anomaly in the British Cabinet ... He had long been interested in the way in which the empire might be a medium for British liberties, traditionally understood' (A. Atkinson, 1997). His philosophy was accurately captured in Governor Phillip's statement that 'There will be no slavery in a new country and hence no slaves'.

In the *Wealth of Nations* Sydney would have found the fullest justification for his stance in economic terms: in particular, reading Book III he must have reflected upon the economic irrationality of slavery, with evidence mustered to show that slave masters' short-sighted desire for power makes them incapable of 'foresee[ing] how much this regulation must obstruct improvement, and thereby hurt in the long-run the real interest of [them and] the landlord' (III.ii.16).

Carpenter XXVII; Einaudi 5328; Glasgow Edition 1; Goldsmiths' 11392; Kress 7621; PMM 221; Rothschild 1897; Tribe 9; Vanderblue, p. 3.



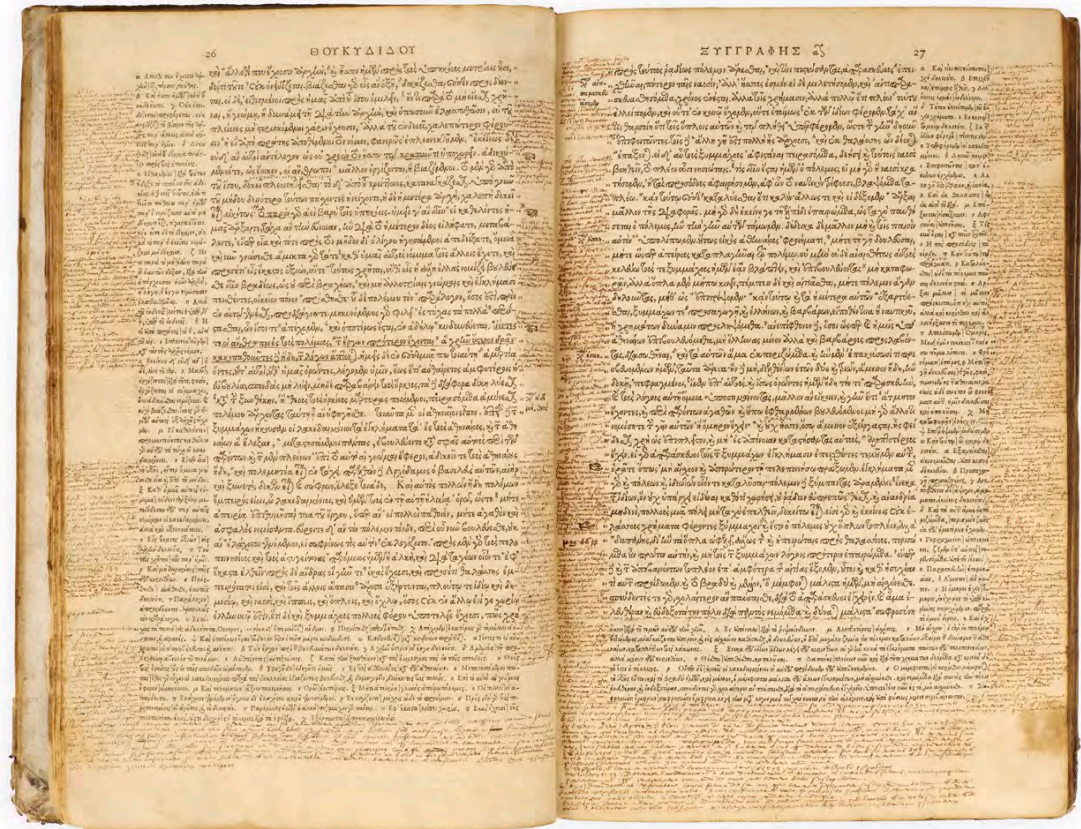


**72. TAYLOR, Alfred Swaine.** On the Processes for detecting Blood in medico-legal Cases. [London, Guy's Hospital Reports, 1870.]

8vo, pp. 5, [1 (blank)]; in contemporary green wrappers; Taylor's signature to upper cover ('AS Taylor') and manuscript note at head of p. 1 ('AST 1870'). **\$450**

**Author's own offprint of this interesting article** on detecting blood 'for the purposes of pathology and legal medicine', in which he publishes, for the first time, a description of the spectroscopic process developed by the eminent microscopist and geologist Henry Clifton Sorby (1826–1908), written by Sorby at Taylor's request.

Dubbed the father of British forensic medicine, Alfred Swaine Taylor (1806–1880) inspired Victorian writers such as Wilkie Collins, Arthur Conan Doyle, and Charles Dickens. His 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.

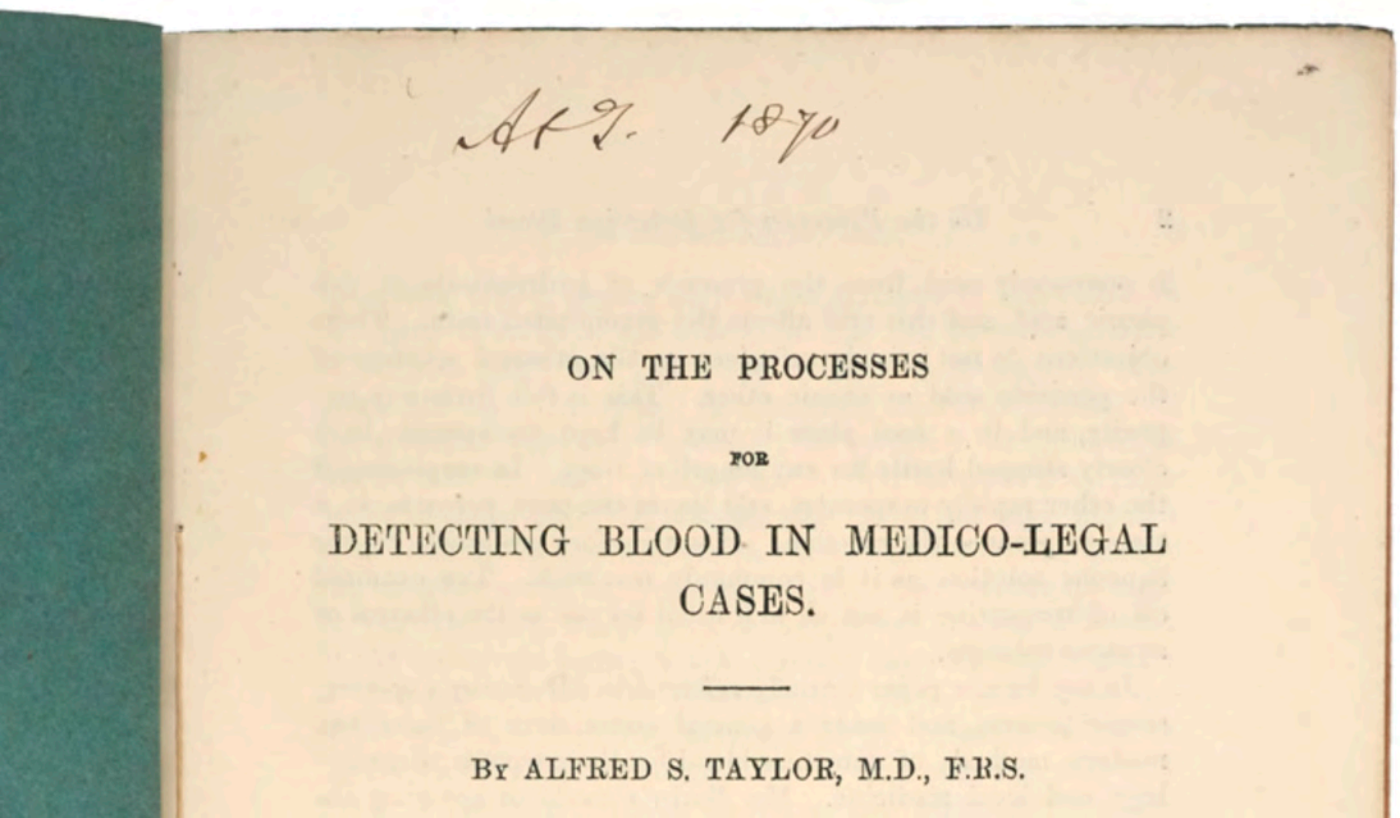


'A POSSESSION FOR EVER' – WITH SIGNIFICANT MARGINALIA

**73. THUCYDIDES.** Θουκυδιδου του Ολορου περι του Πελοποννησιακου πολεμου βιβλια οκτω; Thucydidis Olori filii de bello Peloponnesiaco libri octo ... [Geneva,] Henri Estienne, 1564.

Folio, pp. [16], 297, [3]; text in Greek, title printed in red and black with woodcut Estienne device; woodcut initials and headpieces; light soiling and toning, a few marks, occasional slight marginal dampstaining, creases to a few corners; overall a very good copy in near-contemporary vellum over boards, boards with border and frame triple-filleted in blind, with foliate cornerpieces and central arabesque in black, spine in compartments, endguards from medieval manuscript waste on vellum; upper joint and part of lower joint split, some wear to corners and edges, stain to upper cover; 'Ex Bibliotheca Henrici Grassi 1609' at foot of title, extensive marginalia in Latin and Greek to pp. 1-62 mostly in red ink, with additional annotations in brown ink to 15 further pages, 2 columns of notes in the same hand to rear endpaper headed 'Chronologia Thucydidis anno post finem belli Xerxis'. **\$6500**

**The first Estienne edition of Thucydides's *History of the Peloponnesian War* in the original Greek, this copy with extensive marginal annotations to Book I and the opening of Book II – including to Pericles' famous funeral oration – together with chronological notes added to the rear endpaper in the same hand, demonstrating remarkable scholarly attention to the opening portion of Thucydides's masterwork.**





Θουκυδίδου τῷ Ολόρου

πρὸς τὸν Πελοποννησιακὸν πόλεμον

βιβλία οκτώ.

Thucydidis Olori filii

de bello Peloponnesiaco

libri octo.

*Iidem Latine, ex interpretatione*

LAVRENTII VALLAE,

ab Henrico Stephano recognita.

CIC. DE ORAT. LIB. II,

Post Herodotū Thucydides omnes dicendi artificio (mea sententia) facile vincit: qui ita est creber rerum frequentia, ut verborum propē numerum sententiārum numero consequatur: ita porro verbis est aptus & pressus, ut nescias vtrum res oratione an verba sententiis illustrentur.

IDEM IN ORAT.

Thucydides de bellicis rebus canit etiā quodāmodo bellicum.



ANNO M. D. LXIIII

Excudebat Henricus Stephanus, illustris viri  
Huldrici Fuggeri typographus.

Ex Bibliotheca Henrici Grassi

1600

‘Thucydides set himself the highest standards of accuracy ... 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 ... 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).

Our copy comes from the library of the Lyonese doctor and bibliophile Henri Gras (1592?–1665). Born in Lausanne, Gras studied at Basel and Montpellier, amassing a considerable library, a catalogue of which was published at Lyons in 1667 (*Catalogus librorum bibliothecae ... Henrici Gras*), listing several editions of Thucydides (including our own, on p. 105). This copy is remarkable for the extensive annotations – likely in his own youthful hand – to the first sixty pages, comprising commentary, analysis, and summaries. They demonstrate a particular interest in speeches within Thucydides’s text, providing thorough outlines (*argumenta*) at the foot of the page as well as abundant marginal commentary on the speeches given at Athens by the Corcyraeans and Corinthians (1.32-43) during the Epidamnus affair, the subsequent speeches delivered at Sparta by the Corinthians, Athenians, and Archidamus (1.67-85), the Corinthian speech at 1.120-124, and Pericles’s first speech at 1.140-144. This is continued into Book II with analysis of Archidamus’ speech at Isthmus (2.11) and then of Pericles’ famous funeral oration (2.35-46), the margins surrounding which are covered with annotations. The rear flyleaf bears notes in the same hand relating to the *Pentecontaetia*, the ‘fifty-year period’ between the Persian and Peloponnesian Wars, as described by Thucydides at 1.89-118, our annotator giving summaries for each year from 1 to 50, with reference not only to Thucydides’s text but also to Plutarch and Herodotus. Other writers referred to in the marginalia include Aristotle, Homer, Strabo, and Diodorus Siculus.

Adams T-666; Brunet V, 844; Renouard 123. A second part, comprising a Latin translation of the text by Lorenzo Valla, is often found with the Greek, but is not present here.

ΣΥΓΓΡΑΦΗΣ

45

αὐτοῦ τοῦ ἰσχυροῦ δὴ λώσας, καὶ ἀφ' ἐφ' ὧν τῶν ἐπὶ αὐτῷ μάλιστα ἐτέρων ἀξίος ἵθ' αὐ-  
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## PROFESSIONAL PAPERWORK PRINTS

**74. TOMKINS, P.W., after Elizabeth UPTON, Baroness Templetown.** To the Queen, this Book of Etchings, from Papers cut by the Right Honorable Lady Templeton [*sic*], in the Collection of Her Majesty ... *London, J.F. Tomkins, 4 June 1790.*

Oblong 4to (190 x 252 mm), copper-engraved dedication leaf, with 12 etchings on blue glazed paper (approx. 135 x 175 mm, duty stamps dated 1790 to verso) and tipped onto blank leaves, a further two engravings tipped onto last blank (98 x 78 mm) dated 10 May 1791; an excellent set, pamphlet-stitched in publisher's blue wrappers with Tomkins's copper-engraved advertisement to upper cover, marbled paper spine; a few holes to upper wrapper crudely repaired. **\$2350**

**A rare and attractive early suite of etchings by Peltro William Tomkins, dedicated to Queen Charlotte, after cut-paperwork by Lady Templetown, with two additional etchings not recorded in any other copy.**

The Neo-classical scenes with women, children, and putti are characteristic of the earlier work of the courtier and artist Elizabeth Upton (*née* Boughton, 1745–1823), Baroness Templetown, known principally for the use of her designs by Josiah Wedgwood for his bas-relief jasperware. She 'was known as a talented practitioner in several arts and crafts' and 'became skilled in "cut-paper work", a generic term that covered various techniques including elaborate lace-like pictures' (ODNB). Though untitled, the present etchings in several places share subjects with two Wedgwood series made from Templetown's designs, 'Maternity' and 'Domestic Employment'.

The engraver and draughtsman Peltro William Tomkins (1759–1840) was a pupil of Bartolozzi, who 'regarded him as one of his worthiest successors', and gave drawing lessons to the daughters of George III before his appointment as historical engraver to Queen Charlotte in 1793 (*Grove*). The present etchings were published by his brother, J.F. Tomkins, who advertises himself as a stationer and printseller on the upper wrapper, offering 'Carving and Gilding, Pictures carefully clean'd & repair'd by an Experience'd Artist, Prints and Pictures, neatly Fram'd & Glaz'd'.

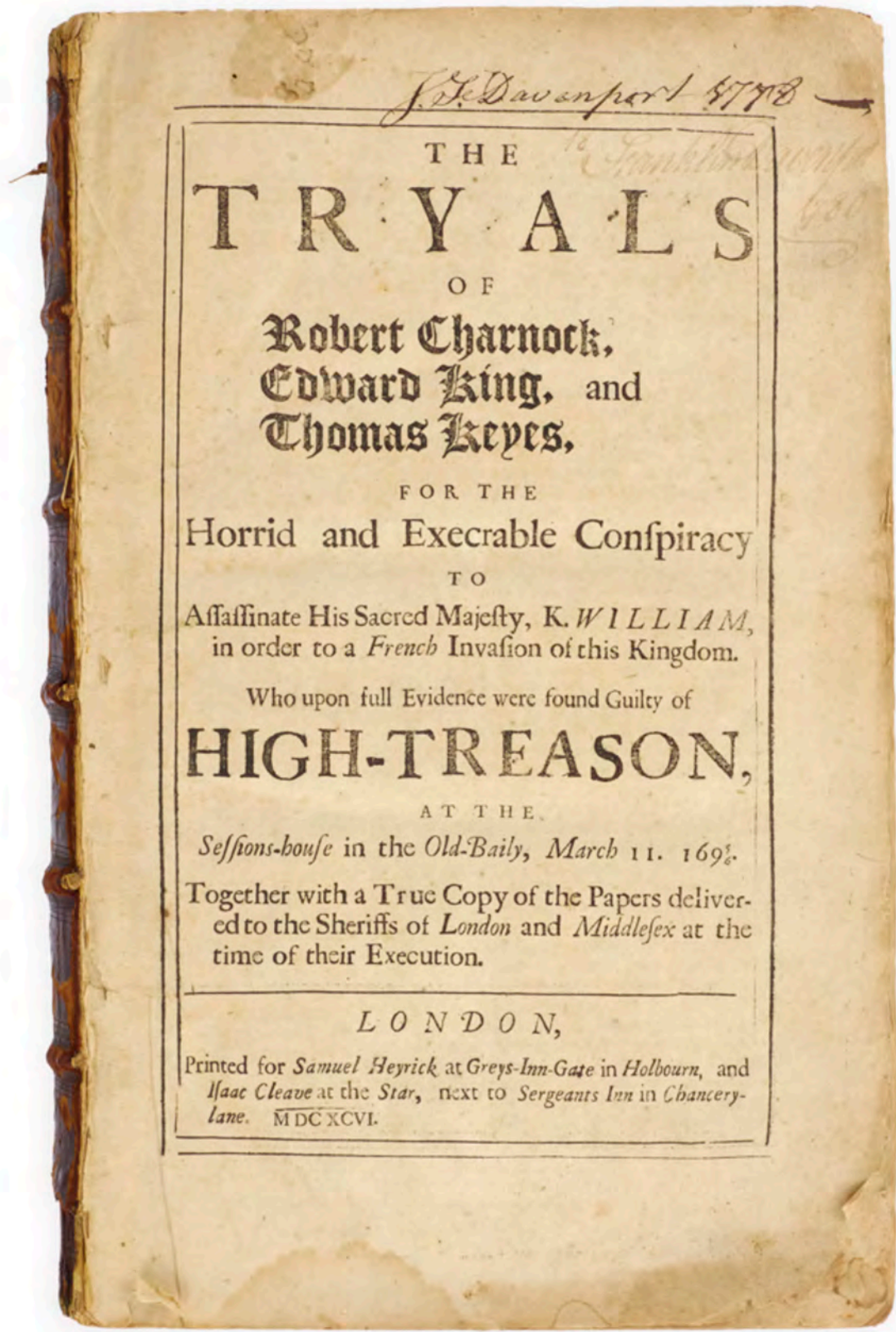
Our copy is distinguished both by its printing on blue paper, rather than the more commonly reported orange, and by its inclusion of two further etchings after Lady Templetown, 'Cupid going Post' and 'Love supported by Hope', not recorded in any other set.

ESTC T118759, showing three copies: BL, Cornell (wanting one plate), and Bodley (wanting four plates). OCLC adds Toronto Public Library and Williams College. Of these, all but that at Williams College appear to be on orange rather than blue paper.

See Sloan, *Noble Art: Amateur Artists and Drawing Masters* (2000), pp. 237-8.







FROM THE LIBRARIES OF BENJAMIN FRANKLIN'S NEPHEW AND GREAT-NEPHEW  
ENGLISH PRECEDENTS FOR AMERICAN TREASON TRIALS?

**75. [TREASON TRIALS.]** The Tryals of Robert Charnock, Edward King, and Thomas Keyes, for the horrid and execrable Conspiracy to assassinate his sacred Majesty, K. William, in order to facilitate a French Invasion of this Kingdom. Who upon full Evidence were found Guilty of High-Treason, at the Sessions-house in the Old-Baily, March 11. 169<sup>5</sup>/6... London, Printed for Samuel Heyrick ... and Isaac Cleave ... 1696. [bound with:]

The Arraignment, Tryal and Condemnation of Sir John Friend, Knight, for High Treason ... on Monday March 23. 1695/6 ... London, Printed for Samuel Heyrick ... and Isaac Cleave. 1696. [and with:]

The Arraignment, Tryal and Condemnation of Sir William Parkins Knt ... who was found guilty of high-Treaons, March 24. 1695/6 ... London, Printed for Samuel Heyrick ... and Isaac Cleave. 1696. [and:]

The Arraignment, Tryal and Condemnation of Ambrose Rookwood ... who upon full Evidence was found Guilty of High Treason ... on Tuesday the 21<sup>st</sup> of April, 1696 ... London, Printed for Samuel Heyrick ... and Isaac Cleave. 1696. [and:]

The Arraignments, Tryals and Condemnations of Charles Cranburne, and Robert Lowick ... London, Printed for Samuel Heyrick ... and Isaac Cleave. 1696. [and:]

The Arraignment, Confession and Condemnation of Alexander Knightley .... London, Printed for Samuel Heyrick ... and Isaac Cleave. 1696. [and:]

The Arraignment, Tryal and Condemnation of Peter Cooke, Gent. For High-Treason ... London: Printed for Benjamin Tooke ... 1696.

Seven works in one vol., folio, pp. *Charnock*: [2], 76 (wanting the imprimatur leaf), *Friend*: [2], 44 (wanting the imprimatur leaf), *Parkins*: [2], 48 (wanting the imprimatur leaf), *Rookwood*: [4], 75, [1], *Cranburne*: [4], 72, *Knightley*: [4], 8 (with an initial blank), *Cooke*: [2], 71, [1] (wanting the imprimatur leaf); first named work frayed at the front, some browning, else good copies; bound together, spine very dry and worn, covers wanting; contemporary manuscript collective title-page laid in loose (torn); ownership inscriptions to first title-page 'J.F. Davenport 1778' and 'Franklin Davenport 1780' (see below). **\$3000**

**First editions of the trials of the Jacobite conspirators convicted in March and April 1696 in connection with a plot to assassinate William III near Turnham Green in February that year, and to encourage French invasion to restore James II to the throne.** The main prosecution witness was George Porter, a violent former highway-robber fatally recruited to the cause, who betrayed his co-conspirators immediately after his arrest on 27 February 1696.

The first three trials were rushed through just days before the Treason Trials Act (which allowed defendants counsel) came into force on 25 March 1696. 'The accused assassins Charnock and Sir William Parkyns defended themselves ably [though fruitlessly], but Friend, being ill-educated, unintelligent, and partly deaf, was helpless' (ODNB). Charnock, King, and Keyes were hanged, drawn, and quartered on 18 March, Charnock leaving a last paper that admitted his guilt, and so harmed his fellow conspirators tried later. Friend and Parkyns were hanged at Tyburn on 3 April 1696. Ambrose Rookwood, namesake and great-grandson of the Gunpowder plotter, was tried on 21 April, and was the first conspirator to be allowed legal representation under the new Treason Trials



Act; the account of the trial includes much procedural on the new legislation. He was executed along with Cranburn and Lowick on 29 April 1696. Alexander Knightley and Peter Cook were both found guilty but later pardoned after giving information.

Provenance:

1. Josiah Franklin Davenport (b. 1727) was the nephew of Benjamin Franklin (his mother was Franklin's older sister Sarah), and received much support from the Founding Father. Franklin's will of 1757 made Davenport contingent beneficiary of the income of his printing house and also made provision for Davenport's children. Franklin helped him set up a bakery in Philadelphia in 1749, but by 1759 he was secretary to the Pennsylvania Indian Commissioners, and then managed the trading post at Pittsburgh from 1761 to '65; he moved to New Jersey in around 1770 where his cousin, Governor William Franklin, helped him to the posts of justice of the peace and county clerk of Burlington and then Gloucester; he appears to have died in the same year as he signed this volume, as his wife opened a school in their house that year.
2. Franklin Davenport (1755–1832), the eldest son by Davenport's second marriage, was at Princeton, then trained as a lawyer and was admitted to the New Jersey state bar in 1776 with a practice in Gloucester City, and was appointed prosecutor of the pleas in 1777. Active in the New Jersey militia during the Revolutionary War, rising from private to captain by 1779 (and later a major general in 1823), he resumed the practice of law after the end of the war; served in the New Jersey general assembly; and was successively a Federalist party senator (1798-9) and then representative (1799-1801).

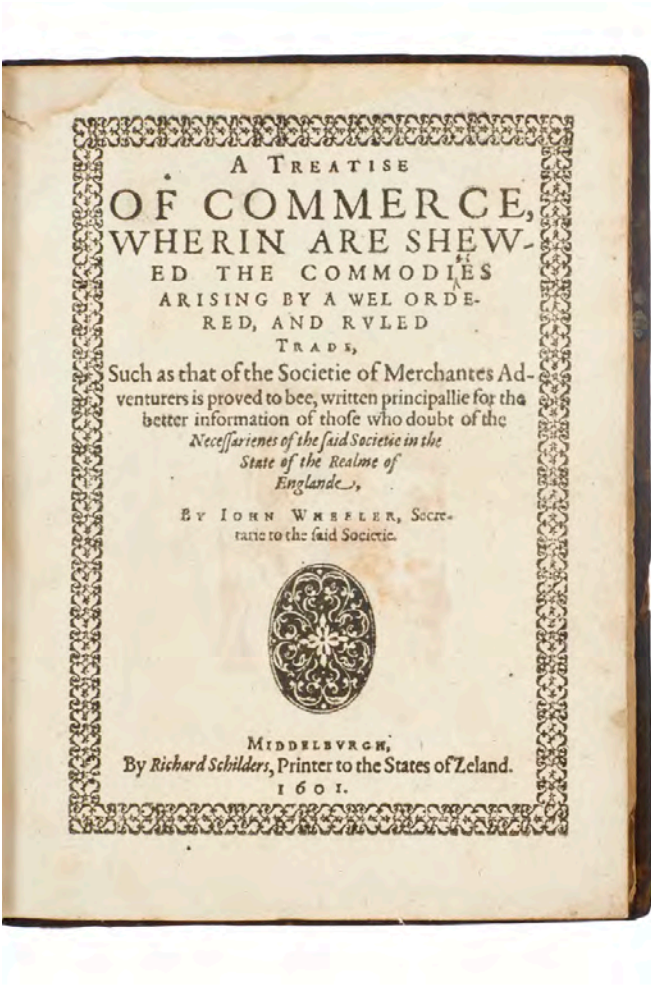
It is not coincidental that the years of the Revolution saw a flurry of American treason trials, against those accused of collusion with the British – in Davenport's home county of Gloucester alone eighteen men were convicted of high treason during the war, presumably under his watch as the county prosecutor.

Wing T2255, A3759, A3760, A3755, A3767, A3748A, and A3757.

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

**76. WHEELER, John.** A Treatise of Commerce, wherein are shewed the commodities [*sic*] arising by a wel ordered, and ruled trade, such as that of the societie of merchantes adventurers is proved to bee, written principallie for the better information of those who doubt of the necessarienes of the said societie in the state of the realme of Englande. *Middelburg, Richard Schilders, 1601.*

4to, pp. [2 (blank except signature 'A')], [vi], 178; without the errata found in some copies; bifolium Z2.3 missed in original sewing and tipped in slightly proud, one or two slight dampstains to upper margin of a few leaves; a very good copy in seventeenth-century panelled calf, skilfully rebacked, corners restored; **with a 10-line authorial inscription dated 'Middelbroughe 28 Decembris anno 160[1]'** to blank A1 (very slightly trimmed at fore-edge), manuscript ink correction (*Commodities*) to the title and several of the errata corrected in a contemporary hand, with the later armorial bookplate of Charles Montagu, third Earl of Halifax (dated 1702) to the blank verso of the title (*see below*), another bookplate sometime removed from the front pastedown; preserved in a modern cloth box, gilt morocco lettering-piece to spine. **\$20,000**



**Very rare first edition, with a long authorial presentation inscription on the initial blank to his fellow Merchant Adventurer, Sir Leonard Halliday:**

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

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



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

Hotchkiss describes the book as 'the earliest important example of corporation publicity ... a piece of commercial propaganda ... [and] an important milestone in the development of marketing. In its substance, it represents the characteristically medieval theory of the trade monopoly, bolstered by monarchical authority and jealously guarded against competition. In its method, it anticipates the characteristically modern practice of winning popular support through the medium of the printed word' (foreword to the NYU Press edition, 1931; 'few books that compare in importance ... have had to wait so long for a reprinting').

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

STC 25330; Kress 243 (lacking initial blank and errata); this edition not in Goldsmiths' or Mattioli. See Appleby, *Economic Thought & Ideology in 17th Century England*, pp. 94, 105–106, 116; Hecksher, *Mercantilism*, *passim*; Palgrave III, 665; Schumpeter, pp. 306 and 339 ff.

**77. [WHITE STAR LINE.] HALLIWELL, Albert Edward.** Poster design, 'White Star Line to New York'. [Circa 1927.]

Original poster design, pencil and gouache on paper (760 x 472 mm approx.), signed 'A.E. Halliwell' in lower right-hand corner of image; tiny holes in corners where evidently once pinned to a hard surface, minor loss of paint in lower left-hand corner of border, but generally in excellent condition; framed (not examined out of frame). **\$5750**

**A vibrant Art Deco poster design for the White Star Line's North Atlantic service to New York, with a stylized view of Manhattan from the south, showing Battery Park and South Ferry beneath an array of skyscrapers, peaked by the Woolworth Building, the then-tallest building in the world.**

Albert Halliwell (1905–1987) 'studied at Southport School of Art from 1923 to 1926, and then at the Royal College of Art until 1926. He designed posters for the Southern Railway and several airport authorities. In the late 1930s he taught part-time at Bromley and Beckenham Schools of Art and in 1938 he was appointed to a full-time post at Camberwell. In 1948 he took up a post at the Central School of Arts and Crafts and remained there until 1970' (London Transport Museum website).

The poster was originally designed for the Royal Mail Line (the lettering is just visible beneath the present design) and must therefore date to about 1927, when Lord Kysant, head of the Royal Mail Group of shipping companies, acquired the White Star Line for the enormous price of £7,000,000.





PRESENTATION COPY TO THE PRODUCER

**78. WILLIAMS, William Carlos.** Paterson [Books 1, 2, 3 & 4]. *Norfolk, New Classics, [1951].* [with:]

—. Paterson (Book Five). *New York, New Directions, 1958.*

Two vols, 8vo and large 8vo, pp. 238 and pp. [44]; with half-titles; good copies, in slightly worn jackets; bookplates of the poet and BBC producer D. G. Bridson. **\$1600**

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

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

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



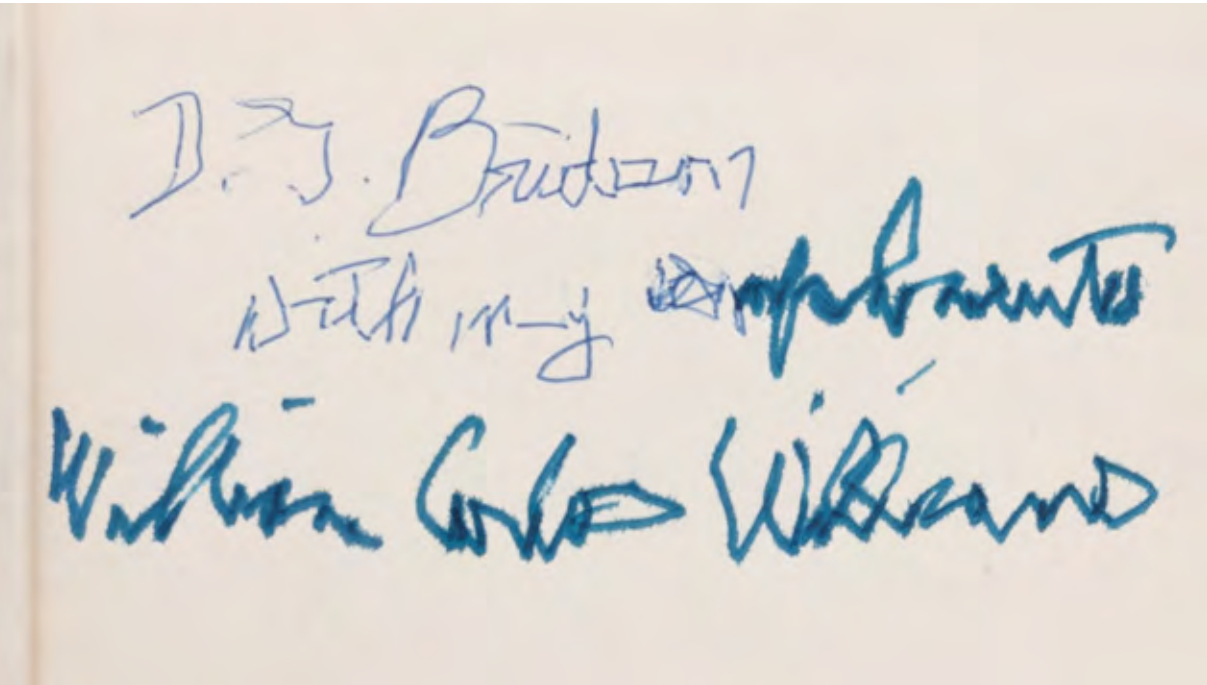
TRIALS AND TRIBULATIONS OF A PREGNANT HARLEQUIN

**79. XAVERY, Gerard Joseph.** Het nieuw geopend Italiaans tóneel, vertónende de wonderlyke ziekte bezwangerheid en báring van Arlequin benevens de opvoeding van des zelfs jongen zoon. *Amsterdam, Peter Schenk, [1728?].*

Folio, ff. [1], 16; comprising etched title (with 16 lines of verse) and 16 numbered etched plates (each with 8 lines of verse); foxing to title and lightly elsewhere, closed tears to ff. 14 and 15 skilfully repaired; overall a very good set, the plates in crisp dark impressions; in nineteenth-century cloth-backed boards with marbled sides (rebacked); some wear to corners. **\$3500**

**Scarce first Dutch edition of a striking series of engravings depicting the pregnancy and parenthood of Harlequin, assisted by his fellow characters from the Italian *commedia dell'arte*.**

The engravings by the Dutch artist Gerard Joseph Xavery (1700–1747) depict ‘the marvellous illness, pregnancy, and child-bearing of Harlequin’, as well as the education of his son. In scenes as much absurd as they are comedic (and occasionally grotesque), we see a vomiting Harlequin, the inspection of urine, and the administering of an enema before the cause of Harlequin’s sickness is finally discovered: he is pregnant. Eventually, he gives birth to three children, only one of whom survives, and whom he raises with a combination of nurturing care, breast-feeding the child and rocking his crib, and fierce discipline. The final scene shows Harlequin teaching Harlequin junior to read.







It is likely that Xavery took inspiration from theatrical performances in Paris, such as those at the Théâtre de la foire, the annual fairs held at Saint Germain and Saint Laurent, and the Théâtre-Italien, which had been shut down after ridiculing Louis XIV's wife Madame de Maintenon in 1697, but which returned in 1716 (Erenstein, p. 103). The Dutch verses accompanying each engraving are attributed to Florentius H.J. van Halen (fl. c. 1720-1739).

The printer was Peter Schenk the Younger (1693–1775), who worked on the Warmoesstraat in Amsterdam between 1728 and 1738. He issued a second part with a further sixteen plates in 1735, depicting the trials in love of Colombine, Harlequin, and Pierrot.

Only one copy traced in the UK, at the British Library; OCLC finds six copies in North America (BPL, Harvard, NYPL, Ringling Museum, San Francisco State University, and Toronto, most of which misdated 1710). Twelve of the plates were copied by John Clark and reprinted in London in 1760, of OCLC records two copies (Harvard and Toronto).

STCN 318611473; see Thieme-Becker-Vollmer XXIX, p. 504 (Xavery), and XXX, p. 30 (Schenk), and Erenstein, 'De invloed van de commedia dell'arte in Nederland tot 1800' in *Scenarium* 5 (1981), pp. 91-106.

## MARRIAGE, MOONSHINE, MASTURBATION, AND MESMERISM

**80. [YOUMAN, Alexander E.]** Dr. Willard's Illustrated Marriage Guide and Confidential Medical Adviser. Containing Also Dr. Youman's Family Doctor, Professor Newton's Book of Old Secrets and Modern Discoveries, Cagliostro's Book of Charms, Spells and Incantations, Secrets of Psychology and Mysteries of Mesmerism, and Book of Spirit Mysteries and Spirit Manifestations, and the Celebrated Seventh Book of Moses. *New York, Hurst & Co., 'Published for the Trade', 1881.*

8vo, pp. 254; woodcut frontispiece depicting 'the abdominal viscera' and 16 additional woodcut anatomical diagrams in-text; paper uniformly toned throughout and brittle, tear to pp. 55-56 not affecting legibility; nevertheless a very good copy, bound in contemporary red half roan with red pebbled cloth sides, spine blind-ruled in compartments; headcap chipped, hinges and corners worn; early twentieth-century paper shelfmark label to spine. **\$1950**

**Unrecorded issue of an American popular almanack dealing with a variety of subjects, including Christian sexual health recommendations and ethics, marriage advice in praise of monogamy, remedies for illnesses from apoplexy to wasting sickness, recipes for home-made spirits in bulk, instructions on how to make charms and amulets, notions of astrology, spiritism, sorcery, and mesmerism.**

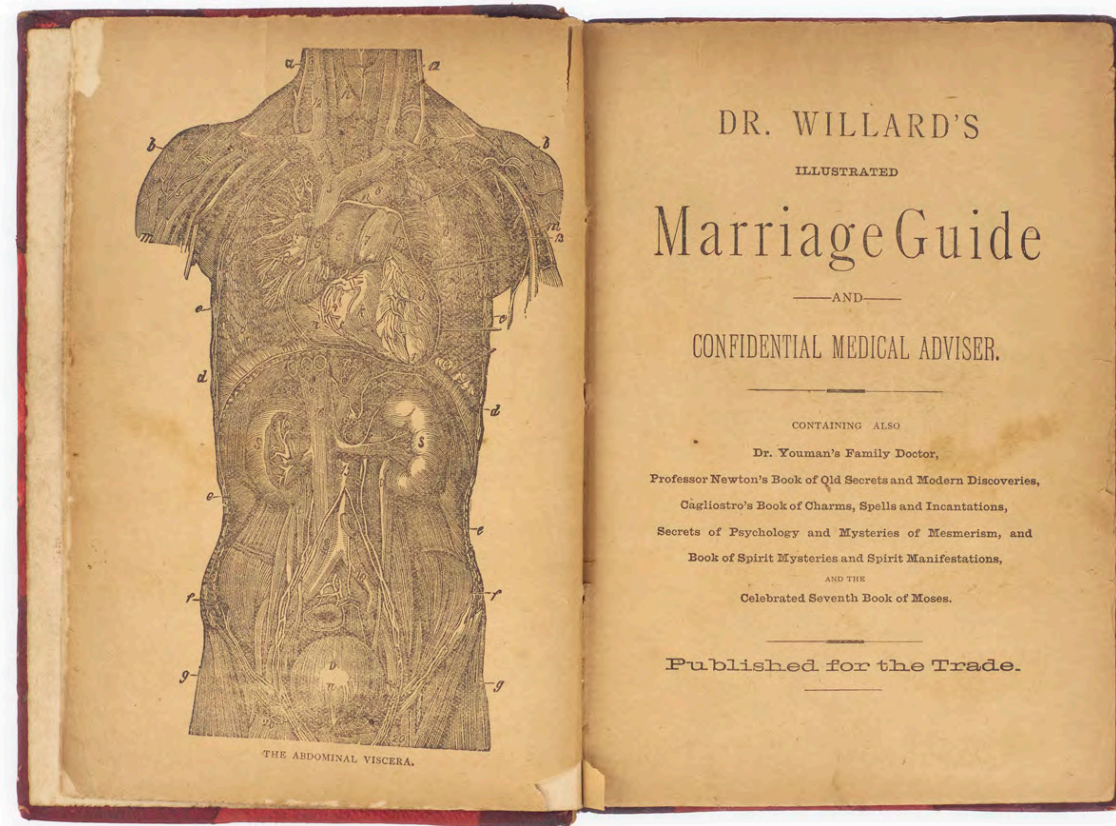
The *Illustrated Marriage Guide*, attributed to a 'Dr. Willard' in our copy, was originally published in 1876 as *Dr. Youman's Illustrated Marriage Guide* by James Lee & Co. in Montreal, the first and only other recorded edition of the work. The present edition, published in New York and rebranded for the American market, was printed by electrotype by Charles Hurst, who would later patent a machine for the levelling of electrotpe plates.

The *Illustrated Marriage Guide* reflects 'all the sentimental and religious debris that had accumulated around the act of sexual union, especially the many foolish prohibitions that burdened couples with shame, guilt and anxiety is very remarkable indeed ... According to Youman, intercourse is intended, by the law of nature, for reproduction only because "A man who truly loves a woman must respect and reverence her, and cannot make her the victim of his inordinate and unbridled, selfish and sensual nature." In the main, the pious placed formidable prohibitions on what they feared might otherwise become rampant and un-Christian wantonness, holding the view that ideal union took place only when wisdom and the moral sentiments predominated over the sensuous instincts. They consequently placed blame for poorly endowed children on parents who, perhaps under an improper frame of mind or a diseased state of the body, imparted oddities to their children who, in turn, visited these disorders on the world in the form of more deficient off-spring and, eventually, social discord.' (Wrobel, pp. 17-18). The 'detestable playing with fire' that is flirtation leads ultimately to sinful fornication and, in turn, illegitimate children and high rates of infanticide.

The prudery reaches perhaps its most impractical point on the page dedicated to 'the organs of generation', where none of the reproductive organs are actually shown, but we find instead the renal glands of an owl, as 'these bodies as well as testes, offer fine examples of the extension of secreting surface by the convolution of tubes', together with a view of the back of the body (on which only lungs, stomach, ureters and bladder are pointed out) and a diagram of blood circulation.

Following the *Illustrated Marriage Guide* are various chapters on a wide variety of somewhat odd and unrelated subjects, such as home remedies for various illnesses and complaints, including chilblains (take lead acetate), insomnia (eat an onion, take a walk in the garden, or roll the eyes backwards and forwards), cramps ('copious draughts of ether and laudanum'), bad breath, pimples, cholera, depression ('indolence and luxurious living





# NEW YORK INTERNATIONAL ANTIQUARIAN BOOK FAIR

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should be avoided'), freckles, grey hair, heartburn, hysteria, mumps, piles, poisoning, scurvy, toothache, cuts; recipes on how to make cider without apples, aromatic schnaps, British Champagne, and port; how to make magic photographs, copying letters without a press, make candles from lard, etch upon glass, make artificial gold, counterfeit silver, make matches without sulphur or phosphorus, catch eels and fish in abundance, kill rats, make colour cosmetics; astrology, horoscopy, charms, spells, and incantations (love potions, 'hymenial charm', how determine if, when, and whom one will marry, Christmas spell), talismans and amulets, rabdomancy, physiognomy, occultism, mesmerism, spiritism, mind reading, alchemy, sorcery, and witchcraft.

The present edition is not recorded on OCLC or Library Hub, nor we can find any reference to this work under the revised 'Dr. Willard' authorship. OCLC finds only two copies of the 1876 edition of *Dr. Youman's Illustrated Marriage Guide*, of which one incomplete at the Université de Montréal (lacking title and all after p. 251) and one at the American Antiquarian Society Library. The University of Rochester Medical Center holds an advertisement broadside for *Dr. Youman's Illustrated Marriage Guide* in their Edward C. Atwater Collection of American popular medicine and Health Reform (S-724.1). We have not been able to locate any copies of an 1876 Williamsburgh (NY) edition printed by J. Fletcher and Co. listed by Andrea Moore Kerr in *Lucy Stone: Speaking Out for Equality* (1995), p. 288.

See Wrobel, 'Noble American Motherhood' in *American Studies* 21, no. 2 (1980), pp. 7-25.





