

# NEW ACQUISITIONS



QUARITCH - MARCH 2024



## LARGE-SCALE LONDON

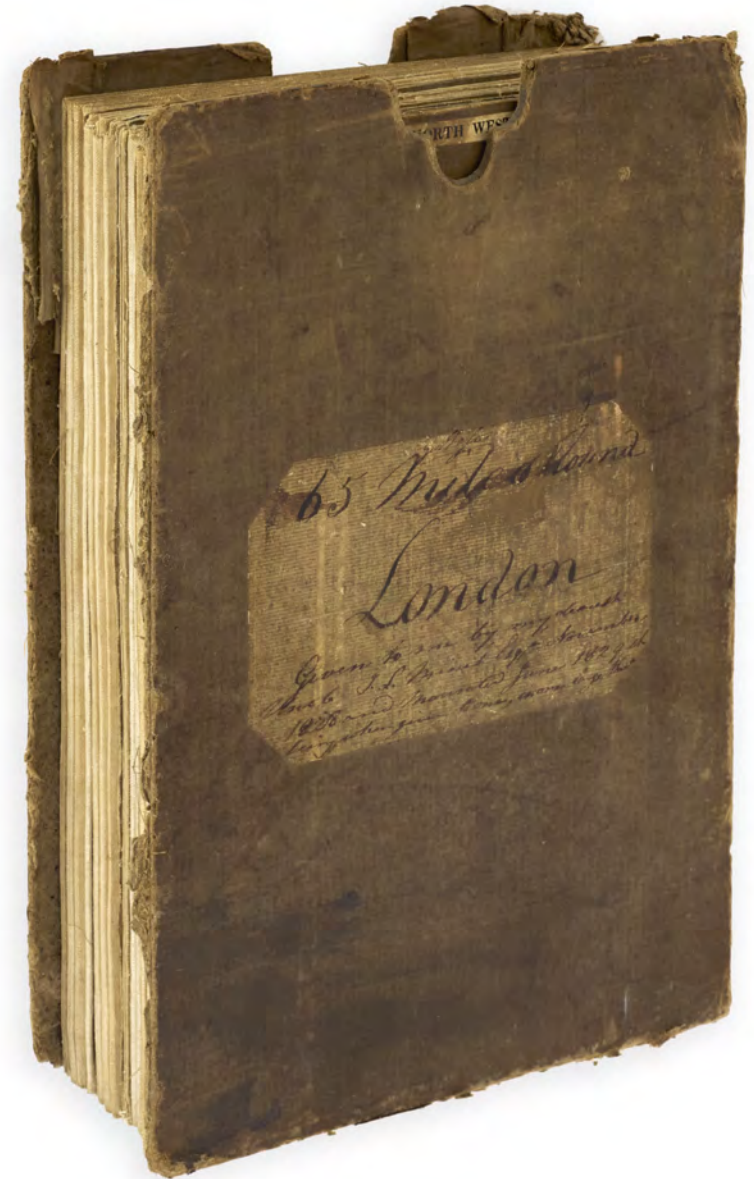
**1. ANDREWS, John, and Andrew DURY.** A Map of the country sixty five miles round London, from actual surveys ... Price 4L. 4s. in sheets. *London, J. Stockdale, 22 January 1807.*

Copper-engraved map (2360 x 2720 mm approx.), dissected in 112 sections and laid on linen in 4 parts; hand-coloured in outline; with title cartouche and list of subscribers; a few closed tears predating the linen; in a linen slipcase (now defective) with manuscript label '65 miles round London given to me by my dearest uncle J.L. M[...]t Esqr November 1828 and mounted June 1829, it being, when given to me, in one large sheet'. **£2500**

**An extraordinary map of London and its surroundings, extending from Oxford to the North Sea coast and from Bedford to the Isle of Wight, with great detail afforded by its enormous size.**

'The formation of turnpike roads in the second half of the eighteenth century and the increased traffic in and out of London by private carriage, public coach or common stage goods wagon which they made possible stimulated a new interest in the countryside surrounding London' (Howgego, p. 20). The developing infrastructure around the capital – both the road network and canals, added for the first time to this 1807 edition – spurred several surveys and the production of new maps, of which 'the most extensive ... was the map of London and the country 65 miles round, first published by John Andrews in 1774-7. The fact that a map covering so large an area was centred on London was significant of the latter's importance to a widening area of the country' (*ibid*, pp. 20-21).

Howgego 160(3).









## DIVI BRITANNICI.

BEING  
A REMARK  
Upon the LIVES of all the  
KINGS  
Of this Isle,

FROM THE YEAR OF THE WORLD  
2855.

UNTO THE YEAR OF GRACE

1660.

JOHN LINCOLN

By Sir **WINSTON CHURCHILL** K<sup>c</sup>

See Hutchinsons Desc. V. 2. p. 475.



L O N D O N.

Printed by *Tho. Roycroft*, to be sold by *Francis Eglesfield*, at the Sign of the *Marygold* in *St. Pauls Church-yard*. MDCLXXV.

2. **CHURCHILL, Winston, Sir.** *Divi Britannici: being a remark upon the lives of all the kings of this isle, from the year of the world 2855 unto the year of grace 1660 ...* London, Thomas Roycroft for Francis Eglesfield, 1675.

Folio, pp. [6], 40, [2], 41-68, [2], 69-101, [3], 103-154, [2], 155-187, [3], 189-321, [3], 323-362, [2 (index)]; half-titles (included in signatures but not in pagination) before each section, title in red and black with engraved vignette, initials, head-pieces, copper-engraved coats of arms throughout; occasional short closed marginal tears, small wormholes to lower margins, light dampstaining to fore-edges; good in contemporary panelled calf, spine in compartments with remains of gilt lettering-piece; somewhat worn, joints and corners repaired; eighteenth-century ink stamp to title 'John Linclon', the same stamp also applied to old repair at head of upper joint (see below), biographical notes on Churchill in eighteenth-century hand to front free endpaper, title, and p. [vi].

First edition of a king-by-king account of British history, from the legendary Brutus to Charles II, by the politician and writer Sir Winston Churchill (1620–1688).

Churchill fought on the Royalist side during the Civil War and claimed to have spent much of the Interregnum compiling the *Diui Britannici*, entering parliament following the Restoration and serving for many years as a commissioner in Ireland. 'Despite ambition, courage, learning, and an apparently unshakeable loyalty, Churchill – perhaps because those qualities were all taken to lengths which seem to have invited mirth – failed to climb beyond his rather subordinate role at court and in parliament' (*ODNB*). His more famous children include Arabella, mistress of James II, and the soldier and statesman John, first duke of Marlborough.

Churchill here arranges the nation's monarchs under six dynasties *viz* Britains, Romans, English, Danes, Normans, and Scots, each sovereign's entry being accompanied by an engraved coat of arms. A snippet from the entry for King Arthur will serve to give a flavour of the text: 'Instead of rattles and whistles, they enur'd him only to drums, fifes, and trumpets: instead of milk they nourish'd him up with blood ... Others tells us how at fifteen he kill'd a Danish giant hand to hand ... we must imagine he begun at his leggs, and hewed him down as they do a tree' (p. 98).

We have been unable to discover anything of the 'John Linclon' whose stamp appears on the title and, unusually, to an old leather repair to the upper joint.



em, then Philosophy was to any other Nation, ed them sufficiently glorious, had Posterity ta- ve, as they did to transmit to them the excellent ge, which now being lost in the Deluge of Time, an expresses it) *Tanquam Tabula naufragii*, are at most men have thought them overvalued at the for which cause, as I am not pressing to impose upon any mans Faith, much less to quarrel with ther side, I would not be thought gaily of such after the least occasion to any one to doubt of the ut by no means to condemn it. For in search of man should preserve a Philosophical Liberty to on of those that are Historica, he may challenge e reason for justification of Matter of Fact in the o like that of Opinion in point of Novelty both y, and the inconvenience, that I shall not be a- ude with my Friend *Curtius*,

*dem Transcribo quam credo.*  
*affirmare ausus sum qua dubio.*  
*ere sustineo qua accipi.*



# I. CLASS O F BRITANNI,

	A. M.		A. M.
Brute,	2855.	}	Ludbelin, 3880.
Malmude,	3522.		Cassibelin, 3995.
Belin,	3562.		Tubelin, 3921.

BRUTE 2855.



I. CLASS

**B** Though there be many Modern Writers (a) (b) (c) (d) (e) (f) (g) (h) (i) (j) (k) (l) (m) (n) (o) (p) (q) (r) (s) (t) (u) (v) (w) (x) (y) (z) (aa) (ab) (ac) (ad) (ae) (af) (ag) (ah) (ai) (aj) (ak) (al) (am) (an) (ao) (ap) (aq) (ar) (as) (at) (au) (av) (aw) (ax) (ay) (az) (ba) (bb) (bc) (bd) (be) (bf) (bg) (bh) (bi) (bj) (bk) (bl) (bm) (bn) (bo) (bp) (bq) (br) (bs) (bt) (bu) (bv) (bw) (bx) (by) (bz) (ca) (cb) (cc) (cd) (ce) (cf) (cg) (ch) (ci) (cj) (ck) (cl) (cm) (cn) (co) (cp) (cq) (cr) (cs) (ct) (cu) (cv) (cw) (cx) (cy) (cz) (da) (db) (dc) (dd) (de) (df) (dg) (dh) (di) (dj) (dk) (dl) (dm) (dn) (do) (dp) (dq) (dr) (ds) (dt) (du) (dv) (dw) (dx) (dy) (dz) (ea) (eb) (ec) (ed) (ee) (ef) (eg) (eh) (ei) (ej) (ek) (el) (em) (en) (eo) (ep) (eq) (er) (es) (et) (eu) (ev) (ew) (ex) (ey) (ez) (fa) (fb) (fc) (fd) (fe) (ff) (fg) (fh) (fi) (fj) (fk) (fl) (fm) (fn) (fo) (fp) (fq) (fr) (fs) (ft) (fu) (fv) (fw) (fx) (fy) (fz) (ga) (gb) (gc) (gd) (ge) (gf) (gg) (gh) (gi) (gj) (gk) (gl) (gm) (gn) (go) (gp) (gq) (gr) (gs) (gt) (gu) (gv) (gw) (gx) (gy) (gz) (ha) (hb) (hc) (hd) (he) (hf) (hg) (hh) (hi) (hj) (hk) (hl) (hm) (hn) (ho) (hp) (hq) (hr) (hs) (ht) (hu) (hv) (hw) (hx) (hy) (hz) (ia) (ib) (ic) (id) (ie) (if) (ig) (ih) (ii) (ij) (ik) (il) (im) (in) (io) (ip) (iq) (ir) (is) (it) (iu) (iv) (iw) (ix) (iy) (iz) (ja) (jb) (jc) (jd) (je) (jf) (jg) (jh) (ji) (jj) (jk) (jl) (jm) (jn) (jo) (jp) (jq) (jr) (js) (jt) (ju) (jv) (jw) (jx) (jy) (jz) (ka) (kb) (kc) (kd) (ke) (kf) (kg) (kh) (ki) (kj) (kk) (kl) (km) (kn) (ko) (kp) (kq) (kr) (ks) (kt) (ku) (kv) (kw) (kx) (ky) (kz) (la) (lb) (lc) (ld) (le) (lf) (lg) (lh) (li) (lj) (lk) (ll) (lm) (ln) (lo) (lp) (lq) (lr) (ls) (lt) (lu) (lv) (lw) (lx) (ly) (lz) (ma) (mb) (mc) (md) (me) (mf) (mg) (mh) (mi) (mj) (mk) (ml) (mm) (mn) (mo) (mp) (mq) (mr) (ms) (mt) (mu) (mv) (mw) (mx) (my) (mz) (na) (nb) (nc) (nd) (ne) (nf) (ng) (nh) (ni) (nj) (nk) (nl) (nm) (nn) (no) (np) (nq) (nr) (ns) (nt) (nu) (nv) (nw) (nx) (ny) (nz) (oa) (ob) (oc) (od) (oe) (of) (og) (oh) (oi) (oj) (ok) (ol) (om) (on) (oo) (op) (oq) (or) (os) (ot) (ou) (ov) (ow) (ox) (oy) (oz) (pa) (pb) (pc) (pd) (pe) (pf) (pg) (ph) (pi) (pj) (pk) (pl) (pm) (pn) (po) (pp) (pq) (pr) (ps) (pt) (pu) (pv) (pw) (px) (py) (pz) (qa) (qb) (qc) (qd) (qe) (qf) (qg) (qh) (qi) (qj) (qk) (ql) (qm) (qn) (qo) (qp) (qq) (qr) (qs) (qt) (qu) (qv) (qw) (qx) (qy) (qz) (ra) (rb) (rc) (rd) (re) (rf) (rg) (rh) (ri) (rj) (rk) (rl) (rm) (rn) (ro) (rp) (rq) (rr) (rs) (rt) (ru) (rv) (rw) (rx) (ry) (rz) (sa) (sb) (sc) (sd) (se) (sf) (sg) (sh) (si) (sj) (sk) (sl) (sm) (sn) (so) (sp) (sq) (sr) (ss) (st) (su) (sv) (sw) (sx) (sy) (sz) (ta) (tb) (tc) (td) (te) (tf) (tg) (th) (ti) (tj) (tk) (tl) (tm) (tn) (to) (tp) (tq) (tr) (ts) (tt) (tu) (tv) (tw) (tx) (ty) (tz) (ua) (ub) (uc) (ud) (ue) (uf) (ug) (uh) (ui) (uj) (uk) (ul) (um) (un) (uo) (up) (uq) (ur) (us) (ut) (uu) (uv) (uw) (ux) (uy) (uz) (va) (vb) (vc) (vd) (ve) (vf) (vg) (vh) (vi) (vj) (vk) (vl) (vm) (vn) (vo) (vp) (vq) (vr) (vs) (vt) (vu) (vv) (vw) (vx) (vy) (vz) (wa) (wb) (wc) (wd) (we) (wf) (wg) (wh) (wi) (wj) (wk) (wl) (wm) (wn) (wo) (wp) (wq) (wr) (ws) (wt) (wu) (wv) (ww) (wx) (wy) (wz) (xa) (xb) (xc) (xd) (xe) (xf) (xg) (xh) (xi) (xj) (xk) (xl) (xm) (xn) (xo) (xp) (xq) (xr) (xs) (xt) (xu) (xv) (xw) (xx) (xy) (xz) (ya) (yb) (yc) (yd) (ye) (yf) (yg) (yh) (yi) (yj) (yk) (yl) (ym) (yn) (yo) (yp) (yq) (yr) (ys) (yt) (yu) (yv) (yw) (yx) (yy) (yz) (za) (zb) (zc) (zd) (ze) (zf) (zg) (zh) (zi) (zj) (zk) (zl) (zm) (zn) (zo) (zp) (zq) (zr) (zs) (zt) (zu) (zv) (zw) (zx) (zy) (zz)





# EVIDENCE FOR A COURT CASE CONTROVERSY OVER A TALE OF A BOY AND A CAT

3. 'CLASIO, Luigi' [i.e. Luigi FIACCHI]. Favole e sonetti pastorali. Florence, Pietro Fraticelli, 1857.

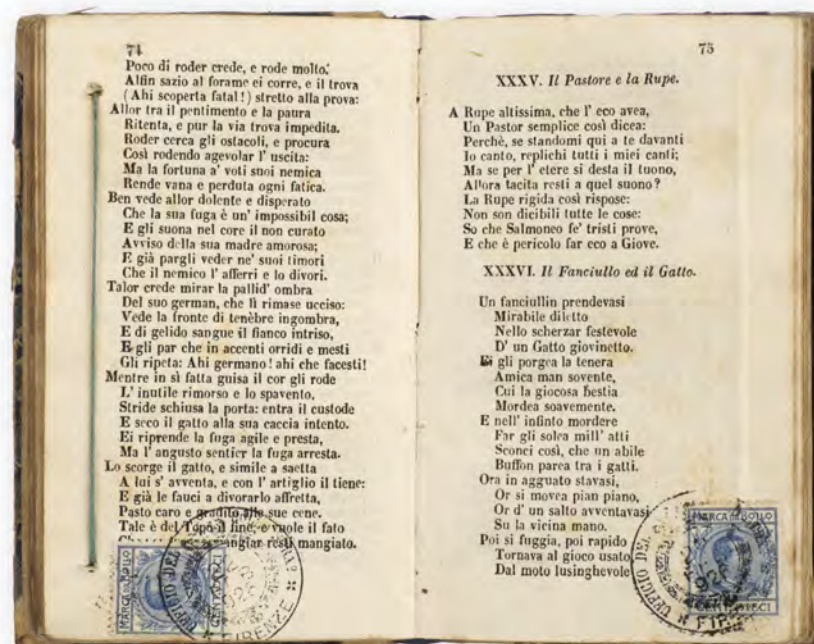
12mo, pp. 206; some light foxing, pp. 1-74 and pp. 77-206 stitched together and sealed with gold wax; in contemporary quarter vellum over marbled boards, spine lettered in manuscript; worn, extremities rubbed; 'N 2881 / 1924. Dep[ositato] in cancelleria die 27 febbraio 1926. [signature of the registrar of the tribunal of Florence.] Avv. Boldrini' to verso of front free endpaper; revenue stamps with fiscal cancels 'Ufficio del bollo straordinario, Firenze, 22 feb[braio] [1]926' to title and pp. 74, 75, 77. £1250

A unique copy used as evidence in a court case involving two competing writers and the prominent Italian publishers Arnoldo Mondadori and Enrico Bemporad.

'Luigi Clasio' served as the penname of Luigi Fiacchi (1754-1825), a clergyman and writer from Scarperia, a town near Florence. His works *Sonnetti pastorali* (1789) and *Favole* (1795) remained popular and were extensively studied in Italian primary schools until the early twentieth century, when the court case involving the present copy took place.

The legal proceedings commenced in Florence in 1924, initiated by the writer and translator Averardo De' Negri against the writer Oronzina Quercia Tanzarella, and publishers Arnoldo Mondadori and Enrico Bemporad. De' Negri was the author of the school anthology series *Lettura*, published in Florence by Bemporad; Tanzarella, in turn, authored a similar series titled *Vivere*, published in Milan by Mondadori. The controversy centred around Clasio's fable 'Il fanciullo ed il gatto' (pp. 75-76, the only text on pages not stitched by De' Negri's lawyer Boldrini), which appeared to have been altered in Tanzarella's book. In 1926, Boldrini deposited the present copy of Clasio, along with the volumes by De Negri and Tanzarella, in the registry of the Tribunal of Florence. The case was seemingly closed before a final verdict, as the tribunal's register indicates that it was 'disbarred' (*radiato*).

See Archivio di Stato di Firenze (ASFI), Tribunale di Firenze, Atti in materia civile, Registri generali, n. 74, n. 2881/1924.





## THE BLOOD OF CHRIST

4. **COLLIO, Francesco.** *De sanguine Christi libri quinque.* In quibus de illius natura, effusionibus, ac miraculis copiose disseritur ... *Milan, Giovanni Giacomo Como and Giovanni Angelo Nava for the Collegio Ambrosiano, 1617.*

4to, pp. [36], 912; title in red and black, engraved publisher's device to title, woodcut initials and head-pieces; closed marginal tear to p. 9, small hole to upper margin of p. 375, occasional toning to upper margins; very good in slightly later calf, spine in compartments lettered and richly decorated in gilt and with repeated gilt monogram incorporating the letters 'ABRMG', red edges; a little wear to spine ends, some abrasions to covers; inscription at head of title 'ex libris Abrahami Girard 1668'.

£550

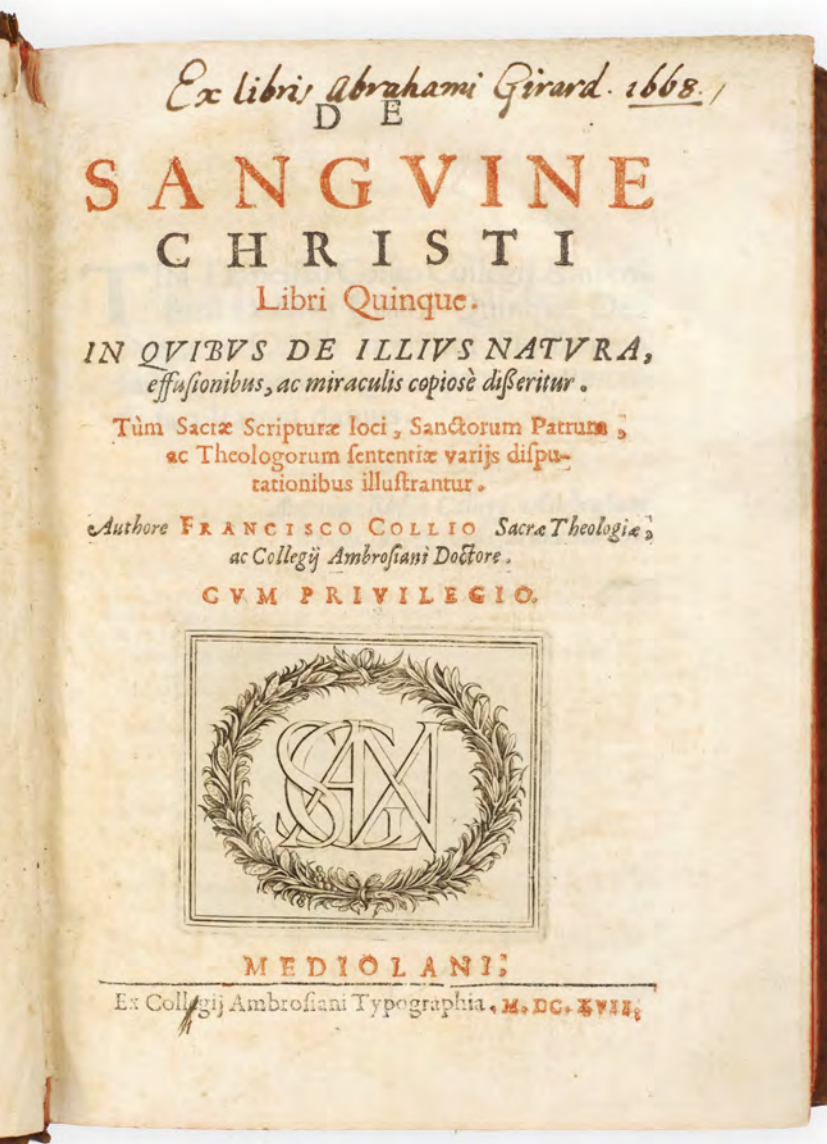
**First edition of a comprehensive work on the blood of Christ by the Italian theologian Francesco Collio (c.1580–1640), published by the press of the Collegio Ambrosiano.**

The Collegio Ambrosiano was established by the Milanese cardinal and archbishop Federico Borromeo (1564–1631) to complement his famous Biblioteca Ambrosiana. Francesco Collio studied theology at the college, becoming one of its first doctors in 1609.

Published at the Collegio's press and running to almost a thousand pages, Collio's *De sanguine* is an exhaustive treatise on Christ's blood. Arranged in five books subdivided into numerous disputations, it tackles the nature and properties of Jesus's blood; its relation to his hypostatic union; the occasions when Jesus bled (sweating blood in the Garden of Gethsemane, the Flagellation, bleeding on the cross); the blood and water that issued from the lance wound to his side; and the link between Jesus's blood and human redemption. In addition to expressing his own opinions upon these subjects, Collio cites Thomas Aquinas, Thomas Cajetan, Sylvester Prierias, Jean Calvin, and Marsilio Ficino, among others.

*Provenance:* from the library of Abraham Girard (1635–1693), abbot of the Cistercian Abbey of Chalivoy near Bourges.

USTC 4022715.





L' USO DELLE  
MASCHERE

N E'  
SACERDOTI  
IN TEMPO  
DEL  
CARNEVALE,  
*Esaminato dal P.*  
GIROLAMO  
DAL  
PORTICO  
*Della Congregazione della Madre  
di Dio.*



IN LUCCA, MDCCLXXXVIII.

PER SALVATORE E GIANDOMENICO  
MARESCANDOLI. Con Lic. de' Sup.

PARTYING PRIESTS

5. DAL PORTICO, **Girolamo**. L'uso delle maschere ne' sacerdoti in tempo del carnevale ... *Lucca, Salvatore and Giandomenico Marescandoli, 1738.*

12mo, pp. [24], 453, [3 (blank)]; woodcut device of the Congregation of the Mother of God to title, woodcut initial; a little light marginal dampstaining and toning; overall very good in contemporary vellum over boards, spine lettered and decorated in gilt, edges sprinkled red; a few marks, some worming to front pastedown; inscription to front free endpaper. £375

First edition of this work on the use of masks by priests during carnival by Girolamo dal Portico (1696–1752), a member of the Congregation of the Mother of God, established at Lucca c. 1574.

Debates around whether it was sinful for priests to wear masks at carnivals, balls, performances, and other public entertainments had been raging since at least the sixteenth century – testament to the prevalence of the practice among the clergy. While some writers were adamant that it represented a mortal sin, others, such as the Theatine Marco Vidal, argued for its toleration. Here Dal Portico draws upon an impressive array of writers and decrees to argue for the sinfulness of clerical mask wearing, focussing on the arguments of Vidal in particular.

OCLC records only 1 copy in the UK (BL) and 2 in the US (California State, University of Chicago).



**6. DAMPIER, William, *et al.*** A Collection of Voyages. In four volumes. Containing I. Captain William Dampier's voyages round the world ... II. The voyages of Lionel Wafer; giving an account of his being left on the isthmus of America ... III. A voyage round the world ... By W. Funnell ... IV. Capt. Cowley's voyage round the globe. V. Capt. Sharp's journey over the isthmus of Darien, and expedition into the South-Seas. VI. Capt. Wood's voyage through the streights of Magellan. VII. Mr Roberts's adventures and sufferings amongst the corsairs of the Levant ... London, for James and John Knapton, 1729.

Four vols, 8vo, pp. I: [10], vi, 550, [4 (ads)], with 4 maps (3 folding); II: [8], 184, 132, [4], 112, [76 (index)], with 4 folding maps; III: [16], 463, [9 (index)], with 3 folding maps and 34 plates (3 folding); IV: [16], 208, [8 (index)], 175, [9 (index and ads)], with 6 folding maps and 12 plates (1 folding); some creasing to first map of vol. 2, leaf I3 in vol. 3 bound out of place, light foxing and toning; overall very good in contemporary calf, rebounded, gilt-lettered spine labels; some wear to corners and edges and rubbing to spines; ink inscriptions of Arthur Vaughan to titles and his armorial bookplate to front pastedowns, armorial bookplate of Edward Disbrowe to rear pastedowns. **£9500**

**The first collected edition, 'considered by many to be the best' (Hill), illustrated with 17 maps and 46 plates.**

The buccaneer and explorer William Dampier (1651-1715) was 'thrice a global circumnavigator', 'a man of enormous endurance and resolve', and 'the most important explorer before Cook to sustain the nation's interest in the south Pacific' (ODNB). 'His focus on natural history and ethnography helped to transform maritime travel writing while his prose style and descriptions of the struggle for survival in exotic places advanced the development of realistic fiction, notably in the novels of Defoe', while Coleridge savoured him as 'a rough sailor, but a man of exquisite mind' (*ibid.*).

In addition to its numerous important maps, this edition contains plates depicting several coastal views, birds, fish, and plants, as well as a hippopotamus, and several representations of indigenous peoples, e.g. 'The Indians manner of bloodletting'; 'The Indians in their robes in Council, and smoking tobacco after their way'; 'The Indians marching upon a visit, or to feast'.

*Provenance:* armorial bookplate of Arthur Vaughan, of Trederwen, whose daughter Margaret married George Disbrowe; armorial bookplate of their son, the soldier and politician Edward Disbrowe (1754-1818), a close friend of King George III who served as Vice-chamberlain to Queen Charlotte.

ESTC T144458; Hill 422; Sabin 18373.





A MAP OF THE WORLD. Shewing the Course of M<sup>r</sup>. DAMPIERS Voyage Round it: From 1679. to 1691.



Damp. Voy. Vol. I. Plate 1.

H. Moll fecit

To face the Title.

# A COLLECTION OF VOYAGES.

In FOUR VOLUMES.

## CONTAINING

- I. Captain WILLIAM DAMPIER'S VOYAGES round the World: Describing particularly, the Coasts and Islands in the East and West-Indies. The South-Sea Coasts of Chili, Peru and Mexico. The Countries of Tonquin, Achin and Malacca. The Cape of Good Hope, New-Holland, &c.
- II. The VOYAGES of LIONEL WAFER; Giving an Account of his being left on the *Isthmus of America*, amongst the *Indians*, and of their Treatment of him; with a particular Description of the Country, &c. Also *The Natural History of those Parts*. By a Fellow of the Royal Society. And DAVIS's Expedition to the *Golden Mines*.
- III. A VOYAGE round the World: Containing an Account of Capt. DAMPIER's Expedition into the *South-Sea* in the Ship *St. George*. With his Various Adventures and Engagements, &c. together with a Voyage from the *West Coast of Mexico* to *East-India*. By W. FUNNELL, Mate to Capt. Dampier.
- IV. Capt. COWLEY'S VOYAGE round the Globe.
- V. Capt. SHARP'S Journey over the *Isthmus of Darien*, and Expedition into the *South-Sea*.
- VI. Capt. WOOD'S Voyage through the *Streights of Magellan*.
- VII. Mr. ROBERTS'S Adventures and Sufferings amongst the *Cor-fairs of the Levant*: His Description of the *Archipelago Islands*, &c.

Illustrated with Maps and Draughts: Also several Birds, Fishes, and Plants, not found in this Part of the World: Curiously Engraven on Copper-Plates.

L O N D O N :

Printed for JAMES and JOHN KNAPTON, at the Crown in St. Paul's Church-Yard. MDCCLXXIX. 1729



## THE PASSION OF CHRIST AND MARIAN DEVOTION

7. [DEVOTION.] 'Meditations Chrétiennes sur toutes les heures de la passion de nostre benoist sauveur et redempteur Jesuchrist avec l'histoire de chascune oraison'. France, dated 1540.

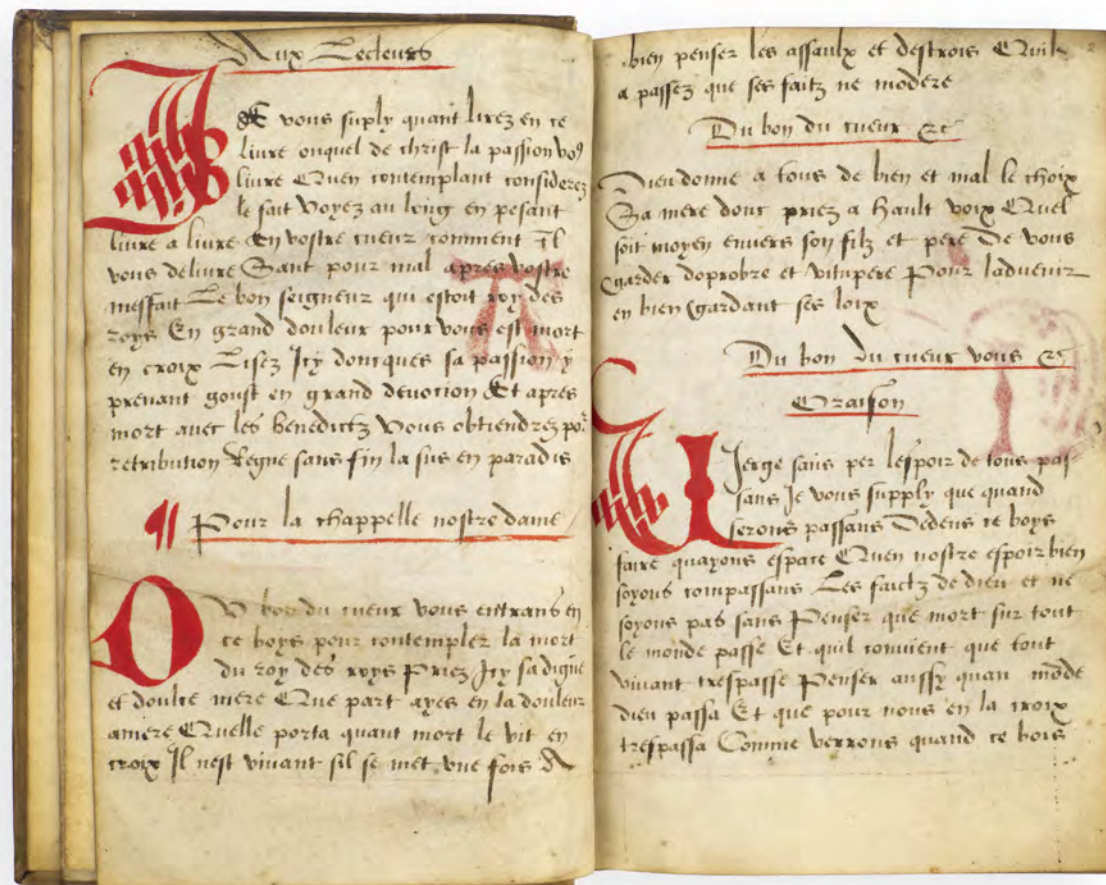
Manuscript on vellum, in French, 8vo (145 x 100 mm), ff. [1 (19th-century title 'MSS Meditations Chrétiennes. Par x.x.x. A Rouen')], [74]; very neatly written in brown ink in a single elegant hand, 2-, 3-, and 4-line initials, paragraph marks and underlining in red throughout, dated on f. 21r ('Cy finent les meditations chrestiennes escript en lan 1540'), short passage in Latin to verso of last leaf in a different hand headed 'Creationis'; first page slightly rubbed, occasional light marks; very well preserved in nineteenth-century vellum, gilt border to covers, spine decorated in gilt with gilt-lettered red morocco label (chipped), gilt gauffered edges; slightly dusty; gilt red morocco ex libris of 'W.A. Foyle Beeleigh Abbey' to front pastedown.

£4750

**A remarkable sixteenth-century French manuscript of rare and interesting devotional texts, most of which we have been unable to trace.**

The volume opens with a work on Christ's Passion (ff. 1r-19r), beginning with an address to the reader ('Je vous suply quant lirez en ce liure ouquel de christ la passion vous liure ...'). Following the events of the Passion, the text offers prayers and meditations, some in verse, arranged under headings such as 'Jesus entrant en hierusalem', 'Jesus faisant la cene' (on the Last Supper), 'Jesus devant Pilate', 'Jesus mis au sepulchre' etc. Included along the way are a 'dialogue entre dieu le pere et nostre dame sur la condemnation de Jesus' (ff. 12r-13v), an epitaph to Judas (f. 13v), and a 'chant royal soubz la pourtraicture de Jesuchrist ayant la couronne despines sur la teste tenant ung roseau en sa main et assis tout nud sur la croix' (14v).

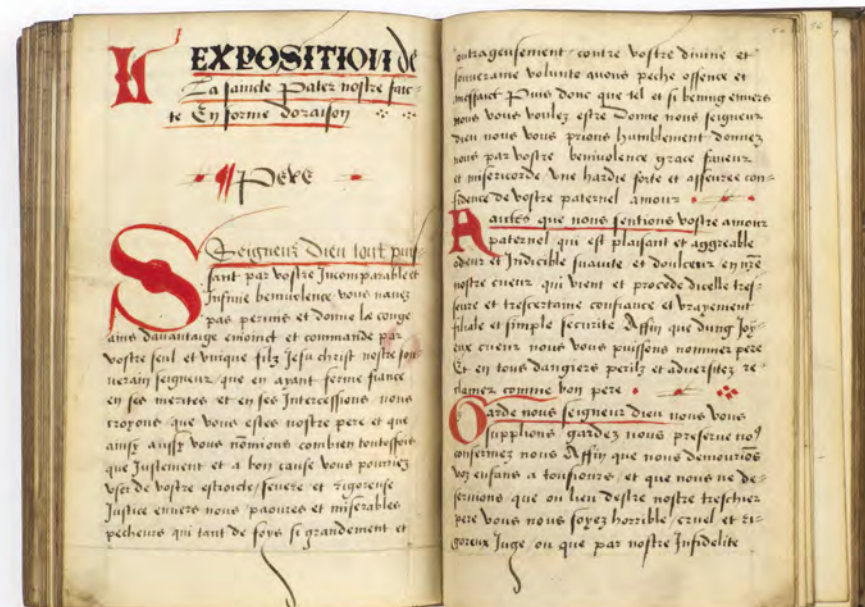
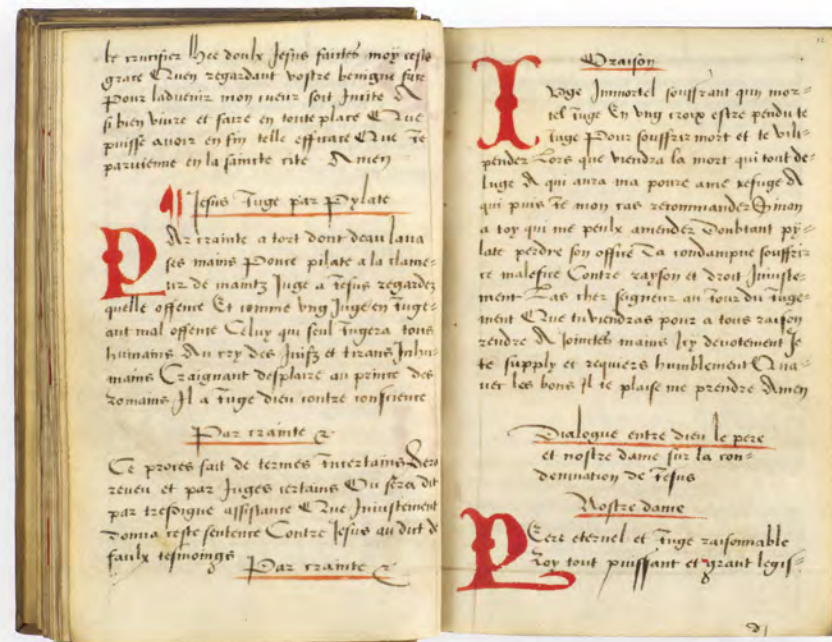
This is followed by 'Oraison de la Vierge Marie' (ff. 19r-21r), a poem in ten stanzas by the fifteenth-century French Benedictine monk and poet Guillaume Alexis of Bussy. A version is printed in the *Oeuvres poétiques de Guillaume Alexis* (vol. II, Paris 1899, pp. 62-65), and the poem is also found in a manuscript belonging to the Communauté des Soeurs de l'Instruction Chrétienne of Saint-Gildas-des-Bois, transcribed by Marie Brisson in her article 'Oraisons à Notre Dame d'après un manuscrit du XVe-XVIe siècles' (*Marian Library Studies* 25:4 (1996), pp. 177-208).





The third part of the manuscript comprises a collection of 53 prayers addressed to Jesus and to God (ff. 21v-49v), beginning with 'O seigneur Jesuchrist qui avec la charite paternelle ...', and ending with 'O bon seigneur le quel test volu manifester a tes xi disciples ...'. From a sampling these do not appear to be recorded in Jean Sonet's *Répertoire d'incipit de prières en ancien français* (Geneva, 1956). The final portion of the volume contains 'L'exposition de la sainte Pater Noster faicte en forme doraision' (ff. 49v-64v), comprising prayers based on each line of the Lord's Prayer, and 'L'exposition de la salutacion faicte en forme doraision' (ff. 64v-74r), with prayers for each line of the Hail Mary.

*Provenance:* from the library of William Foyle (1883-1963), co-founder of Foyles bookshop, who purchased the former medieval monastery of Beeleigh Abbey, Essex, in 1943.





ARGUING 'FOR WOMEN'S EQUALITY WITH MEN  
BASED ON THEIR SHARED REASON AND VIRTUE'

8. **DU BOSC, Jacques.** *L'onneste femme, divisée en trois parties. Reveue, corrigée et augmentée en cette derniere edition ...* Lyon, Antoine Cellier, 1661.

12mo, pp. [24], 575, [1 (blank)]; with additional engraved title 'L'honneste femme victorieuse des passions', woodcut basket of flowers to letterpress title, initials, head- and tail-pieces; some dampstaining at beginning, occasional light foxing and toning, light creasing to last few leaves; good in contemporary calf, spine in compartments lettered and decorated in gilt, edges sprinkled red; small loss and wormhole at head of spine, some wear to corners and slight rubbing to covers.

£550

**Very rare Lyon edition of Du Bosc's famous proto-feminist work.** Du Bosc (1600–1669) was a Franciscan *cordelier* best known in his time for his anti-Jansenist polemics and for his three works on women, of which *L'Honneste femme* was the most influential. First published in 1632 (with fifteen essays), it went through thirteen editions in France alone, as well as translations into Dutch and English; a second part appeared in 1634 and a third in 1636. As the title-page here notes, the work was 'reviewed, corrected and enlarged', the first part growing to eighteen essays, as here, opening with 'On reading'.

'To Du Bosc's way of thinking, the *honnête* or "respectable" woman's role in society is not only that of mother and wife; she is primarily a member of a social elite who embodies the art of pleasing through her politeness, urbanity, and conversation' (Nell and Wolfgang). *L'Honneste femme* is in effect a justificatory conduct book for this new role for women, though Du Bosc sees his role more as an advisor to a prince than a priest to a sinner. 'Jacques Du Bosc treats women as reasonable and moral beings able to think critically, if educated, and to make moral choices on their own ... Du Bosc claims, as did François de Sales before him, that pious women did not need to retreat to the convent but could participate fully in secular polite society without endangering their virtue ... His *honnête femme* is a purely social being free from domestic cares. Thus, Du Bosc focuses his treatise exclusively on the development of women's "intelligence" and "moral judgment." He proposes a way for elite women to perfect the self for social interaction through the practices of reading, reflection, and conversation. In appealing to women's reason, Du Bosc does not "prescribe laws" for women, as most writers of the period did, but reasons with them, examining the pros and cons of all aspects of social life. Following Montaigne and Marie de Gournay and anticipating Descartes, Du Bosc argues for women's equality with men based on their shared reason and virtue' (Introduction, Nell and Wolfgang). In this edition the whole work is dedicated to the Duchesse d'Aiguillon, Richelieu's favorite niece, formerly known as Madame de Combalet.

**No copies of this edition traced in the UK or US.** See *L'Honnête Femme: the Respectable Woman in Society and the New Collection of Letters and Responses by Contemporary Women*, by Jacques Du Bosc, ed. and trans. Sharon Diane Nell and Aurora Wolfgang (2014).





## FROM BEDE TO SHAKESPEARE

**9. FULLER, Thomas.** The History of the Worthies of England ... first printed in 1662. A new edition, with a few explanatory notes. [London,] printed for F.C. & J. Rivington, T. Payne, Wilkie & Robinson, Longman, Hurst, Rees, Orme, & Brown, Cadell & Davies, R.H. Evans, J. Mawman, J. Murray, and R. Baldwin, 1811.

Two vols, folio, pp. [xvi], 596; 619 [1], with engraved frontispiece portrait; lightly foxed with a few scattered spots, but a very good set; bound in modern morocco-backed boards with red cloth sides, spine lettered directly in gilt; a few light marks. £175

**First and only edition of John Nichols's revision of Fuller's *Worthies of England*, with explanatory notes.**

Edited in 1811 by the antiquary, author, and printer John Nichols (1745–1826), Fuller's *Worthies of England* is the final and best-known literary contribution of the English clergyman and antiquary, Thomas Fuller (1607/8–1661). Fuller's work, which forms 'the first English biographical dictionary' (ODNB) has represented an invaluable source of English history and topography from its publication in 1662 to the present day. The content comprises Fuller's intricately detailed descriptions of the 'eminent commodities, which every county doth produce, with the persons of quality bred therein, and some other observables coincident with the same subject'.

Nichols updates the text to include a brief memoir of the author, further explanatory notes, and a general index, alongside Fuller's comprehensive biographies of the local saints and martyrs, gentry, statesmen, and writers, ranging from Bede to Shakespeare.



*Thomas Fuller D.D.*

*Mat. 53, 1661.*

Engraved by Longman & Co. 1811.

THE  
HISTORY  
OF THE  
**WORTHIES OF ENGLAND:**

ENDEAVOURED BY  
**THOMAS FULLER, D. D.**

FIRST PRINTED IN 1662.

*A New Edition,*  
WITH A FEW EXPLANATORY NOTES,

BY  
**JOHN NICHOLS, F.A.S. LOND. EDINB. & PERTH.**

IN TWO VOLUMES.  
VOL. I.

PRINTED FOR F. C. AND J. RIVINGTON; T. PAYNE; WILKIE AND ROBINSON;  
LONGMAN, HURST, REES, ORME, AND BROWN; CADELL AND DAVIES;  
R. H. EVANS; J. MAWMAN; J. MURRAY; AND R. BALDWIN.

1811.



## MATHS FOR MERCHANTS

**10. GIARRÈ, Gaetano.** *Aritmetica teorico-pratica ... ad uso d'ogni maniera di scrittura, e commercio.* Compilata da Raimondo e Brunone figli dell'autore, e da Giovanni Leoni di lui allievo. *Florence, Guglielmo Piatti, 1816-7.*

Six parts in three, 8vo, pp. 193; 207; 223; with engraved frontispiece to each part, the first signed by Paolo and Carlo Lasinio, and engraved title to the first signed by Giarrè; title-page somewhat soiled, some toning throughout, occasional light foxing and dampstaining, a few ink stains, closed tear to inner margin of vol. I, part I, pp. 43-4 touching a few characters, small tears to corners of a few pages not touching text, small loss to vol. II, part I, p. 4 at head affecting a few words, marginal paper flaw to vol. III, part I, p. 71 not affecting text; overall good; juvenile scribbles on third frontispiece.

[bound with:]

**CORSINI, Mauro.** *L'aritmetico pratico ovvero metodo di calcolare con semplici addizioni dimostrato e diviso in otto tavole numeriche opera utilissima per gli agenti di campagna, commercianti, cambiisti, ed ai computisti per riscontro.* *Florence, Brazzini, 1833.*

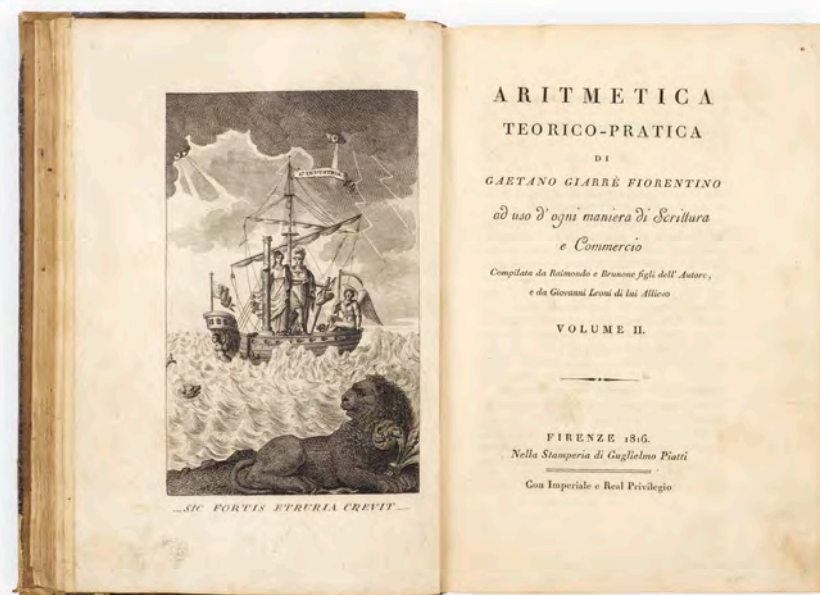
8vo, pp. 7, [3], 1-99, [1 (blank)]; woodcut cherub to title-page, occasional light foxing and spotting; nevertheless very good.

Two works bound together in one vol.; contemporary half vellum with marbled sides, spine lettered directly in ink; short split to front joint, boards and extremities worn, corners bumped; contemporary ink ownership inscription of Giovanni Boganini on front free endpaper.

£750

**Uncommon first editions of two textbooks of 'practical arithmetic' for traders, accountants, and money changers, a captivating glimpse into the educational and economic practices of early nineteenth-century Italy.**

Gaetano Giarrè (c. 1775-1839), a notable type designer, engraver, and calligrapher, authored several books on calligraphy and directed the Scuola toscana di caratteri moderni, a calligraphy school in Florence. His *Aritmetica teorico-pratica* was printed with sharp and elegant types designed at the Scuola toscana, where the book was also made available for sale. Additionally, Giarrè engraved and signed the first title-page (vol. I, pt. I).



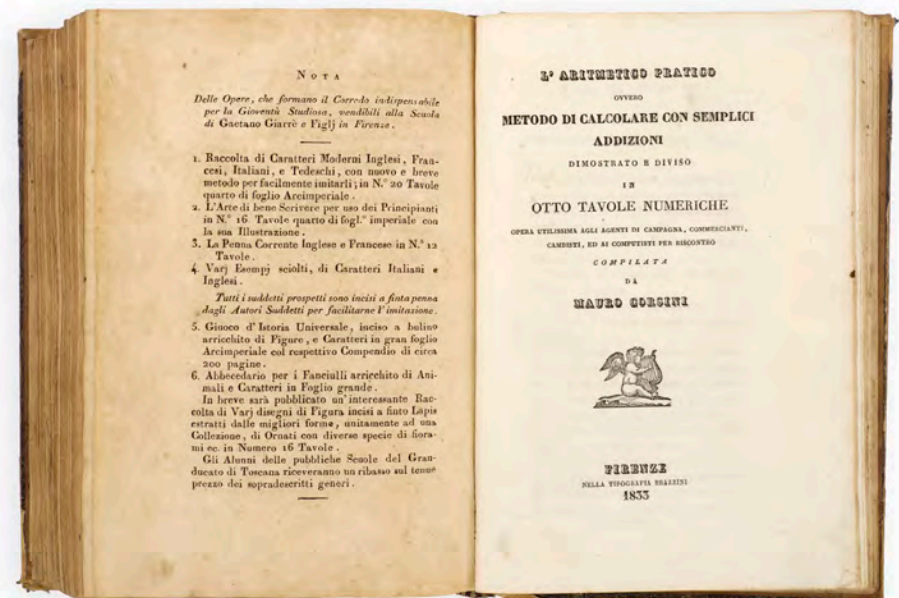
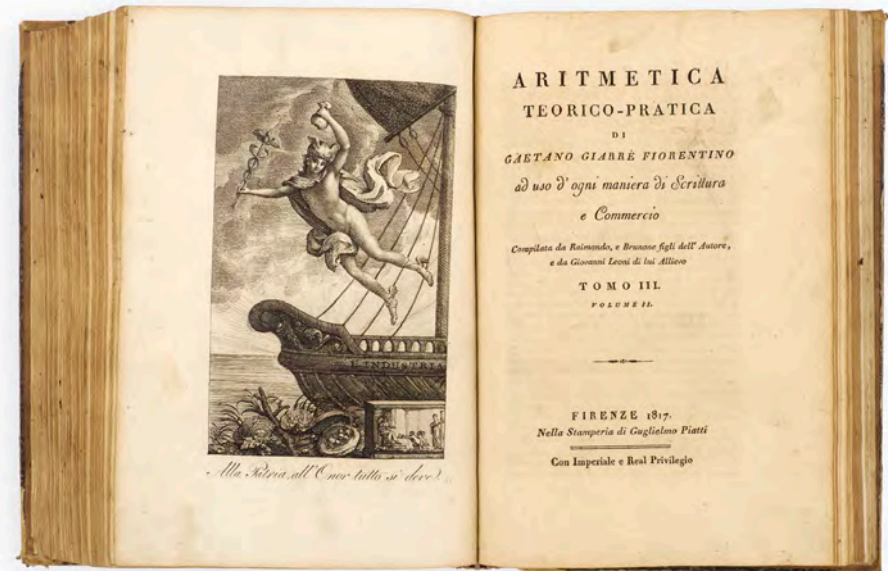


Divided into three volumes, each further split into two parts, the book features six engraved allegorical frontispieces. Notably, the subject of the first frontispiece, signed by Paolo and Carlo Lasinio, derives from Raphael's *School of Athens*. The book contains numerous tables, equations, and problems drawn from everyday life. One of the problems, for instance, poses the question: 'how much will 1880 pounds of hemp cost at the rate of 84 *lire* per 100 pounds?' (vol. I, pt. I, p. 117, *trans.*). It also includes a section dedicated to coinage, the value of Italian and European coins, and conversion rates. A second edition was published in 1848 (Florence, Eufemio Buti).

Florentine mathematician Mauro Corsini's *Aritmetico pratico* consists of eight numerical tables designed to facilitate book-keeping; they provide, *inter alia*, exchange values for various goods, such as olive oil, wine, and timber, or interest rate values over time. He also authored the *Regole per lo sviluppo e calcolo frazionario* (Florence, Fratelli Carini, 1841).

Giovanni Boganini, to whom the volume belonged, was likely a young apprentice in accounting or trading when he inscribed the book.

**Both works especially rare outside Italy:** OCLC finds no copies of Giarrè's work and only one copy of Corsini's (UCL).







## PETITE PARISIAN *PASTOR FIDO*

11. [GUARINI, Giovanni Battista.] *Il Pastor Fido*. 'In Parigi, appresso Tomaso Iolly, 1706'.

16mo (100 x 70 mm, horizontal chain lines), pp. 256; engraved title-page, 6 additional full-page signed engravings by Antonio Luciani, woodcut initials and head-pieces; final page slightly soiled, but an attractive copy in early nineteenth-century sheep (front free endpaper watermarked '1805'), spine gilt in compartments, raised bands, speckled edges; joints and corners worn, boards lightly rubbed; occasional later marginal annotations in pencil. £175

Scarce Parisian edition of Guarini's immensely popular 'pastoral tragi-comedy', charmingly illustrated by Antonio Luciani.

Guarini's *Pastor fido* (first published in 1590) follows the fortunes of Silvio and Amarilli, the last two beings on earth of immortal descent, and was a huge popular success all across Europe. The date of publication on the title-page has been varyingly interpreted as 1700 or 1706: the Tylorian Library records two quasi-identical editions of the same date, 'with the same engraved title and plates ... but with a completely different setting of the text'. The present edition can be distinguished by the fact that the woodcut 'S' to p. 3 has two flower-heads instead of four, and the text is considered 'generally more carefully composed' (Thomas, p. 97).

Thieme-Becker XXIII: 437; D.H. Thomas, *An Annotated Checklist of the Works of Battista Guarini* (2010). OCLC finds 4 copies in the US dated 1700 (Library of Congress, UCLA, University of Chicago, University of Minnesota), and 4 in the British Isles dated 1706 (Royal Holloway, Taylor Institution Library, Trinity College Dublin, University of Manchester).



## SOLACE FOR THE SICK

**12. GUÉRET, Michel-Ange de.** *Le bon malade à la suite de Iesus-Christ au cenacle, au iardin des olives, au pretoire, et au pied de la croix sur le mont de Calvaire ... Amiens, Robert Hubault, 1639.*

[bound with:]

*Idem.* *Septem pharetrae cordis agonizantis ad manus sacerdotis iuvantis eum. Universo Ambianensi clero V. P. Michael-Angelus a Garacto offerebat ... Amiens, Robert Hubault, 1639.*

Two works in one vol., 8vo, pp. [48], 582, [2 (blank)]; 64, [4 (errata)]; engraved frontispiece (Moreau after Blassel) and title vignette to first work, woodcut head- and tail-pieces and initials, small slip correcting one word pasted to p. 51 of second work; some marginal dampstaining and foxing, small loss to corner of penultimate leaf of second work; overall good in contemporary limp vellum, title inked to spine; a few small holes to spine, some marks to covers; ink inscription 'pour les Capucins de Troyes' and blue ink stamp 'P. P. Récollets Bourg St Andeol' to first title, book label 'Ex libris Luciani de Contagnet canonici' to front pastedown. £750

Two very rare Amiens-printed devotional works for the sick by the Capuchin friar Michel-Ange de Guéret, who was inspired to write both by his own long-term illness and by the plague epidemic which had caused such devastation to the population of Amiens in the 1630s.

The first work opens with a handsome frontispiece depicting an invalid lying in a canopied bed holding a crucifix, with a copy of Guéret's book beside him, and the arms of the city of Amiens supported by two cherubs above. The text advises the sick to take confession, receive the Eucharist, pray, and imitate Christ's patience, and meditates on suffering, sin, death, the soul, and penitence. The second work supplies various Latin texts for the use of priests caring for the dying, arranged under the headings of faith, charity, hope, humility, and contrition, and ends with prayers for mercy and divine assistance.

*Provenance:* the Capuchins of Troyes; the Franciscan Recollects of Bourg-Saint-Andéol; the canon and bibliophile Lucien de Contagnet (1797–1881).

No copies traced in the UK or US. OCLC finds copies of both works at the BnF only.





EX BIBLIOTHECA JO. DESIRMONDI

IANI GULIELMI  
PLAUTINARUM  
QUÆSTIONVM  
COMMENTARIVS.

In quo omnes ordine M. PLAVTI CO-  
MOEDIAE, tum multa veterum scripto-  
rum, POETARVM inprimis, &  
M. TVLLII loca varie illu-  
strantur, corriguntur,  
augentur. *Lenain*



LVTETIÆ, *Desirmondi*  
Apud ÆGIDIVM BEYSIVM via Iacobæa,  
sub insigni Lilij albi.  
CL. IO. XXCIII.

CVM PRIVILEGIO REGIS.

*Desirmondi*

JEAN SIRMOND'S COPY

13. GULIELMUS, Janus. Iani Gulielmi Plautinarum quaestionum commentarius. In quo omnes ordine M. Plauti Comoediae, tum multa veterum scriptorum, poetarum inprimis, et M. Tullii loca varie illustrantur, corriguntur, augentur. Paris, Gilles Beys, 1583.

8vo, pp. [32], 324, [10], [2 (blank)]; woodcut printer's device to title, initials and head-pieces; light dampstaining to first quire, some foxing and toning; overall very good in eighteenth-century polished calf, spine richly gilt in compartments with red morocco lettering-piece, red edges, marbled endpapers, green silk place marker; a little wear to spine and corners, light marks to covers; ink inscription at head of title (slightly cropped) 'Ex bibliotheca Jo. Desirmonds', two further signatures by him (crossed through) to title and another to p. 324 (see below), eighteenth-century inscription 'Lenain' also to title. £950

First edition of an important work of Plautine and Ciceronian scholarship by the renowned German philologist and poet Janus Gulielmus (1555–1584), formerly in the possession of the French neo-Latin poet Jean Sirmond (1589–1649).

A native of Lübeck, Gulielmus (or Wilhelms) studied at the universities of Rostock and Cologne, establishing his reputation as a textual critic with his *Verisimilium libri tres*, published at Antwerp by Christophe Plantin in 1582. The *Plautinarum quaestionum commentarius*, his second major work, resulted from an extended stay in Paris, and 'contains the fortunate improvement of a large number of passages from Plautus and also important critical contributions to Terence and many other writers, especially Cicero' (*Deutsche Biographie*, trans.). It was published in Paris by Gilles Beys, Plantin's colleague and son-in-law.

*Provenance*: author of Latin poetry and historiographer to Louis XIII, Jean Sirmond was one of the first members of the Académie française and helped draft its statutes.

BM STC French 1470-1600, p. 213; USTC 170689.



**14. HORACE.** Q. Horatii Flacci poemata. Illustrata argumentis et castigationibus Georgii Fabricii Chemnicensis. Cum indice adagiorum. *Leipzig, (colophon:) imprimebat Andreas Schneider typis Voegelianis, 1575.*

Two parts in one vol., 8vo, pp. [26], 355, [3 (blank)]; [8], 154, [6]; woodcut devices to titles, initials, woodcut of coin to b4r of second part; main title with a few small holes, piece cut from lower margin (repaired), part of margin washed to remove old stamp, fore-edge trimmed, occasional light marginal dampstaining and browning, a few ink marks; overall good in contemporary blind-stamped pigskin, the upper cover with panels depicting 'Grammatica', 'Dialectica', 'Retorica', and 'Arithmetica', those to the lower cover representing 'Musica' (dated 1560?), 'Geometria', and 'Astronomia', two brass catches and clasps; some wear to extremities and rubbing and darkening to covers; various ink inscriptions to title ('Ex haeredi ... 1702'; 'Rüdeman'; 'S. Kestenholz theol. st. in Langst. med.'), ink note dated 15 November 1813 facing p. 1; a few marginalia in Latin and Greek in a near contemporary hand and in German in a nineteenth-century hand, occasional underlining.

£650

**Uncommon edition of Horace's works in the highly regarded redaction of Georg Fabricius (1516–1571), in an attractive contemporary binding and with some near contemporary annotations.**

Hailing from Chemnitz in Saxony, Fabricius studied at Leipzig and in Italy, becoming a respected poet, historian, classicist, and archaeologist. 'His editions of Virgil, Horace and Ovid are not only characterised by philological meticulousness, but are also groundbreaking in interpretation' (*Deutsche Biographie, trans.*). Dibdin admired his Horace, which first appeared at Basel in 1555, as 'a work of extraordinary ability' (*An Introduction to ... Greek and Latin Classics*, 4th ed., 1827, II, p. 94).

The binding depicts the seven liberal arts in two panels. Several similar panels are cited by Haebler, and one is described and reproduced by Goldschmidt (240, plate XCV). The annotations demonstrate a particular interest in Fabricius's introductory epistle, the opening of *Odes* I and III.7-9, and *Satires* I.9.

USTC 688896; VD16 ZV 8197. **No copies of this edition traced in the UK or US.**





Q ui vidit mare turgidum, &  
 Infames scopulos Acroceraunia?  
 N equidquam deus abscidit  
 Prudens Oceano dissociabili  
 T erras: si tamen impia  
 Non tangenda rates transiliunt vada.  
 A udax omnia perpeti  
 Gens humana ruit, per vetitum nefas.  
 A udax Iapeti genus  
 Ignem fraude mala gentibus intulit.  
 P ost ignem aetherea domo  
 Subductum, macies, & noua febrium  
 T erris incubuit cohors,  
 Semotiꝑ, prius tarda necessitas  
 L ethi corripuit gradum.  
 Expertus vacuum Dadalus aëra,  
 P ennis non homini datis.  
 Perrupit Acheronta Hercules labor.  
 N il mortalibus arduum est.  
 Cœlum ipsum petimus stultitia, neq;  
 P er nostrum patimur scelus,  
 Iracunda Iouem ponere fulmina.

A D L. SEXTIVM  
 CONSVLAREM.

Ode IIII. Dicolos distrophos. Primus uersus est  
 Archilochius, dactylicus, heptameter acatale-  
 stus, constans ē quatuor primis pedibus spon-  
 deis uel dactylis indifferenter, ut in uersu Epi-  
 co, deinde ē tribus trochæis, uel spondeo ulti-  
 mo.

Secun-

Secundus est Archilochius, constans ex pentemi-  
 mere iambica, id est, ex iambo, vel spondeo,  
 iambo, & syllaba, deinde ē tribus trochæis vel  
 spondeo ultimo, sic:

- - - - -  
 - - - - -

Dum licet in rebus iucundis uiue beatus.  
 S oluitur acris hiems grata vice veris et fauoni,  
 Trahuntq; siccas machinae carinas,  
 A c neq; iā stabulis gaudet pecus, aut arator igni,  
 Nec prata canis allucant pruinis.  
 I am Cytheræa choros ducit Venus, imminente  
 Iunctaq; Nymphis Gratia decentes, ( Luna,  
 A lterno terram quatunt pede, dum graues Cyclopū  
 Vulcanus ardens urit officinas.  
 N unc decet aut viridi nudum caput impedire myr-  
 Aut flore, terræ quem ferunt soluta.  
 N unc et in umbrosis Fauno decet immolare lucis,  
 Seu poscat agna, siue malit hædo.  
 P allida mors æquo pulsat pede pauperum taber-  
 Regumq; turre. ô beate Sexti,  
 V ita summa brevis spem nos vetat inchoare longam,  
 Iam te premet nox, fabulaq; manes,  
 E t domus exilis Plutoma: quò simul mearis,  
 Nec regna vini sortiere talis,  
 N ec tenerum Lycidam mirabere: quo calet iuuentus  
 N unc omnis, & mox virgines tepebunt.

A D PYRRHAM.

C

Ode



OPERE INEDITE  
DI  
NICCOLO' MACHIAVELLI.



LONDRA 1760.

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FALSE LONDON IMPRINT

**15. MACHIAVELLI, Niccolò.** Opere inedite di Niccolò Machiavelli. 'Londra' [Lucca, Jacopo Giusti], 1760.

4to, pp. xvi, 45, [3], 45-151, [1 (errata)]; copper-engraved vignette to title incorporating a portrait of Machiavelli; toned; very good in contemporary vellum over boards, spine lettered in gilt; some marks to covers, boards slightly bowed. £500

**First edition of previously unpublished writings by the great Florentine statesman and philosopher Niccolò Machiavelli (1469–1527), edited by Giovanni Maria Lampredi (1732–1793).**

The text comprises a discourse on reforming the Republic of Florence, written by Machiavelli for Pope Leo X, and 40 letters concerning state affairs penned to various correspondents in his capacity as secretary of the Republic in 1510 and 1511. According to the preface, they are taken from a manuscript discovered by a 'learned Englishman' travelling in Tuscany and preserved in the library of the Gaddi family. For Lampredi these writings demonstrate Machiavelli's 'kindness, fairness, wisdom, and humanity', contrary to the popular perception of him as 'an impious and violent man'.

ESTC T91122.



**16. MARULLO TARCANIOTA, Michele; Girolamo ANGERIANO; and Joannes SECUNDUS.**  
[Poetae tres elegantissimi, emendati, et aucti, Michaël Marullus. Hieronymus Angerianus. Ioannes Secundus.] *Paris, Denis Duval, 1582.*

Three parts in one vol., ff. 105 (of 106, lacking title); 38; 175, [1 (blank)]; parts 2 and 3 with separate title-pages and pagination, woodcut and typographical ornaments, margins ruled in red; some uniform light toning and occasional marginal dampstaining, but a good copy in contemporary vellum with gilt oval laurel centrepiece enclosing the monogram 'MM' surrounded by small 'S fermés' and monogram corner-pieces to sides, monogram repeated in gilt on spine, modern gilt red morocco lettering-piece, all edges gilt; top edge of upper board worn, a few inconsequential stains, pastedowns repaired; minute contemporary pen shelfmark to the upper corner of the last leaf; ownership inscription 'A. P. Paris 1819' to front free endpaper; from the Munaret library, with the private collection small stamp at foot of front endpaper, mostly obscured. £600

**First and only collected edition of the works of three Renaissance neo-Latin poets, Marullo, Angeriano, and Joannes Secundus,** a significant gathering which marked the apex of the Europe-wide influence of these authors, each of whom had engaged with the Classical elegiac tradition deeply and originally. The themes, style, and language of Marullo, Angeriano, and Secundus, whose works had first appeared in the first half of the sixteenth century, re-invigorated the Roman genre of elegy with sensibilities enriched by the authors' diverse cultural experiences: Marullo being the Florence-based son of Byzantine refugees, Angeriano a Neapolitan poet devoted to sensual imagery, and the Dutchman Joannes Secundus (born Jan Everaerts) one of the most notable emulators of Catullus. Such production exerted a profound influence on Renaissance lyric poetry; perhaps most memorably, the French poet Pierre de Ronsard hailed Marullo as one of his teachers and dedicated an epitaph to him, he imitated Joannes Secundus' Catullian *Book of Kisses*, and publicly admired Angeriano's erotically charged elegiac couplets.

The first two parts were edited by Louis Martel, who added a prefatory letter dedicated to Daniel Boyvin to the first part, and a dedication to Carolus Magnartius in verse to the second. The third part was edited by Willem Criepe with a preface dedicated to Nicolas Everard Grudius and Adrien Marius Everard, brothers of Joannes Secundus. The third part of the collection includes the latter's verses in honour of Charles V, Erasmus, Gemma Frisius and Thomas More. The printing of the book was carried out both by Du Puy and Duval, and variants of the title-page reflect this partnership. Our copy, acephalous, bears Duval's imprint in the colophon.

Adams T147; BM STC French 1470–1600, p. 413; USTC 170638.





Trinacriis vnquam nocuit si torta Charybdis,  
Fluctibus & tumidas merferit illa rates:  
Si nocuit Latiae genti ferus Hannibal armis,  
Qui fuit immensi prima fauilla mali:  
Carmina si sint hæc docti peritura Marulli,  
Non minus ingeniis sunt nocitura bonis.

DE MARULLO.  
ΔΑΨΙΟΝ.

**A**vdax Marullus primus in arduum,  
Nullique tritum irrumpere tramitem  
Tentauit, & Graius Latinae  
Diuitias spoliare linguae:  
Primusque Marti iunxit Apollinem,  
Milesque saeuis miscuit ensibus  
Musas, & horrorem tubarum  
Ausonia fide temperauit.  
Mars militantem censibus exulem  
Auxit, deditque nomen: at hæc edax  
Absumpsit ætas, dant perennes  
Stemmata non peritura Muse.

F. Thorius Bellio.

F I N I S.

HIERONYMI  
ANGERIANI  
NEAPOLITANI,

Ερωτοπατριων.

*Libellus ad lectorem.*

Doctrinam si forte cupis, si forte lepores  
Pierios, domini ne lege scripta mei.  
Dum nimis igne caler, solū describit inertes  
Curas, & quanta est Cælia, quātus Amor.



PARISIIS,

Apud Dionysium Duuallium, sub  
Pegaso, in vico Bellouaco.

1582.



## PARADISE TRANSLATED

**17. MILTON, John; Felice MARIOTTINI (translator).** Il paradiso perduto di Giovanni Milton, tradotto in verso Italiano da Felice Mariottini ... Parte prima [- seconda]. London, G. Polidori, 1796.

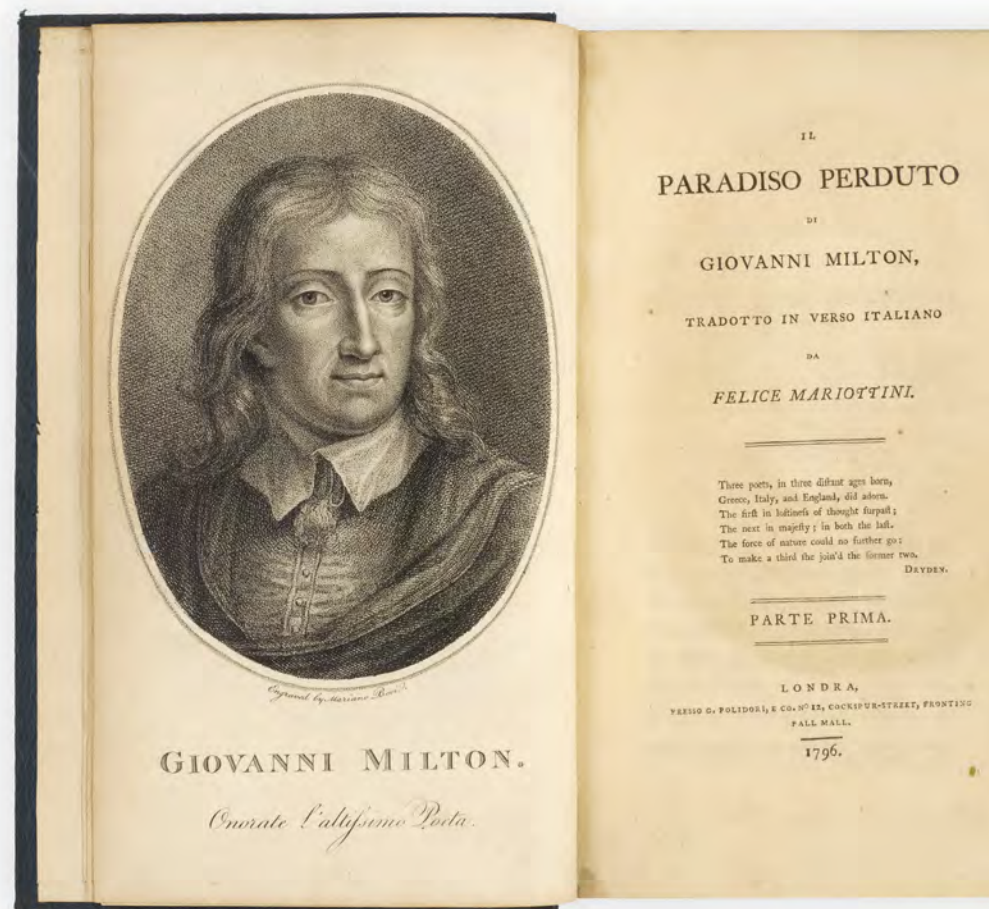
Two parts in one vol., 8vo, pp. xi, [1], 209, [1 (blank)]; iv, 208; with stipple-engraved frontispiece portrait of Milton by Mariano Bovi; small stains to inner corners of first title, small loss to blank upper margin of last leaf, occasional light spotting and toning; overall good in twentieth-century dark green pebbled cloth, gilt-lettered spine label; some wear to upper joint and corners and rubbing to upper cover. £500

**First edition of an Italian translation of the whole of Milton's *Paradise lost* by the Italian poet Felice Mariottini (1756–1827).**

A member of both the Accademia dei Liberi and the Accademia degli Arcadi, Mariottini spent time in Rome and Paris as Italian tutor to the children of Philippe d'Orléans before embarking for London in 1792, where he opened an Italian language school. In 1794 he published his Italian translation of the first part of Milton's *Paradise Lost*, along with a number of prefaces and a biography. Its appearance earned Mariottini a savage lambasting in the *British Critic* (1794, vol. III, no. 2), to which he replied in the same year. Two years later appeared this, his complete translation of Milton's epic but without the critical apparatus and copious notes which had accompanied the 1794 edition. That Mariottini did not listen to the advice of his anonymous critic – who had hoped that 'profiting by friendly criticism, the translator will there employ less amplification and unsuitable pettinesses; for such things, though adapted to the Italian taste, are not in the manner of Milton, and convey a false impression of his genius and judgement' – is more than likely, but it should be noted that the 1798 reviewer of his completed work, while still openly preferring the translation of Paolo Rolli, ended his appraisal on a positive if somewhat begrudging note: 'if Signior Mariottini were to venture on ground not preoccupied, which he might find in other works of Milton, he would earn a wreath of the Parnassian laurel, which would distinguish him among the most successful poets of his own times'.

This edition was printed in London by Gaetano Polidori (1763–1853), himself a translator of Milton. He was the father of John William Polidori (author of *The Vampyre* and Byron's physician) and the grandfather of Christina and Dante Gabriel Rossetti.

ESTC T134612; *The Robert J. Wickenheiser Collection of John Milton at the University of South Carolina*, 793.





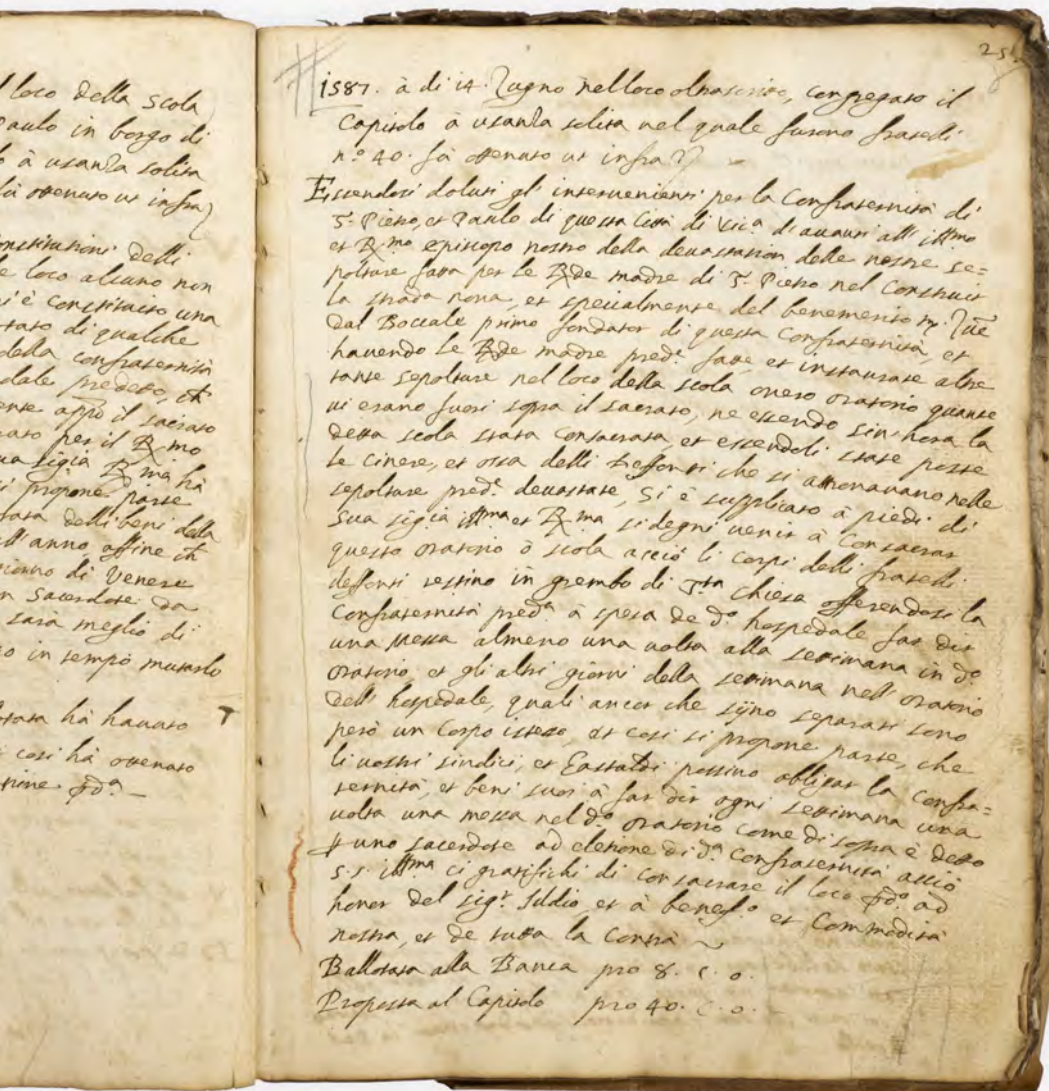
18. [OSPEDALE DI SAN PIETRO, Vicenza.] Liber capitulorum. Vicenza, '1674' [1621-1655].

Manuscript on paper, in Latin and Italian, folio (300 x 210 mm), pp. [2], 74, + blanks; written in several hands in brown ink, mostly 33 lines per page; some soiling and dampstaining, some creases and occasional tears to margins including large tear to pp. 1-2, a few ink stains, traces of wax seal on title-page, underlining in pencil throughout; sewn longstitch in contemporary vellum over carta rustica wrappers, title and some notes in ink to front wrapper; some soiling and staining, some creasing, a few ink stains, head and foot of spine torn with some loss.

£1750

A manuscript detailing the statutes and deliberations of the Ospedale di San Pietro in Vicenza, an almshouse for the poor and the elderly which provided aid to ten individuals per year, with frequent signs of use in several hands.

Inaugurated in 1418, the Ospedale di San Pietro was one of Vicenza's nine medieval almshouses. The founder and patron of the Ospedale was a confraternity, the Fraglia di San Pietro, which met in chapter and elected the Ospedale's office holders ('doi sindaci ... un massaro ... et quatro gastaldi', p. 2) every year on Christmas Day. The statutes of the Ospedale, here set out in fourteen articles dated 2 January 1621 (pp. 1-7), describe the almshouse's aim to assist 'ten old and weak individuals of good condition and reputation', or those who were young but 'unable to earn their own living' from Vicenza and its surroundings (p. 5, *trans.*). These ten individuals were given 'as alms, in addition to lodging and bed linen, a bushel of wheat and a bucket of wine each month' (p. 6, *trans.*). Moreover, if the beds were not already all occupied, the hospital could accommodate poor travellers passing through. Although the masculine plural ('poveri') is used to describe the beneficiaries of the Ospedale, it appears that these were exclusively female. This is evidenced by the Ospedale's close proximity to a Benedictine nuns' monastery and the fact that, at the time of the registration of the statutes, the destitute residents were two women, namely 'Donna Betta Zotta' and 'Donna Gerolema' (*ibid.*). The statutes also consider aspects of the Ospedale's administration, such as the way in which the archives should be organised: 'a box should be made, in which the records and books of the hospital are to be placed with an inventory of the movable property, which needs to be done every year' (p. 7, *trans.*).

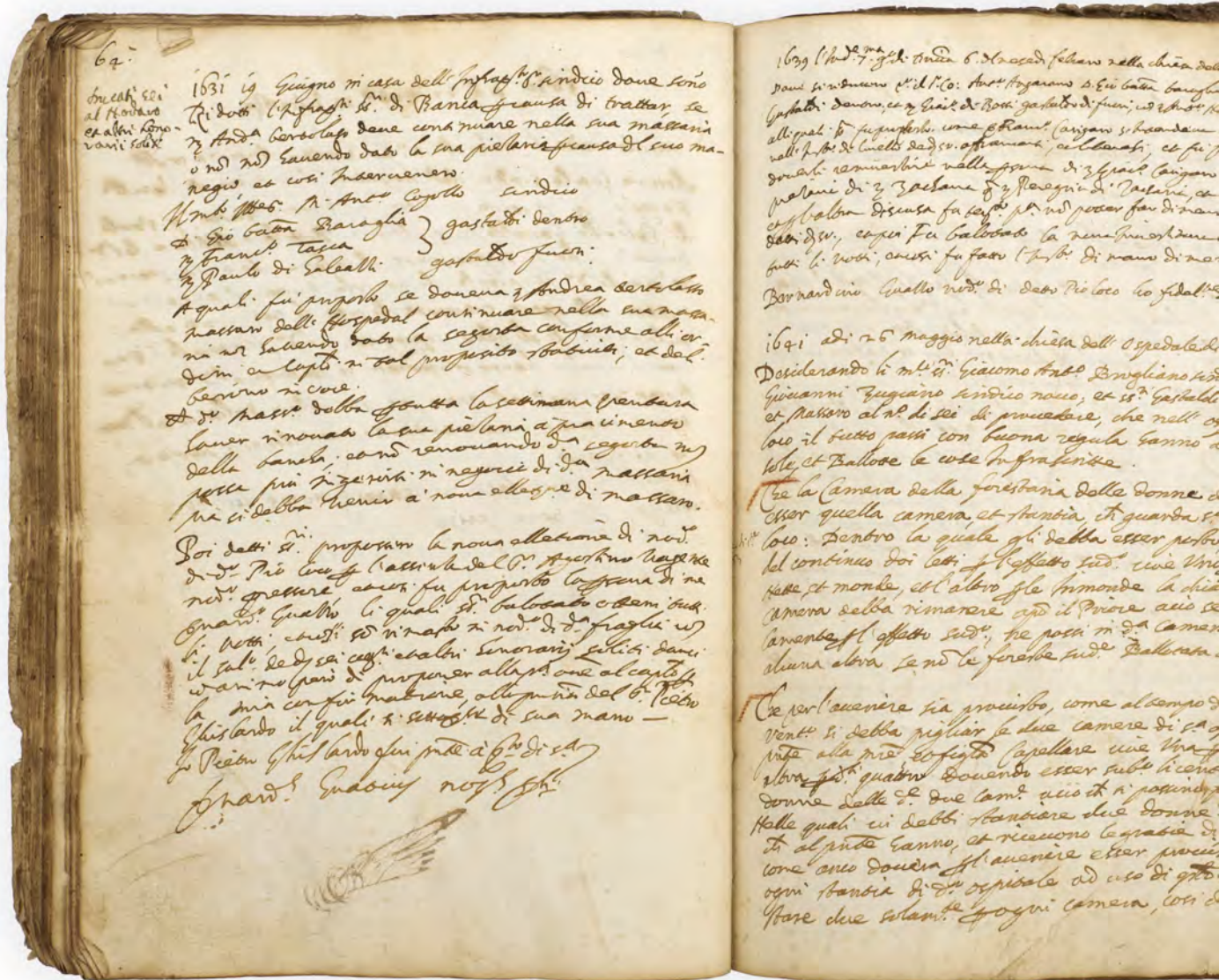




The Ospedale's statutes were approved in 1411 and renewed in 1555; our manuscript contains a copy of the statutes, followed by the deliberations of its chapter from the year of the statutes' renewal to 1655. The texts dated before 1621 are copies of older documents, seemingly all written in the same hand; later entries contain contributions in a few different hands, often undersigned, suggesting that they are originals rather than copies. One of the deliberations, dated 24 February 1624, concerns the settlement of a dispute with the nuns of the monastery of San Pietro over the election of the confraternity's ceremonial mace-bearers (*mazzieri*) and is countersigned by four nuns, including 'Donna Vittoria Valle abbadessa del monastero de S. Pietro' and 'Donna Fenice Sale priora di detto monastero' (pp. 54-55).

The manuscript's physical condition, together with frequent underlining in the text and several marginal notes and manicules in a number of hands, suggests its regular use in the Ospedale over a prolonged period of time.

See Bianchi, *Ospedali e politiche assistenziali a Vicenza nel Quattrocento* (2014).





THE  
LIGHT OF HEAVEN,  
ON THE  
PATH OF YOUTH:

A SERMON TO THE YOUNG,  
PREACHED IN CANNON STREET CHAPEL, PRESTON,  
ON LORD'S DAY EVENING, JANUARY 7TH., 1849,

BY  
JAMES SPENCE, M. A.

---

PRESTON :  
JOHN WALKER, CHURCH STREET. LONDON : JOHN SNOW,  
PATERNOSTER ROW.

PROVINCIALY PRINTED IN PRESTON

**19. SPENCE, James.** The Light of Heaven, on the Path of Youth: a sermon to the young, preached in Cannon Street Chapel, Preston, on Lord's day evening, January 7th., 1849. *Preston, John Walker, and London, John Snow, [1849].*

8vo, pp. 23, [1 (blank)]; disbound.

£175

**First edition, apparently unrecorded,** of this sermon on Psalm 119, 'Wherewithal shall a young man cleanse his way? By taking heed thereto according to Thy Word'.

No copies traced on Library Hub or OCLC.



## TALE OF TRAVELLING MUSICIANS

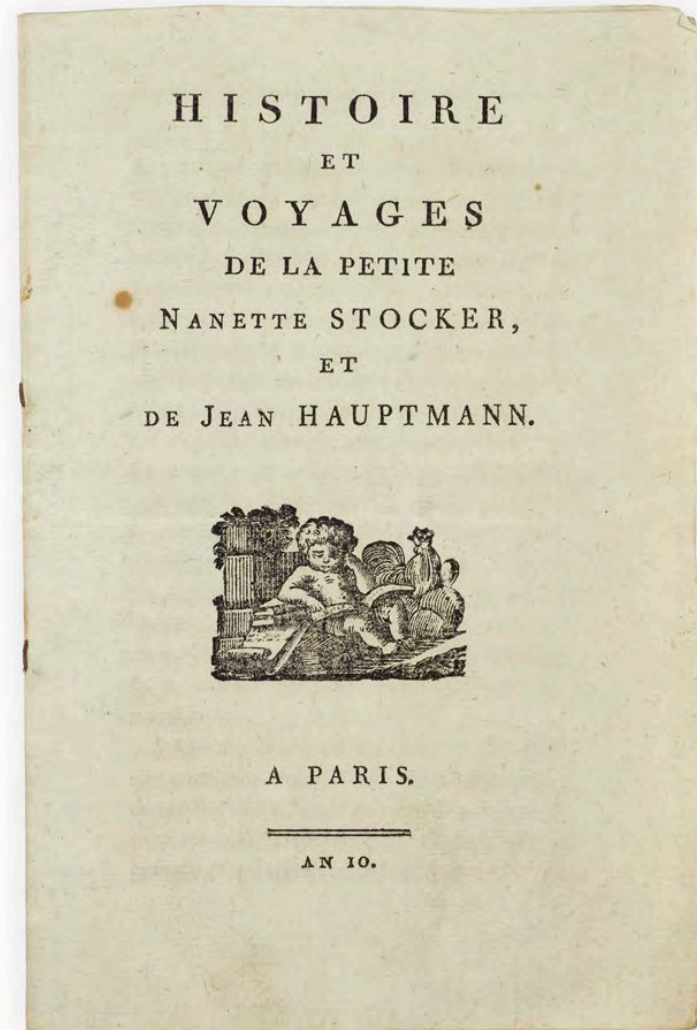
20. [STOCKER, Nanette.] Histoire et voyages de la petite Nanette Stocker, et de Jean Hauptman. *Paris, An 10 (1802).*

8vo, pp. 15, [1 (blank)]; printed on blue paper, woodcut vignette depicting a rooster and a reading child to title-page; trimmed; a very good copy, pamphlet-stitched. £475

**First edition, very rare, of this pamphlet detailing the life and travels of Nanette Stocker and Jean Hauptmann, travelling musicians and performers with dwarfism.**

Born in Kammer, Austria (1781–1819), the thirty-three-inch-tall Nanette Stocker began touring at the age of sixteen, travelling from her native Austria to Germany, Hungary, Poland, and France and meeting with monarchs, bishops, mayors, and nobles. Whilst in Bouxwiller, she encountered the twenty-year-old Jean Hauptmann, with whom she would later perform throughout Europe (Stocker playing the pianoforte and Hauptmann the violin). The work was later expanded to include details of their later travels through France and England; the last date mentioned here is their meeting with Napoleon on 16 March 1802, or *le 26 Ventôse*, four days before the pair's first public appearance in Paris. We find further editions printed at Liège (1804), Toulouse (1806), Lyons (1807), Antwerp (1812), and Paris (1814), all of which are extremely rare; an expanded version provided the basis for an English translation c. 1814.

**OCLC and CCfr find only two copies of this edition (BnF, Princeton).**





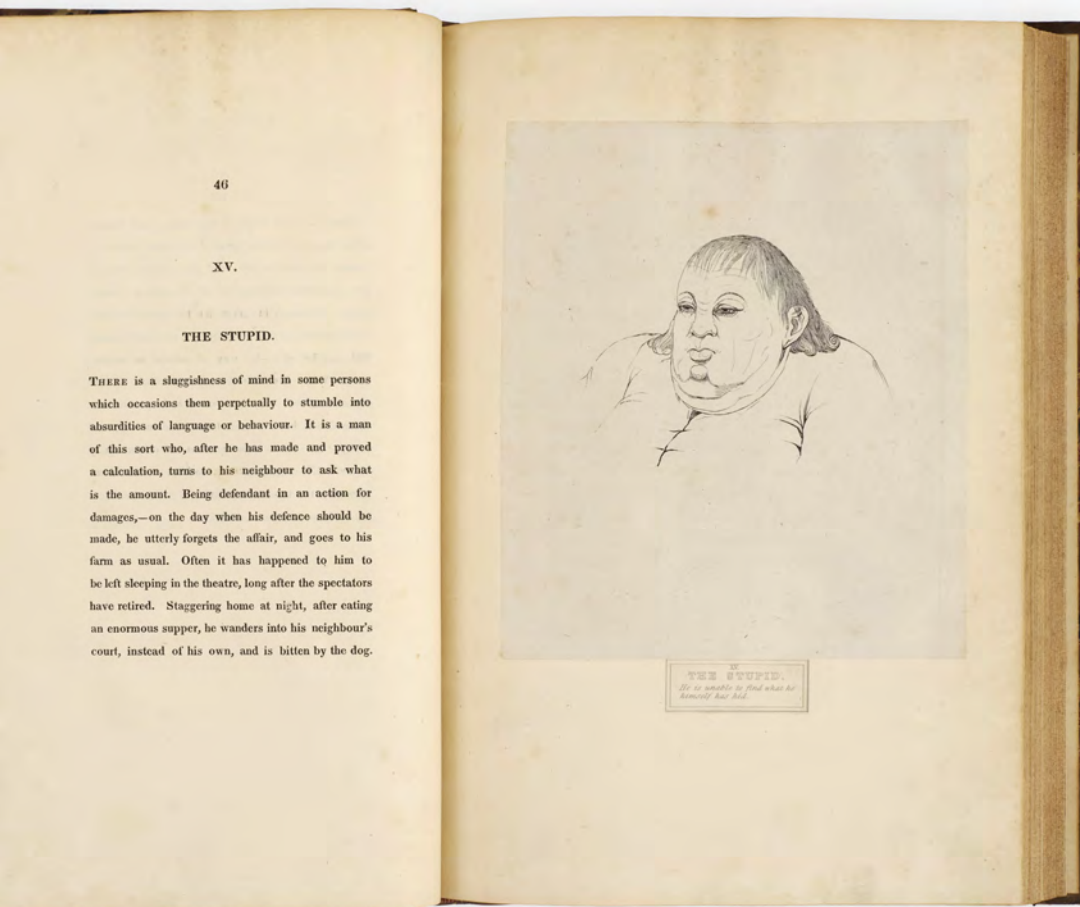
**21. THEOPHRASTUS; Isaac TAYLOR (editor, translator, and illustrator).** The *Characters of Theophrastus*; translated from the Greek, and illustrated by physiognomical sketches. To which are subjoined the Greek text, with notes, and hints on the individual varieties of human nature. By Francis Howell. London, A.J. Valpy for Josiah Taylor, 1824.

4to, pp. xix, [1 (blank)], 261, [1]; 50 engravings on india paper (31 mounted on plates, 30 of which with engraved captions below, 19 pasted within text); text in English and Greek; some light dampstaining and foxing, a little cockling; in later nineteenth-century quarter calf over marbled boards, gilt lettering-piece, sprinkled edges; some wear to extremities and abrasions to covers; bookseller's blind stamp 'H.S. Eland, late Clifford, bookseller &c, Exeter' to front endpaper; pencil annotations in Greek to table of contents. £275

**First edition of Isaac Taylor's pseudonymous translation of Theophrastus, with fifty illustrations by him.** The *Characters* is an influential work of ethical philosophy by the ancient Greek philosopher Theophrastus, a follower of Aristotle and his successor in the Peripatetic school. The work consists of thirty brief character sketches, encompassing a spectrum of virtues and vices, and provides an amusing analysis of behaviour and personality traits. The *Characters* notably 'form the first recorded attempt at systematic character writing' and also offer 'a most valuable picture' of life in Athens during the late Classical period (*Britannica*).

Isaac Taylor (1787–1865) was a writer, artist and inventor from Stanford Rivers, Essex. Born into a dynasty of engravers, he was trained as a draughtsman and engraver. From a young age, he was encouraged to write and to make drawings and engravings, first for the family and later for publication. Some of his graphic work 'exhibited an originality and power which excited the admiration of Dante Gabriele Rossetti, and led Alexander Gilchrist to compare them with some of the plates of William Blake' (*DNB*).

Taylor's translation of the *Characters* of Theophrastus is adorned with 50 illustrations, drawn by him and engraved by several hands, including Samuel Williams (1788–1853) and Richard Austin (1756–1832). The book also contains Theophrastus' original Greek, a rich set of notes by Taylor, and his essay 'General remarks on the study of human nature'. A second edition of the book, without the Greek text, appeared in 1836.





Κ.

ΠΕΡΙ ΔΥΣΧΕΡΕΙΑΣ.

ἜΣΤΙ δὲ ἡ δυσχέρεια ἀθεραπευσία σώματος, λύ-  
πης παρασκευαστική. Ὁ δὲ δυσχερὴς τοιοῦτός τις,  
οἷος λίπραν ἔχον καὶ ἀλφὸν, καὶ τοὺς ὄνυχας μεγά-  
λους, περιπατεῖν καὶ φῆσαι ταῦτα εἶναι αὐτῷ συγ-  
γενῆ ἀρρώσθημα, καὶ τὸν πατέρα ἔχειν καὶ τὸν  
πάππον. Ἀμείλει δὲ δεινὸς καὶ ἑλκὴ ἔχειν ἐν τοῖς  
ἀντικνημίοις, καὶ προσπτώσματα ἐν τοῖς δακτύλοις,  
καὶ ταῦτα μὴ θεραπεῦσαι, ἀλλ' ἰᾶσαι θρηνηθῆναι·  
καὶ τὰς μασχάλας θρηνώδεις καὶ δασείας ἔχειν  
ἄχρεις ἐπὶ πολὺ τῶν πλευρῶν καὶ τοὺς ὀδόντας  
μίλανας καὶ ἰσθιομένους, ὥστε δυσέντευκτος εἶναι  
καὶ ἀηδής.

Καὶ τὰ τοιαῦτα ἰσθίαν ἀπομύττεισθαι ἀρξάμενος  
προσλαλεῖν, ἅμα δ' ἀπορρίπτειν ἀπὸ τοῦ στόματος,  
ἅμα πῶν προσεγγάνειν. καὶ ἱλαίῳ σαπρῶ ἐν βα-  
λανίῳ χεῖσθαι καὶ ἱμάτιον κηλίδων μιστὸν ἀναβα-  
λόμενος εἰς ἀγορὰν ἐξελεῖν.



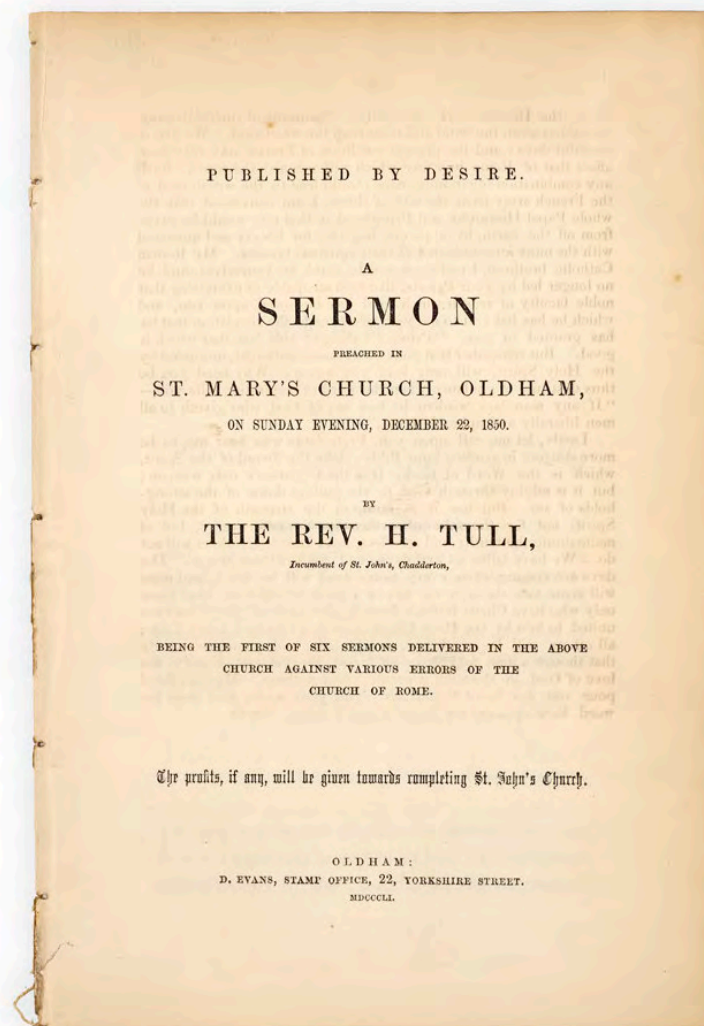


**22. TULL, Henry, Rev.** A Sermon preached in St. Mary's Church, Oldham, on Sunday evening, December 22, 1850 ... being the first of six sermons delivered in the above church against various errors of the Church of Rome. *Oldham, D. Evans, 1851.*

8vo, pp. 32; very small chips to outer margin of pp. 29-32, else a very good copy; disbound. **£150**

**First edition, very rare, of an anti-Catholic sermon by Henry Tull (1791-1859)**, graduate of St Edmund Hall Oxford and vicar of St John's Chadderton, preached and printed in Oldham.

Library Hub and OCLC together find one copy only, at Worcester College Oxford.





TRAITÉ  
D E  
LA CULTURE  
DU MELON.

Par M. L'ABBÉ VILIN, Curé  
de Cormeilles, de la Société  
Royale d'Agriculture de Paris,  
Bureau de Beauvais.



A A M I E N S ,  
Chez la Veuve GODART, Imprimeur  
du Roi, rue des Fossés S. Méry.

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M. DCC. LXXIV.

MELON GROWER'S MANUAL

23. **VILIN, Abbé.** *Traité de la culture du melon.* Par M. l'Abbé Vilin, Curé de Cormeilles, de la Société Royale d'Agriculture de Paris, bureau de Beauvais. Amiens, chez la Veuve Godart, 1774.

12mo, pp. xii, 106, [1 (table)], [1 (blank)]; engraved ornament to title, initials, head- and tail-pieces; tear to fore-edge of pp. v-vi; a very few light marks; very good, stab-stitched in contemporary brown wrappers, title inked to spine; small hole to spine; old shelfmark in ink inside front wrapper. £850

**Very rare first edition of a work on the cultivation of melons, penned by a Normandy curate and printed at Amiens by Élisabeth Charlot.**

Vilin's *Traité de la culture du melon* was printed at a moment in European horticultural history when the cultivation of exotic fruits was an important symbol of status and wealth, and of particular interest to European naturalists. In his *Garden Kalendar*, British naturalist Gilbert White recorded twelve years of unsuccessful attempts at cultivating melons in Britain between 1760 and 1772 (Kate Wersan, *The Early Melon and the Mechanical Gardener*). The *Traité* instructs its readers on the construction of a *melonnière* ('une prison gracieuse', p. 2), as well as cloches, the gardener's primary tool for growing melons 'exiled' from their natural environment. The treatise further advises its readers on soil, sun exposure, seed quality, watering, pests, and harvesting.

The printer Élisabeth Charlot (c. 1705–1779) was born in Paris and married the Amiens-based printer-bookseller Louis Godard sometime before 1724, succeeding her husband upon his death in March 1742. Twice fined for printing legal documents without a lawyer's name, she was brought before the bailiff in 1753, alongside Anne Héron, widow of Charles Caron, for printing a prayerbook for the local Ursulines – a case the two women won. By the early 1760s she was operating four presses. As well as serving as printer to the college and academy of Amiens, she bore the title 'imprimeur du roi'.

**No copies traced in the UK; OCLC finds only 2 copies in the US, at Harvard and the Library of Congress.**



autre tiers audit Sieur Exposéant, & de tous dits  
intérêts; A la charge que ces Présentés seront  
inscrits sur le Registre de la Communauté des Li-  
vres de Paris, dans trois mois de la date d'icelle:  
et l'Ouvrage sera faite dans notre Royaume & non  
dehors, se conformera en tout aux Reglemens de la  
Librairie de Paris, & qu'avant  
l'impression, le Manuscrit ou Imprimé qui aura servi de  
modèle à l'Ouvrage, sera remis dans le même état où  
il a été donné, es mains de notre très-cher &  
fidèle des Sceaux de France, le Sieur Chauvelin:  
Et remis deux Exemplaires dans notre Bibliothe-  
que de notre Château du Louvre, & un dans  
celle de notre très-cher & feal Chevalier, Garde des Sceaux de  
France, le tout à peine de nullité des Présen-  
tées: lesquelles vous mandons & enjoignons de faire jouir  
nosdits sieurs, ou ses ayans cause pleinement & paisiblement,  
sans qu'il soit fait aucun trouble ou empêchement. Vou-  
lons que lesdites Présentées, qui sera imprimée tout au-  
tant ou à la fin dudit Ouvrage, soit tenue pour  
valable & qu'aux Copies collationnées par l'un de nos  
seigneurs Secrétaires, soit ajoutée, comme à  
nosdits sieurs au premier notre Huissier ou Sergent de  
Justice, & nonobstant clameur de Haro, Char-  
trantes & ce contrairement. CAR tel est notre plaisir.  
En témoignage de quoy nous avons signé, le 22 de Decembre, l'an de gra-  
ce, & de notre Règne le seizième. Par le R O Y  
L O U I S.

le la Cession, sur le Registre V 111. de la Cham-  
bre des Imprimeurs de Paris, No. 87. fol. 87.  
anciens Reglemens, confirmés par celui du 28.  
de Mars, le 22 Decembre 1730.

P. A. LE MERCIER, Syndic.

Porte à M. Josse le Fils, Libraire à Paris, le Pri-  
vilege de la Tragedie de BRUTUS. Fait à Paris, ce 12.  
de Mars 1731.

Imprimerie d'ANDRÉ KNAPEN, 1731.

# EPITRES

DE MONSIEUR

DE VOLTAIRE,

S U R

L'E G A L I T É

D E S C O N D I T I O N S .

LA L I B E R T É ,

L' E N V I E .

LA MODERATION EN TOUT,  
dans l'Etude, dans l'Ambition,  
dans les plaisirs.



M. DCC. XXXVIII.

24. **VOLTAIRE**. Epitres ... sur l'égalité des conditions, la liberté, l'envie, la moderation en tout, dans l'étude, dans l'ambition, dans les plasirs. [S.l., s.n.,] 1738.

[bound after:]

*Idem*. La ligue ou Henry le Grand poëme epique. Geneva [i.e. Rouen], Jean Mokpap [i.e. Viret], 1723.

[and:]

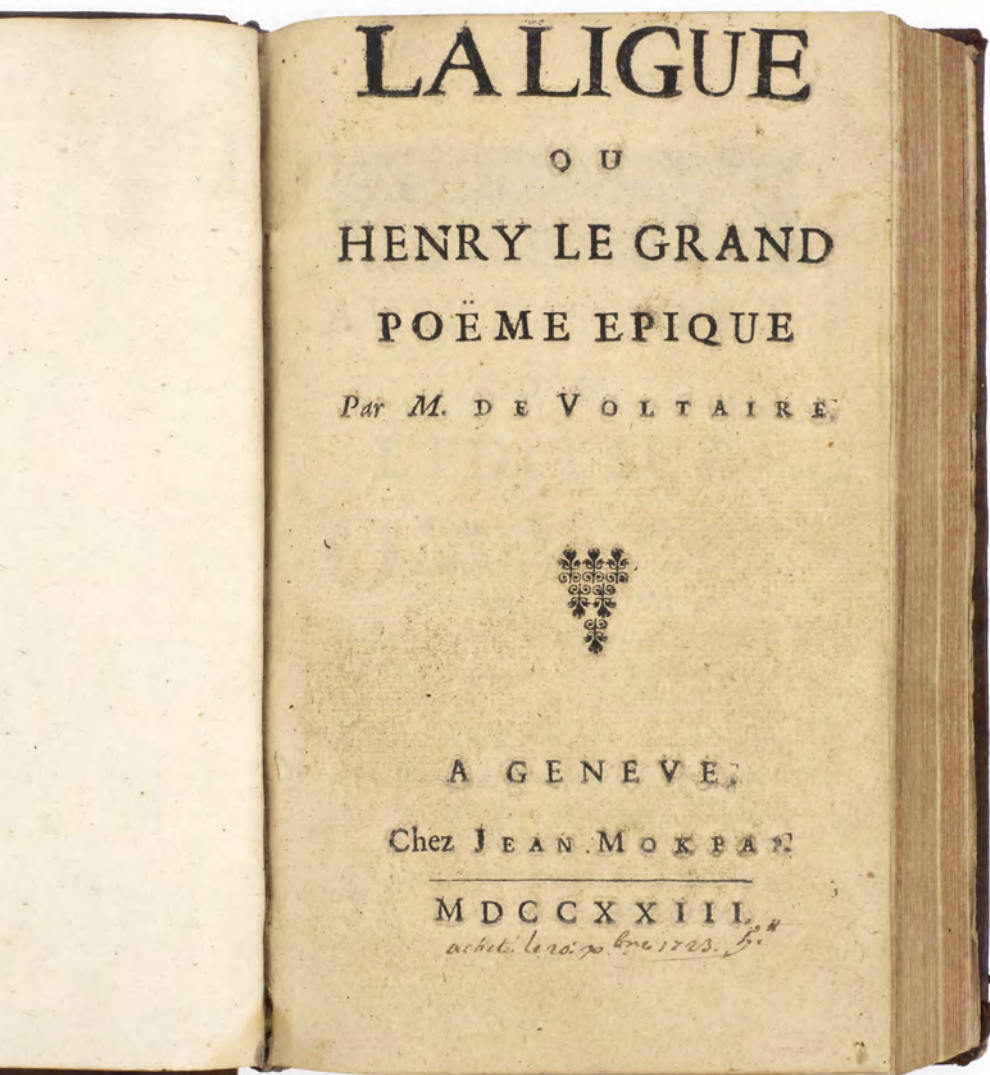
*Idem*. Le Brutus ... avec un discours sur la tragedie. Paris, Jean François Josse, 1731.

Three works in one vol., 8vo; pp. 23, [1 (blank)], bound without page of errata; viii, 231, [1 (blank)]; xxix, [3], 110, [2 ('Approbation')], bound without page of errata; marginal tears to Y3 and 2C1 in *La ligue* both slightly affecting a few letters, a few minor marks, but generally very good; in contemporary sprinkled calf, spine richly gilt with raised bands, red morocco lettering-piece, marbled endpapers, edges sprinkled red; minor chipping to head of spine, hinges splitting at head and foot but holding firm, extremities and boards slightly rubbed; 'acheté le 20: Xbre 1723 5ll' inked to title of *La ligue* and marginal annotation by same hand at p. 79; trimmed early ownership inscription to title of *Brutus*. £2250

Two first editions and an early, exceedingly rare, re-issue of works by Voltaire bound in one volume: a significant witness of the dissemination of the author's work during the early eighteenth century.

I. An early partial edition of Voltaire's *Discours en vers sur l'homme*, likely the first to gather his initial four discourses into a single publication. The discourses, in this edition still called 'épîtres' as in the original, delve into equality of conditions, freedom, envy, and moderation in study, ambition, and pleasures. Modelled on Alexander Pope's *Essay on Man*, (first ed. 1732-3), the *Discours* elucidates Voltaire's 'système de morale' concerning human happiness and liberty. The first four discourses were completed by January 1738 and saw separate publication throughout that year. In March, the Parisian printer Prault anonymously published the first two; Voltaire, however, disavowed authorship in his letters to Thiriot, Duclos, and d'Argental, among others, until mid-May. The third discourse, 'De l'envie', was published in late April; the fourth, finally, emerged in August.





Voltaire's first four *Discours* attracted considerable attention upon publication and circulated widely. In October 1738, the periodical *Nouveaux amusements du cœur et de l'esprit* published in full the first three discourses as by Voltaire; yet the fourth followed a few pages further without mention of the author. Our edition appeared at this time, likely the first to collect all four letters in a separate publication. Indeed, there is seemingly only one other 1738 edition, comprising all four discourses and published with the spurious imprint 'Amsterdam, chez Jacques Desbordes' (this, unlike our edition, is recorded: OCV 17, '38X'). Only in late 1739 did Prault reissue the first four discourses, significantly revised, along with two additional ones on the nature of pleasure ('sur la nature du plaisir') and the nature of man ('de la nature de l'homme'), under the new and definitive title *Discours en vers sur l'homme*. Over the following decades, Voltaire undertook revisions of the six *Discours* and added a seventh on true virtue ('sur la vraie vertu').

**II. First edition of Voltaire's first literary triumph: his epic poem dedicated to Henry IV of France, better known by its later title *La Henriade*.** Modelled on the *Aeneid*, the poem chronicles Henry's pivotal role in ending the religious wars in France through his conversion to Catholicism and the Edict of Nantes, hence exemplifying the benefits of religious toleration. Despite the poem's criticism of the Catholic Church, Voltaire harboured hopes of publishing it in France and prepared a dedicatory 'Discours au Roi' for Louis XV. As permission was denied, he arranged for the poem to be printed clandestinely at Rouen under false names.

This elegant first edition includes a series of 'remarques' for each *chant*. It is, nevertheless, plagued by typographical errors (see 'Henri IV elle' at p. v; 'm'a bouche raconte' at p. 14) and features gaps indicated by dots (pp. 65, 90, 133, 165). The title 'La ligue' references the Catholic league of France, a major participant in the wars of religion. Voltaire changed it to *La Henriade* in 1728, when the poem's perfected version appeared in London.



LE  
BRUTUS  
DE MONSIEUR  
DE VOLTAIRE,  
AVEC  
UN DISCOURS  
SUR LA TRAGEDIE



A PARIS, RUE S. JACQUES,  
Chez J. E. F. R. JOSSE, Libr. Impr. ordinaire de  
S. M. C. la Reine d'Espagne II<sup>e</sup> Douairiere,  
à la Fleur de Lys d'Or.

M. DCC. XXXI.  
AVEC APPROBATION ET PRIVILEGE DU ROY.

**III. First edition of Voltaire's 'republican' tragedy *Brutus*, dedicated to the founder of the Roman Republic Lucius Junius Brutus and later revived during the Terror.** Titus, son of Brutus, falls in love with Tullie, daughter of the last king of Rome Tarquin, and joins the king's supporters conspiring for his return. When Titus's treachery is discovered, the Roman Senate leaves his fate to Brutus, who has him executed.

First performed at the Comédie-Française on 11 December 1730, *Brutus* was one of Voltaire's less successful plays, with only fifteen performances between 1730 and 1731. This first edition was likely paid for by the author himself and features a long preliminary discourse to viscount Bolingbroke, the disgraced Tory minister and Voltaire's friend, which elaborates his feelings on tragedy following exposure to English models. The play enjoyed a revival during the French Revolution. 'In the summer of 1793, when the Reign of Terror was gathering momentum, a few of the thirty playhouses in Paris offered free performances of *Brutus*, "par et pour le peuple"'. However, 'even government subsidy and Jacobin coercion did not tend to popularize *Brutus*' (McKee).

**I. OCLC records one copy only** (Geneva, Institut et Musée Voltaire); not in OCV or Bengesco. **II.** OCV 2, I.23; Bengesco 360. **III.** OCV 5, 31; Bengesco 34. See K. McKee, 'Voltaire's *Brutus* during the French Revolution', *Modern Language Notes*, 56/2 (1941), pp. 100-6.



## BURMESE TRAVELS

**25. WILLIAMS, Clement.** Through Burmah to western China being notes of a journey in 1863 to establish the practicability of a trade-route between the Irawaddi and the Yang-Tse-Kiang ... *Edinburgh and London, William Blackwood and Sons, 1868.*

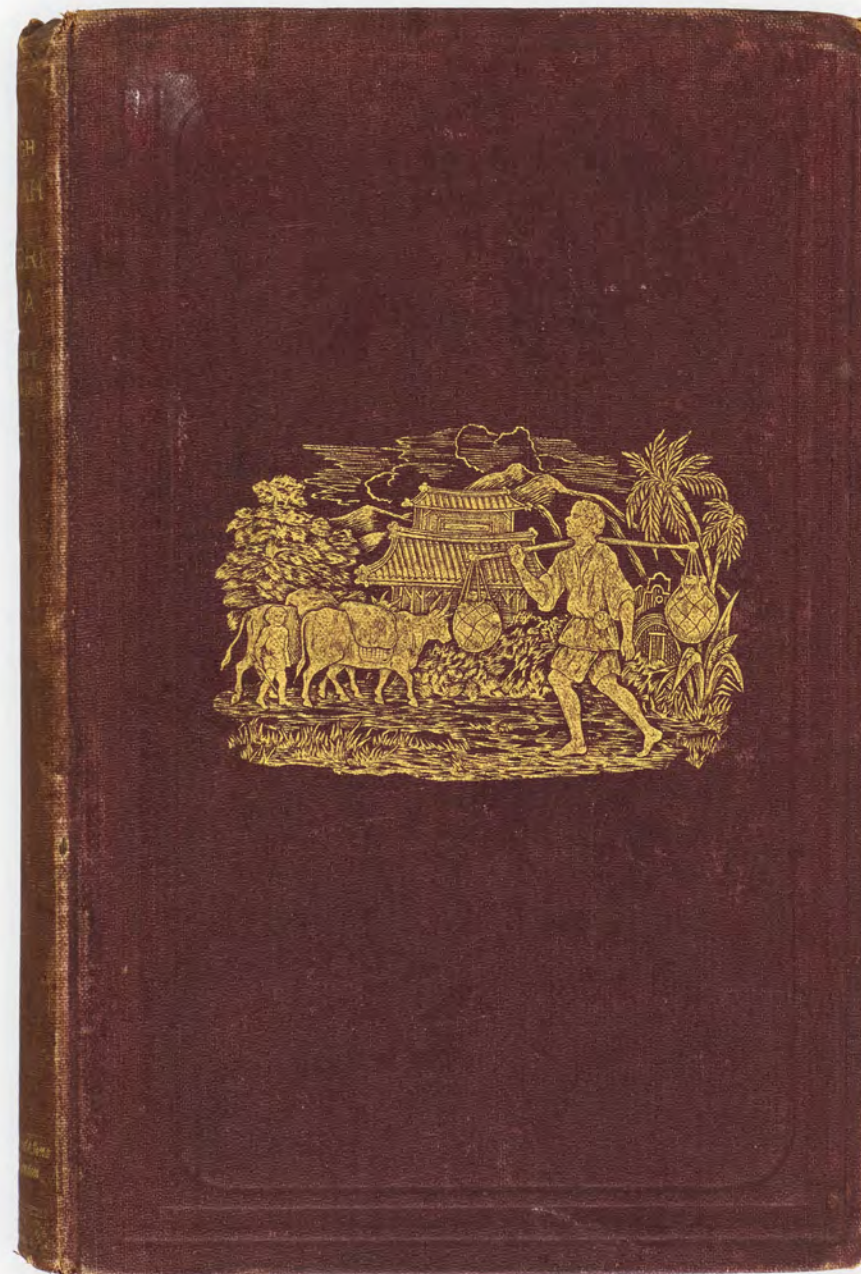
8vo, pp. xiv, [2], 213, [1], [2 (publisher's ads)], 16 (publisher's catalogue); printed 'note' tipped in at p. ix dated Dec. 1868, frontispiece, 5 plates, 9 illustrations within text, 2 folding maps; foxing and short marginal tears (without loss) to folding maps, occasional light foxing elsewhere, a few marks; good in contemporary brown cloth, spine lettered in gilt, gilt vignette to upper cover, dark green endpapers; some wear to extremities and light marks to spine and covers; old ownership inscription at head of half-title. **£1200**

**First edition of an important work on Myanmar by the surgeon, traveller, and photographer Clement Williams (1833-1879).**

Williams arrived in Burma in 1858 as an assistant surgeon in the British army, acquiring fluency in the Burmese language and considerable expertise on the country and its people. He won the favour of Mindon Min, the penultimate king of Burma, by treating members of the royal court for cataracts, and was appointed first political agent at Mandalay by the British. He was the first Englishman to visit the city of Bhamo and was elected a Fellow of the Royal Geographical Society in 1874.

Here Williams sets out his case for establishing a trade route from India to western China via Burma and gives an account of his voyage up the Irrawaddy river and residence at Bhamo in 1863. Williams includes a map of the region showing his proposed 'trade and telegraph routes' between Rangoon (Yangon) and Shanghai, as well as a telegraph connecting Bhamo with Calcutta (Kolkata). Williams was a keen amateur photographer and this book includes several references to photography e.g. 'I regretted to find that my photographic projects would, to a great degree, be frustrated, as several of my boxes with prepared plates were half full of water, and some of the chemicals, too, entirely destroyed' (pp. 48-49); 'The day being favourable, I took photographs of the old Woon and of some Chinamen who were at his house' (p. 93, reproduced in a woodcut).

Cordier, *Bibliotheca Indosinica* 177.







I.  
TRADE AND TELEGRAPH ROUTES TO  
WESTERN CHINA VIA BURMAH

- References
- The proposed Trade and Telegraph Routes
  - The proposed Telegraph connecting the Route Lines with Calcutta
  - The British, Siam, & Chinese Routes





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