



FIRSTS

LONDON'S RARE BOOK FAIR

2024

BERNARD QUARITCH LTD

BERNARD QUARITCH LTD
36 BEDFORD ROW • LONDON • WC1R 4JH

tel.: +44 (0)20 7297 4888
email: d.rees@quaritch.com
rarebooks@quaritch.com
web: www.quaritch.com

VAT number: GB 322 4543 31



Covers from 24
Front endpaper and title from 61
Rear endpaper from item 25

© Bernard Quaritch Ltd 2024

JE SUIS LA FEMME LUMIÈRE DES TÉNÉBRES

FIRSTS

O GRAND! SEIGNEUR DES ALIMENTS
O GRAND, QUI RESIDEZ DANS LES DE-
MEURES SUPERIEURES AU CIEL!
OH VOUS QUI DONNEZ DES ALIMENTS A PIAM
DONNEZ MOI DES ALIMENTS
DONNEZ MOI DES BREUVAGES
EPANCHÉS D'UN VASE EN LAPIS
POUR LA PURIFICATION DU JOUR.

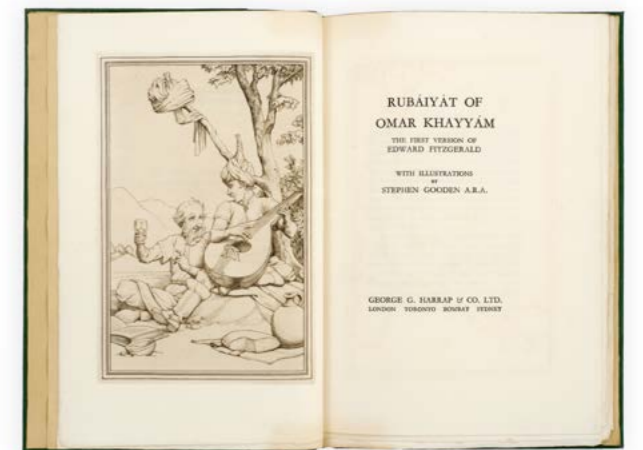
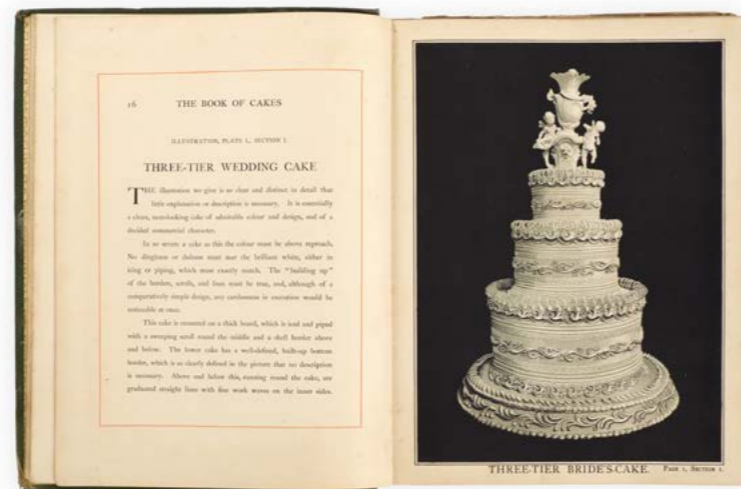
QUE J'AIE DU PAIN DANS PA.
DES BREUVAGES DANS T&P
DES APPROVISIONNEMENTS EN BLÉ ET EN
ORGE, DES APPROVISIONNEMENTS D'EN-
CENS, D'ETOFFES DE VOLATILS,
DES APPROVISIONNEMENTS DE VIE,
DES APPROVISIONNEMENTS DE SORTIE
EN JOUR EN TOUTES FORMES DESIRABLES

BERNARD QUARITCH LTD
SAATCHI GALLERY
16-19 MAY MMXXIV
STAND 169

Contents

1	ABC
2	AESOP
3	ALBEMARLE
4	ANDREWS
5	ATLAS
6	BERNIER DE MALIGNY
7	BIBLE
8	BIBLE
9	BIBLE
10	BIBLE
11	BOOK OF HOURS
12	BRIDGE
13	BROME
14	BROWNE
15	CAMPBELL
16	CASTELLES
17	CHAPPE D'AUTEROCHE
18	CLARENDON
19	COLONNA
20	CONDORCET
21	DANTE
22	DANTE
23	DANTE
24	DANTE
25	DANTE
26	DARMAILLAC
27	DASSIER
28	DE CICON
29	DUPUIS
30	ENGELBRECHT
31	EROTICA
32	EROTICA
33	FITZGERALD
34	FRICKER
35	GARCIA
36	GREEK LITURGY
37	H.M.S. COMUS
38	HABINGTON
39	HABINGTON
40	HANDEL

41	HERVEY
42	HILL & ADAMSON
43	L'HÔPITAL
44	KIRKE
45	LEWIS
46	LOWER
47	LUYNES
48	LYDEKKE
49	MAILLARD
50	MANLEY
51	MENABREA
52	MENDES PINTO
53	MERIZALDE
54	MISSAL
55	NABBES
56	NAPIER
57	NIXON
58	NOVEL
59	POCKLINGTON
60	POCOCKE
61	PRINNER
62	PSALMS
63	QUR'AN
64	RICHARDS
65	ROSS
66	SCHEFFER
67	SGUALDI
68	SHARPHAM
69	SHERBURNE
70	SIMMONS
71	SPENCER
72	SPRINT
73	STADIUS
74	STENGEL
75	STRICKLAND
76	SUDRE
77	VIGERIUS
78	VIRGIL
79	VISSCHER
80	WALCOT
81	WHISTLER
82	WINSTANLEY



EUROPE FROM A TO Z

- 1 [ABC.] Petite géographie amusante abécédaire nouveau offrant pour chaque lettre de l'alphabet une carte coloriée avec l'explication de chacune d'elles. Paris, P.-C. Lehuby, [1851].

Oblong 12mo, pp. [4], 73, [1 (blank)], with 25 plates comprising maps hand-coloured in outline; engraved initials; small tears to inner margins of half-title and title (not touching text), closed tear (without loss) to pp. 19–20 neatly repaired, some foxing to text leaves, occasional light foxing to plates; overall very good in original brown grained cloth, frames stamped in blind and gilt to covers, spine stamped in gilt, upper cover gilt lettered 'Petite géographie amusante', gilt edges, yellow endpapers; gilding somewhat faded, light wear to extremities, pastedowns renewed, upper hinge split but holding; ticket of 'Mlle S. Meuret, libraire ... à Nantes' to front pastedown; pencil note to p. 73.

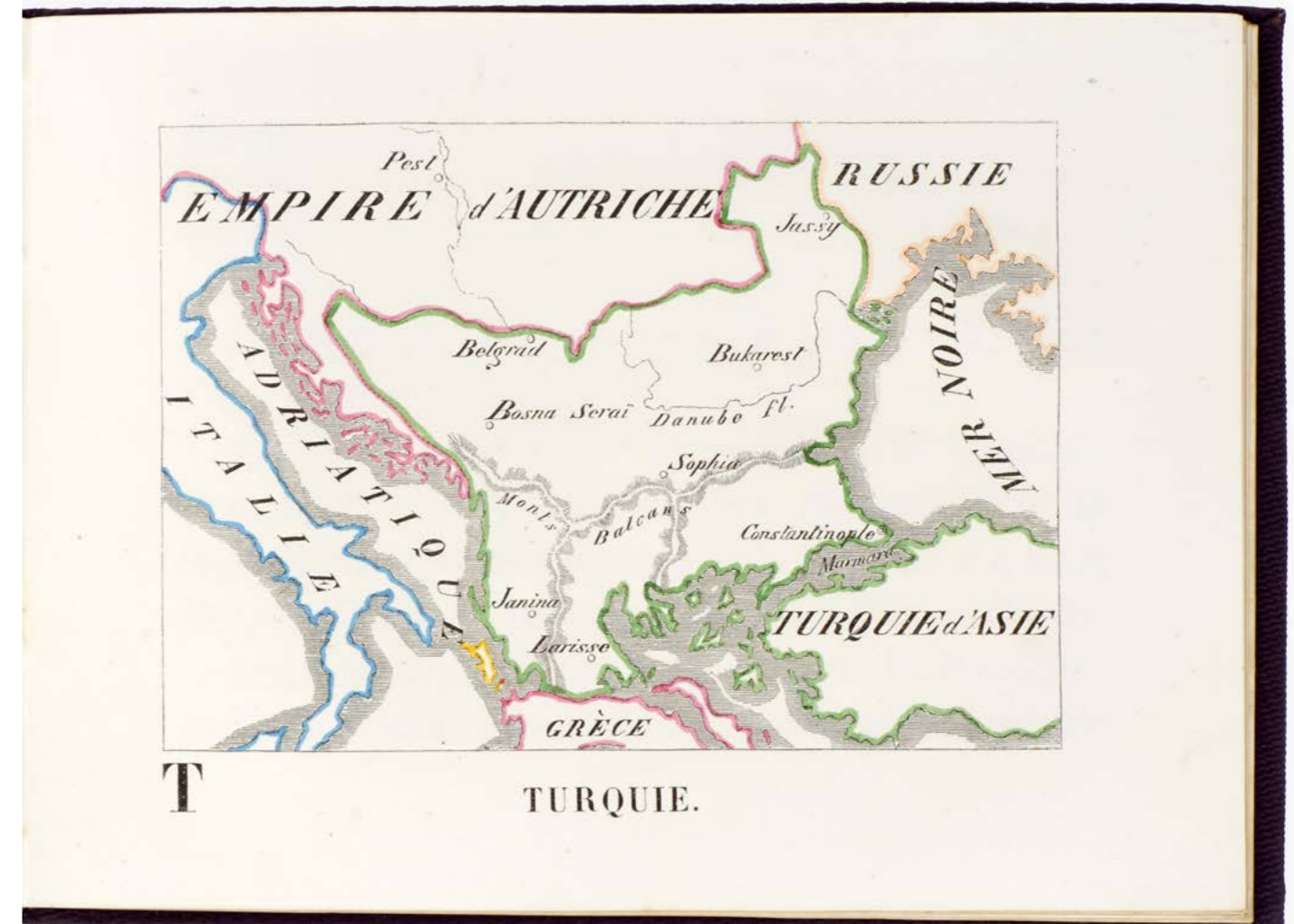
£3750

A charming and very rare ABC intended to teach children European geography, from A for Allemagne to Z for Zara in Dalmatia, published just a few years after the upheavals of the revolutions of 1848.

The twenty-five attractive plates comprise maps, with a corresponding letter of the alphabet and title, illustrating: the German Confederation; Belgium; Greece and Crete; Denmark; Spain; France; Great Britain; Holland; Italy; the Jura Mountains; the Carpathian Mountains; Lapland; Majorca, Minorca and Malta; the Kingdom of Naples; the Ural Mountains; Prussia; the points of the compass; Russia; Sweden; Turkey; the Swiss canton of Uri; Warsaw; the Júcar river in Spain; the French département of Yonne; and Zadar in modern-day Croatia. The accompanying text provides its young readers with pertinent information on politics, population, provinces and cities, rivers, mountains, and volcanoes. Entertaining tidbits are thrown in for good measure, on Spa's famous mineral springs, on the French embassy in faraway Chania, on the loftiness of Mont Blanc, on Napoleon's birthplace, and on Lapland reindeers, Cossacks, and famous Swiss lakes. As one would expect from a Parisian publication, the French capital is described as 'the centre of civilisation, the sciences, and the fine arts', while London is acknowledged as 'the most populous and mercantile [city] in the world'.

The publisher, Pierre-Charles Lehuby (1804–1866), was initially a travelling salesman but in 1833 took over the publishing business of Pierre Blanchard (1772–1856) specialising in juvenile literature. The *Petite géographie amusante* was listed in the *Bibliographie de la France ou journal général de l'imprimerie et de la librairie* in September 1851.

No copies traced in the UK; only one copy in the US on OCLC, at UCLA.



WITH ORIGINAL ORNAMENTATION THROUGHOUT

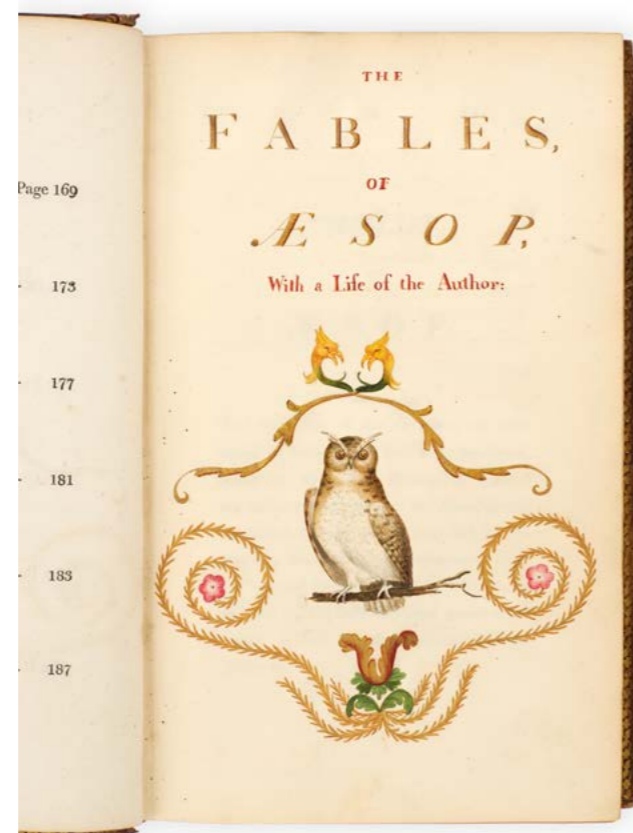
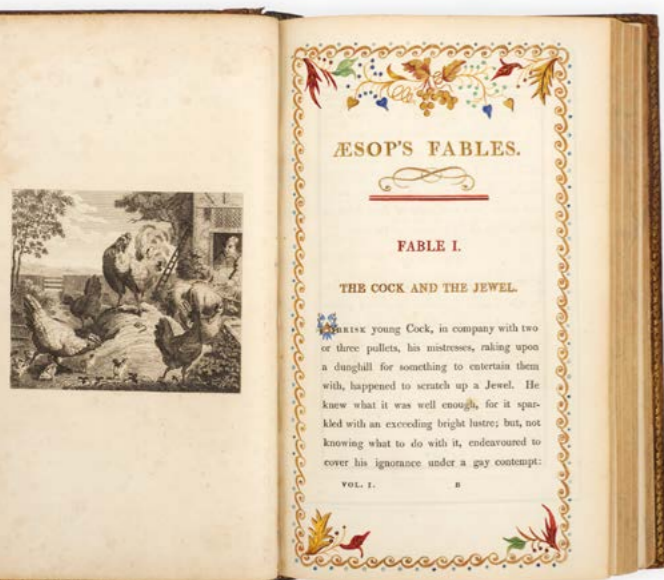
2 **AESOP.** The Fables ... With a Life of the Author: and embellished with one hundred & twelve Plates ... London, Printed for John Stockdale ... 1793.

Two vols, pp. [2], lxxv, [1], 189, [1]; [2], xi, [1], 248, with an illustrative engraved title-page to each volume ('The' cropped from head of vol. I), and 110 further engraved plates; embellished with an additional manuscript title-page in volume one, titles to each fable illuminated and decorated with flowers and foliage or emblematic tools, decorative initials and endpieces, elaborate decorative border to the first fable in each volume, the other text leaves within double ruled borders in blue, gilt borders to some of the engravings; a very good copy in early diced calf, gilt tooled borders, rebacked, joints rubbed; calligraphic ownership inscription of JA(?)F Fuller 1819.

£6500

Second Stockdale edition, a paginary reprint of the first with the text reset using a short 's' throughout; the translation was that of Samuel Croxall. Stockdale's Aesop was notable for the extensive suite of illustrations, with plates by some thirty engravers including Stothard and Landseer, but **an early owner has distinguished this copy with an elaborate scheme of hand-coloured decoration**, very finely executed though not always relevant to the fable it accompanies. The titles to each fable are overpainted in red and gilt, and decorated with elaborate headpieces and/or borders. Endpieces include animals (owls pulling a chariot, several dogs, a guinea pig, a goat eating leaves), flowers, fruit, insects, and birds; and the small decorative initials include flowers, feathers, and a witch on a broomstick.

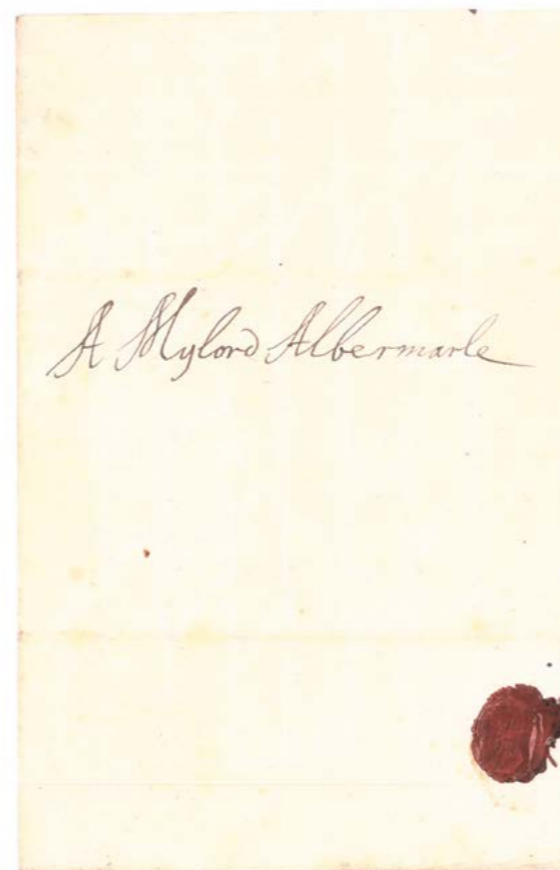
Brunet I, col. 103; Lowndes I, p. 17.



3 **ALBEMARLE, Arnold Joost van Keppel, Earl of; and WILLIAM III.** A substantial archive of 46 autograph letters, in English and French, on European political matters, largely addressed to William III and his court favourite Lord Albemarle, including one loose sheet of notes by William III, and correspondence from the Duke of Marlborough (5 letters, as well as several addressed to him), the Earl of Sunderland (3 letters), the Duke of Manchester (3 letters), the Earl of Jersey (2 letters), the poet and diplomat Matthew Prior (2 letters), Anthonie Heinsius, *raadpensionaris* of Holland (3 letters), Frederick I of Prussia (1 letter), Carl Rudolf, Duke of Württemberg (2 letters), and others. June 1699 – November 1701.

A few letters slightly damaged at head or foot, but most in very good condition, docketed in French by a secretary and later numbered, together with a nineteenth-century summary of the contents in French, and correspondence about a possible sale of the material in the 1880s between the then owner, Michel Hippolyte de Haerne (1868–1938), and William Henry James Weale and others.

£17,500*



A fascinating archive, covering the construction of the new baroque palace and gardens at Hampton Court, the political jostling of the closing years of the reign of William III, and the negotiations towards the Treaty of the Hague in 1701.

From an old Gelderland family, Arnold Joost van Keppel (1669/1700–1718) had accompanied William III to England as a page of honour upon the Glorious Revolution of 1688, coming closer into the King's circle in the early 1690s, and especially after death of Queen Mary in 1692; made Master of the Robes in 1695, and Earl of Albemarle in 1697, he was William's most trusted adviser, accompanying him closely and occupying adjoining rooms. Albemarle used his influence to secure positions for John Churchill, Earl of Marlborough, and Edward Villiers, Earl of Jersey. 'Shortly before William III died, and following Louis XIV's seizure of the barrier fortresses in the Spanish Netherlands, promised to the United Provinces at the treaty of Ryswick (1697), Albemarle was sent to the Netherlands to confer with the states general on future strategy against France. This delicate mission was accomplished with great skill, and Albemarle confirmed his friendship with Marlborough during this period' (ODNB)

A selection of correspondents is listed below (a full list of the contents is available on request):

King William III (1650–1702) – a list in Dutch of 'points donc le Roy a chargé my Lord' headed 'The good disposition of England towards Holland' (*trans.*), and mentioning treaties with the Danish and Swedish, and the 'works of the Rhine and Ijssel'.

John Churchill, Duke of Marlborough (1650–1722), soldier and diplomat, appointed as William III's deputy in the Southern Netherlands before the outbreak of the War of the Spanish Succession in 1701. Here he writes to William III of the unstable administration ('I am very confedent there will be indeavours used to find fault with what ever this admiralty shal doe, in order to bring it into the same hands againe' (4 July 1699); and to Albemarle of the proceeding negotiations towards the Treaty of the Hague (1701), which re-instated the Grand Alliance of England, the United Provinces, and Leopold I against France (August to September 1701). 'Wee have the nuse [news] this morning of the Mareshall de Villeroy being sent to Italie ... methinks this looks, as if they wou'd not begine the Warr so soon on this side'; he has inspected the English troops and sent home those unfit

If myn, your Lordship will please to lay before
his Majesty, and if he approves of it, we will
soon put it into execution.

In the next place, I am to acquaint your
Good Lordship, that in my humble opinion, there
ought to be, a noble page of Straps, made out of the
middle window in the Queen's Drawing Room, to go
down into the Canal garden; And the like page of
Straps, out of the middle window of the Queen's Drawing
Room, to go down into the Middle walk, of the Spring
Garden. The Charge, will not be great, but the Beauty,
and the Convenience, will be great. For now, if the King be
in his House, and hath a mind, to go into either of those
Gardens, hee must come down, as many Straps, as there
are new pages will come, and afterwards, must walk
thru many corners, Parks, and passages before
hee gets into the Gardens. Something of this kind, I now
propose, is to be seen, at Montague House, in ye Straps
with Lead, from his Middle Room, into his Garden. But
there, I pretend, shall be much finer, And here, I must tell you,
that Mr. Controller, for the Banks, and London ye Gardens, with
many Lord, and Gentlemen, doe highly approve of this notion.
But the Major's passion is, whether his Mate will like it,
such your good Lordship must aske. And if, by him approved,
wee will soon get it executed, and find money for it, will
wee may doe, since he is not, in ye Court, to be made:

that your own Lodging, are in great need, and
that you will have, very good Wainscot in them,
fine marble Chimney pieces, and large glasses over them,
and that your Kitching will be all Lead, very convenient
And in my Dear Lord, God bless you, and send you good
Health, Desire, allow me a small room, in your good
opinion, and believe you doe better it upon one, who
is with Faith and Obedience

my humble Duty
always attend, my Great
God, and Dear Mother:

your most faithful, obedient,
and most humble servant

Rochester

them that they will not only promise,
but be industrious in performing, for
if it be not thought, that you will
resent it, I am very confident there
will be no endeavour to find fault
with what ever this Admiralty shall
doe, in order to bring it into the
same hands again, how much
that will be for your Majesty's
service, and quiet, you can best judge,
I am with Duty, and respect

July 4th

your Majesty's
Dutyfull Subject
& servant
M^{rs} Worthington

et que le Roi soit content de son service par
le meilleur Roy et le plus equitable
L'usage de la Loi, avant que d'etre aboli
et l'usage par une bonne justice
de la Loi, qui n'est pas fait à fait
le grand Prince qui est le plus
Prince de la Couronne, et le plus
Bon Prince en paix, bon Prince en guerre.
Dites, my Lord, et pardon: que vous sçavez
si ce langage vous est de la Cour, et
mes affaires n'ont pas mal, et que
qui se arrive à l'égard de ce que
Je ne sçavois s'il me fallait pour
tant que vous me permettez de sçavoir
avec un attachement et un respect
inviolable, My Lord,
Vos très humble
et très obéissant serviteur
P. M.

La part que Vostre Majesté de prendre, My Lord
à ma nouvelle dignité n'est une preuve bien
agréable de vos bonnes intentions pour moy
je vous prie de continuer toujours de mesme
et d'estre persuadé que l'on ne sauroit avoir
pour vous d'estime plus grande que de nay
ny estre plus véritablement que je le suis

de Berlin le 15.
de Juin 1703.

Vostre bien affectonné
Frederic R.

My Lord, I have been here on
Monday, I have been here yesterday, and
went away this morning to Oxford.
I think he is not resolved to engage
again in business, but farre from
being determined against it, and I
believe a great deal will depend upon
the sense hee puts his friends in. I
said, that I could imagine, to persuade
him, to help them, and I hope, they
will all doe the same, hee is mighty
reasonable in every thing, and in
perfect health. I am for ever yours.
My Wife is extremely much better
than when you were here. I am
My Lady Marlborough's most humble
servant.
Gunderland
Althorp
June 20.

May 1st Hague Sept. 19. 1701
I have received yours of the 15th and
shall take care to send the severall Patentes
to the Garrison, pray let me know if it be
Tuesday the 27. that his Math. will see the
English, so that I may governe my self in-
-dingly.
My Lady Marl. telling me that the new Duke
of Bath is dead, as well as his father, I doe not
know but the disposing of the House keeps
place of St. James, and the Park, maybe in his
Math. dispose, which if I might have during
his pleasure, I should take as a great favour, for
in truth it would be a greater Convenience to
mee, than to any other body. I am with truth
your most Obedient
back my letter, or the Description know the servant
of God, and I shall use the same
the execution, to have him secured
MAR Worthington

Monsieur continuer la vôtre à per-
sonne qui aye plus d'estime pour
vous, ni qui vous soit plus affecti-
onné, que moy.
Frederic Guillaume
Pr. R. de Pr.

London June 17th
My Lord
I received this morning a letter
from the officer that commands the party
at Danford Desiring of me from your Lord
ship, that I would enquire after a man that
rode near the Kings coach last night which
I have done, and find him to be one of the
horse guards, who had gotten very
drunk, he is a relation of the Major of
that Regt and has bene a long guard
a long this eight years, and he that his
officers will answer for, but when drunk
does not know what he does being more extravagant
than

De Goed Besondie van Vrij
voor de Landt R
Fractact met den Keyser.
Twee met den
Twee met Saeden.
Subsidien de proportie
De Voor meer Leges als
de Gerecht dequ: ter koned.
C. van Culep
Twee met den
Twee van Labag megand op den
inspannen met de kon
De werken van Ruy
en Jhal.

for service, telling his officers they will be punished if they send 'any boyes or ill men'; he has been with the Emperor's envoys and hopes we 'shall finish the treaty tomorrow'; 'We have at last agreed upon the treaty', and he requests permission to wait on the King for three or four days before the arrival of Lady Sarah. 'I have received the Papers from Ld. Godolphin concerning the Pirottes [pirates], and shall bring them with mee'.

Matthew Prior (1664–1721), poet and diplomat, was in Paris in 1698–9 as secretary to the ambassador William Bentinck, Earl of Portland, and then to his successor the Earl of Jersey. 'Prior had few official duties during his early stay in France, his main responsibility being to report to his superiors in England the activities of those in power in France and of the Jacobites there' (*ODNB*). Here he writes to Albemarle (in French) of a supposed plot to burn the English fleet at Portsmouth, reporting news from the court of James II in exile at St Germain (3 July 1698); and passes on a plea for support from the Count of Gallway (Henri de Massue de Ruvigny, a Williamite soldier in Ireland), along with his own lengthy commentary on the political ramifications (17 July 1699).

Richard Jones, Earl of Ranelagh (1641–1712), paymaster general from 1685, retained by William III. A strong interest in architecture led to his appointment in 1699 as 'Sur-intendent generall of oure Buildings & of our Works in our parks', with authority over Wren for the construction of the new state rooms at Hampton Court. Here he writes (11 July 1699) that 'the worke goes on, as fast as hands can worke'. 'The Cartoon Gallery, will bee first donne, and tho a great many visitors comdemne it as a roome that will be very Darke, yet I believe it will be generally liked when finished'. He describes the royal apartments in detail, making some suggestions to be put before the King, and proposes a pair of stairs down to the canal garden and another to the privy garden. Albemarle's own lodgings 'are in great forwardnesse'.

Charles Montagu, Duke of Manchester (1662–1722), diplomat, also reports on Hampton Court to William III (9/19 July 1699): 'I have been at Windsor to see Mr Verriers [Antonio Verrio] work. He has mended the Altar piece very finely'. As ambassador to France he tells Albemarle (4 July 1701) that 'what has been long expected & fear'd is now certain. France has obtain'd a League Defensive between them, Spain & Portugall ... There are other Articles concerning the West Indes ... but what advantages Portugall has obtained is uncertain'; he goes on to analyse the political implications across Europe. To William Blaithe, Secretary of War (12 August 1701) he reports on the movements of Prince Eugene of Savoy, who had crossed the Alps into Italy in May/June, and those of his French opponent Nicolas Catinat.

Charles Spencer, third Earl of Sunderland (1675–1722), who had been raised in the Netherlands, writes to William III (25 May 1700) that 'If your Armyes can stop the Enemys advancing any farther, it ought to be esteemed a Miracle ... The fleet is yet very

backward, wanting men and Provisions'; and that (11 June 1700) 'I am Confident France will never agree to any thing more then what they first proposed'.

Anthonie Heinsius (1641–1720), Grand Pensionary of Holland and a pre-eminent statesman who was the driving force behind the alliances against the French, writes to Albemarle about the French ambassador, the comte d'Avaux, chancellor de Pontchartrain, the Prince of Nassau-Saarbrücken and Ezekiel von Spanheim; and notes that Emperor's representative, Johann Wenzel Wratislaw, is 'assez opposé a faire des grands efforts au Rhin'.

In other letters **James Butler, second Duke of Ormonde (1655–1745)**, passes on his report into a drunken soldier who rode too close to the King's carriage: in that condition 'he does not know what he does being more extravagant ... then usually others are', but his arms were not charged (2 June 1699); **Edward Villiers, Earl of Jersey (1655–1711)**, requires an answer about plans for the Cockpit, the former theatre in Whitehall that survived the 1698 fire and would later house the Treasury (4 July 1699); the government official **James Vernon (1646–1727)** reports to William III on the movement of several suspected Jacobites (11 July 1699); **Richard Savage, Earl Rivers (1654–1712)**, laments his financial position and notes that 'The Duke of Shoumberg has been atack'd by the mob soldiers that were broke, they are grown very insolent' (18 July 1699); **Ernest Friedrich of Saxe-Coburg** asks that he might select his own officers in his regiment (12 and 26 March 1701); **Carl Rudolf, Duke of Würtemberg (1667–1742)**, writes to both Albemarle and William III (14-15 June 1701) reporting on the death of his brother Ferdinand Wilhelm and pleading for favour (the brothers both fought for William at the Battle of the Boyne); **Charles Talbot, Duke of Shrewsbury (1660–1718)**, laments to William III that his 'unlucky constitution and temper disable me from paying your ma[jes]ty these services which I know my self bound in duty and gratitude to endeavour' (25 May 1700); **Frederick I of Prussia (1657–1713)** thanks Albemarle for the part he played in 'ma nouvelle dignité' (Federick crowned himself 'King in Prussia' in January 1701); his son **Frederick Wilhelm, later Frederick II**, then aged 12, sends similar thanks, reporting 'Je suis dans une extreme impatience, d'être en age, de le pouvoir suivre à la guerre' – his martial exploits would later earn him the soubriquet of the 'Soldier King'.

Provenance: from the collection of Michel Hippolyte de Haerne (1868–1938), first judge of the court of appeals at Ghent. From correspondence here (between William Henry James Weale and Ernest Solvyns), it seems that the material came from a house in Ghent, and originally comprised some 433 documents though that included copy letters. A nineteenth-century summary in French provides descriptions of items 125 to 351, those included here apparently marked with a cross.

A full list of contents is available on request.

LARGE-SCALE LONDON

- 4 **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[...]' Esq' 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 White, 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 London – 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).

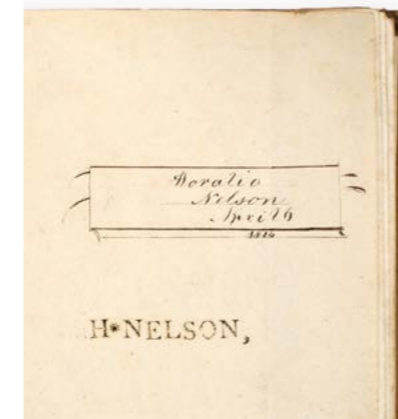


'HORATIO NELSON'S' SCHOOL ATLAS

- 5 **[ATLAS.]** School Atlas; or, Key to Goldsmith's geographical Copy-Books *London, Richard Phillips, [1810–11].*

8vo; fifteen engraved double-page maps by J. C. Russel Jr, bound on stubs (the two world maps folding); Europe bound in upside-down; very good, in the original printed boards (no title-page as issued), publisher's advertisements on the rear cover, boards stained, spine worn and chipped; ownership inscription and stamp 'Horatio Nelson April 6 1814'.

£475

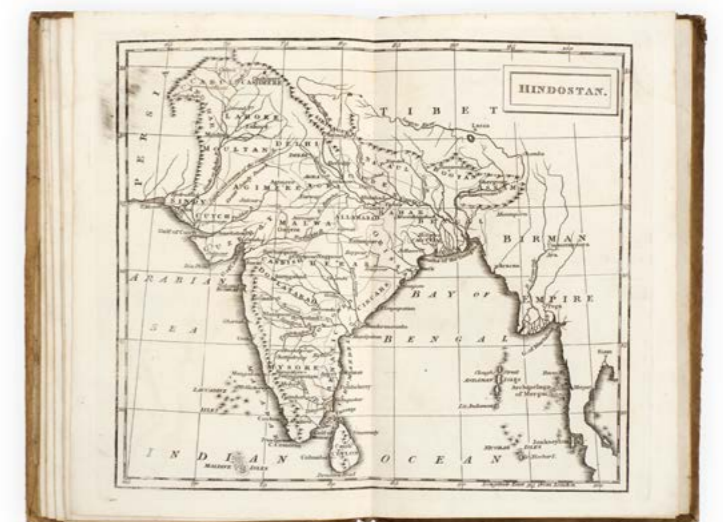
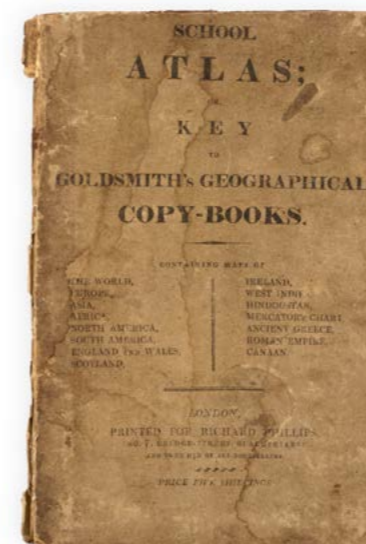


First edition(?), very rare. The maps include world maps in globe and on Mercator's projection (in which Australia features as New Holland), Europe, Asia, Africa, North and South America, England and Wales, Scotland, Ireland, West Indies, 'Hindoostan', Ancient Greece, the Roman Empire, and Canaan.

Sir Richard Phillips (1767–1840), briefly a schoolmaster, set up as a bookseller in Leicester in 1790, then expanded into publishing, prints, and music. His radical politics led to a spell in prison and to the friendship of Joseph Priestley. After 1795 he relocated to London, launching the *Monthly Magazine* in 1796, with contributors including Coleridge, Lamb, Thelwell, Mary Robinson. In 1806 he moved to larger premises on Bridge Street, Blackfriars (as given in the imprint here), but he was declared bankrupt in 1810 – 'He subsequently concentrated on publishing school textbooks, instructional literature, and reference works' (*ODNB*). Those listed on the rear cover here suggest a publication date of 1810–11.

Needless to say our 'Horatio Nelson' was not the ghost of a flag officer, but was likely named in his honour. In 1805 the Lancaster Gazette reported for example a 'Horatio Nelson' born on board the *Minotaur* in Livorno in 1800 (his father had lost a limb in the Battle of the Nile), whose birth certificate was signed by Nelson and the Hamiltons.

We trace three copies only: BL (which dates it to 1803), Yale, and National Library of Australia (actually a later issue, adding 'J. Souter' to the imprint). Phillips and Souter also included the maps in *An Atlas for Schools ... prefaced by twenty-four Problems* (1813).



RESTORATION BINDING AND 175 PLATES

8 [BIBLE.] The Holy Bible containing the Old Testament and the New ... London, John Bill and Christopher Barker, 1671.

[Bound after:]

[BOCP.] The Book of Common Prayer, and the Administration of Sacraments ... [London,] In the Savoy, by the Assigns of John Bill, and Christopher Barker, 1671.

[and with:]

[PSALMS.] The Whole Book of Psalms ... London, T. R. for the Company of Stationers, 1669.

Three works 8vo bound in one, *BOCP*: pp. [128], extra-illustrated with three engraved plates of the Gunpowder Plot, the Execution of Charles I and the Return of Charles II; *Bible*: pp. [1266], with the Apocrypha inserted, with an engraved title-page, extra-illustrated with a total of 170 engraved plates (see below); *Psalms*: pp. [2], 78; bound at the front is the engraved title-page to *The History of ye Old & New Testament in Cutts* (London, W. R. for John Williams, 1671), with a facing portrait of Charles II; H2-7 in *BOCP* and R4-5 in the Bible missed in binding so loose and consequently frayed at edges, some foxing at the extremities, else very good, ruled in red throughout, in a contemporary binding of black morocco, gilt, with onlays of red and cream morocco, spine similarly gilt and onlaid, gilt edges; corners bumped and worn, spine chipped at head and foot, onlays on spine chipped; ownership inscription in pencil 'Joane Webb her booke the 8th of September 1671'.

£3600

An attractive extra-illustrated English Bible in an elaborate contemporary binding, with contemporary female provenance.

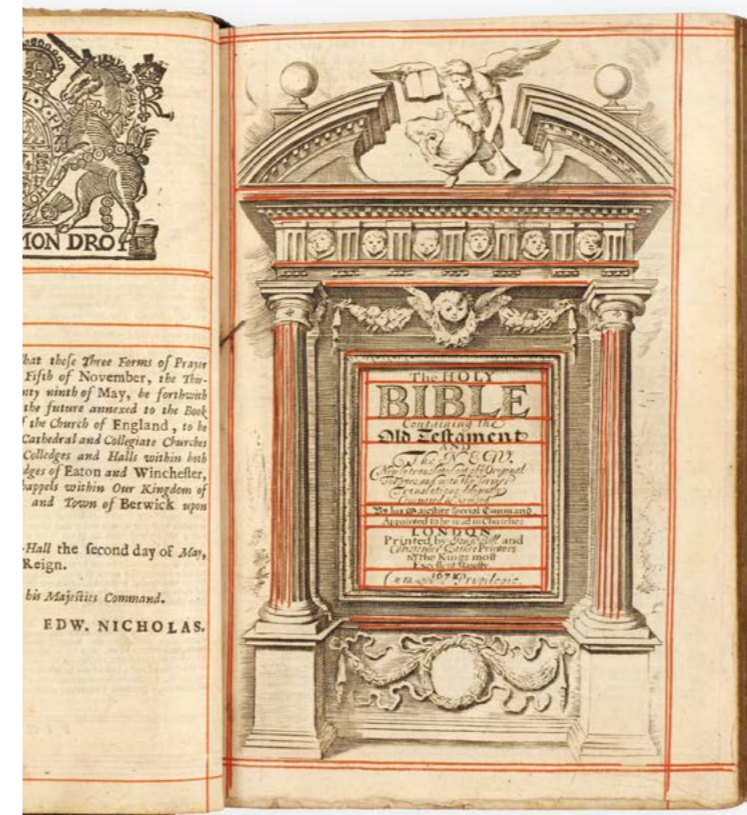
Although English Bibles were rarely published with illustrations until the eighteenth century, this did not mean there was no market for them, especially after the Restoration. 'New suites of illustrations intended to be added to the English text of the Bible were created for over fifty years from 1671 to 1728' (G. E. Bentley, Jr, 'Images of the Word: separately published English Bible Illustrations 1539–1830', *Studies in Bibliography* 47 (1994)). One of the first was *The History of ye Old & New Testament in Cutts* (1671, Bentley 4), with engravings by Frederick Hendrik van Hove – from which the title-page and the Old Testament plates are included here (numbered 1–56, plus 39*, 43*, 48*, and 49*–49***, but lacking plate 11). The work was available in a variety of forms to suit different Bible formats – here there are four scenes to a plate. Instead of the 85 numbered New Testament plates included in that work, the present Bible is bound with 109 plates, this time of one scene per plate. Only the twelve in Revelations are signed by Van Hove; there is also a sequence of 12 numbered plates of saints, with the text of the Lord's Prayer below.

The binding, with its multiple small onlays of coloured morocco, is on the more luxurious end for the period. The work bears some similarities to the workshop of the Queen's Binder A (thought to be William Nott).

BOCP: Griffiths 1671:2, Wing B3638.

Bible: Herbert 705 (apparently a reissue of the edition of 1669 (Herbert 699); Wing B2282.

Psalms: Wing B2497.



WITH NOTES FOR THOSE OF MEAN CAPACITY

9 [BIBLE.] FORTESCU, Alexander, editor. The Holy Family Bible, containing the Scriptures of the Old and New Testament, and the Apocrypha at Large: with concise Notes on all the difficult Texts of Scripture, wherein the Objections of Infidels are obviated, and the obscure Passages explained to the meanest Capacity. Illustrated with Copper-Plates ... *Winchester: Printed for the Proprietor by John Wilkes, and sold by him, and William Harris ... London. 1774.*

Large 8vo, pp. [1434], printed in two columns, with an engraved frontispiece by Taylor after Samuel Wale, and twelve engraved plates; some occasional light foxing but a very good copy, in attractive contemporary red straight-grain morocco, front cover gilt with a border of floral tools, spine gilt in compartments, turn-ins gilt with diagonal stripes; contemporary printed book-label of William Henry Gater.

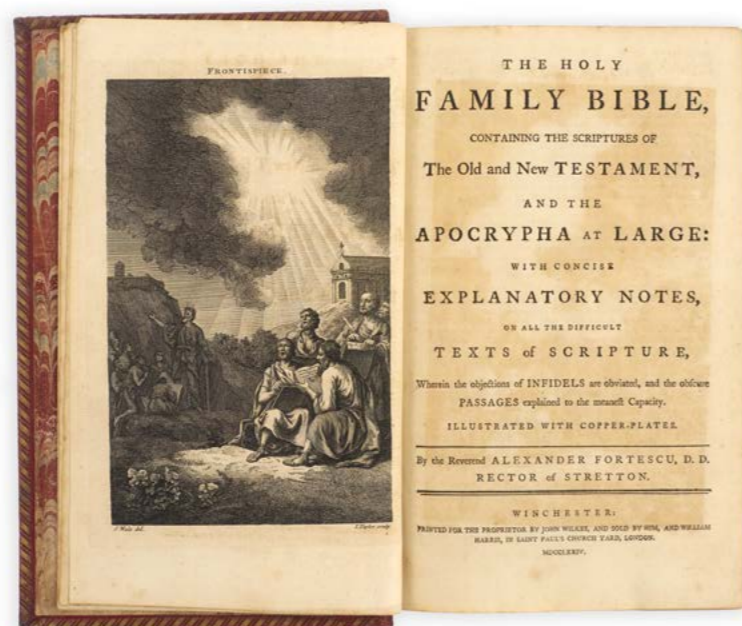
£1500

First edition of a very rare, provincially-printed Bible, with original notes and additional matter by Alexander Fortescu, Rector of Stretton. Fortescu took as his source text the Cambridge folio Bible printed by Field in 1659, adding a short summary text at the head of each book, and explanatory footnotes throughout. At the end are a 'New Explanation of the Holy Bible by Question and Answer' (26 pages), and a 'New accented Dictionary of the Names and Places mentioned in the Holy Bible' (20 pages).

A 'second edition', printed in two quarto volumes in 1777, features an entirely different set of notes, and omits the catechistical section and the dictionary (one recorded copy includes it, and it is listed separately in ESTC). A third edition appeared in Bristol in 1778. The printer John Wilkes, of Winchester, was later printer of the *Hampshire Chronicle* (1778–84), and compiler of the *Encyclopaedia Londinensis* (1801–28), but was also implicated in the sale of false lottery tickets in the 1780s.

For a substantial, illustrated work, Fortescu's Bible is unaccountably rare. ESTC records two copies only: BL and Bodley, and no more are added by Library Hub or OCLC. We have also traced a sale record for another copy in an identical binding with the printed label 'Jacob Gater' – presumably bought and bound at the same time as the present example.

Darlow & Moule 1237; Alston III, 733 records the second edition only.



THE MACKLIN BIBLE

10 [BIBLE.] The Holy Bible. The Old Testament (& New Testament), embellished with Engravings, from Pictures and Designs by the Most Eminent English Artists ... *London: Printed for Thomas Macklin, by Thomas Bensley, 1800.*

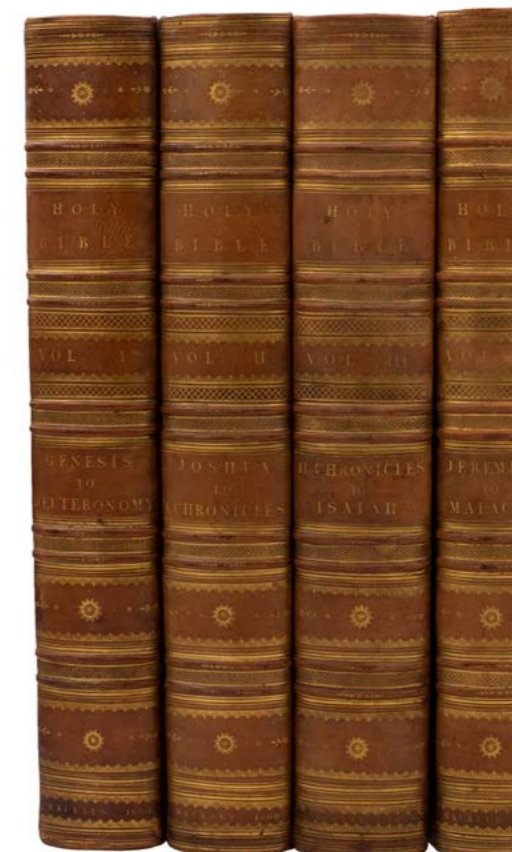
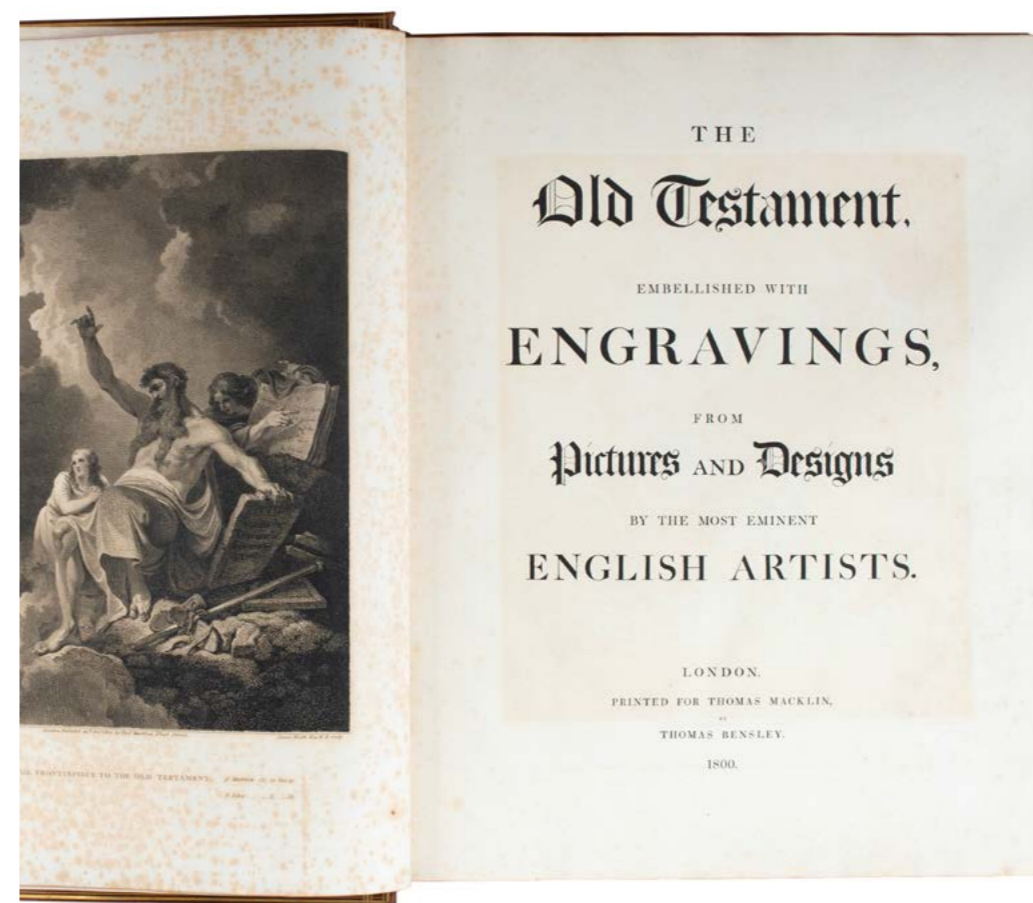
6 vols, large folio, each with a half-title; a total of 70 etched and engraved plates (dated between 1791 and 1800) and 100 engraved vignettes; some scattered foxing as always, but withal a fine copy in an extremely handsome though unsigned contemporary binding of panelled and diced russia, covers with wide roll-tool gilt borders and small floriate elements, spines gilt in six compartments with wide roll-tools and a central wheel and sunburst, lettered direct, raised double bands, dentelles gilt, leather hinges, double endbands sewn in blue, green, yellow, white and black silk thread, all edges gilt.

£8000

A wonderful set, in an extremely attractive contemporary binding, of this monumental feat of British printing, the grandest and most ambitious of all English Bibles. Printed on a new, thick wove Whatman paper in a specially designed large type, and illustrated with seventy full-page engravings after Fuseli, Reynolds, Kauffman, West, and others, and a suite of emblematic ornamental head and tail-pieces by Louthembourg, Macklin's Bible was the culmination of a project that had begun as early as 1789. It was an enormously expensive venture – Reynolds alone was paid £500 for his illustration of the Holy Family – which nearly bankrupted Macklin, and one which he himself never saw finished; he died before the last of the vignettes had been completed.

A matching edition of the Apocrypha was printed in 1816 and, as often, is not found here.

Herbert 1442. *Please note: this item is extremely heavy, and will attract commensurate shipping charges.*



GILT VELVET AND GAUFFERING

11 [BOOK OF HOURS.] Officium beatae Mariae virginis, Pii V. Pont. Max iussu editum, cum calendario gregoriano, a Sixto PP. V. Clemente VIII. & S.D.N. Paulo V. P.M. aliquot sanctorum festis aucto. *Antwerp, widow & sons of Jan Moretus 'ex officina plantiniana', 1615.*

12mo, pp. 545, [7], 46, [2]; several quires misbound; printed in red and black throughout, copper-engraved vignette to title and 16 copper-engraved illustrations printed in-text, woodcut initials; very slightly browned, but an excellent copy; bound in contemporary red velvet over wooden boards, panelled in gilt with central blocks (Crucifixion to front board, Virgin and Child to rear board), spine panelled in gilt with central 'IHS' monogram device, edges gilt and elaborately gauffered with *pointillé* Crucifixion, monogram 'ALB' (see below), and date '1615' to fore-edge, blue and white silk endbands continued around bookblock; slight superficial wear principally at extremities, but overall very well preserved, soon to be housed in a red cloth box.

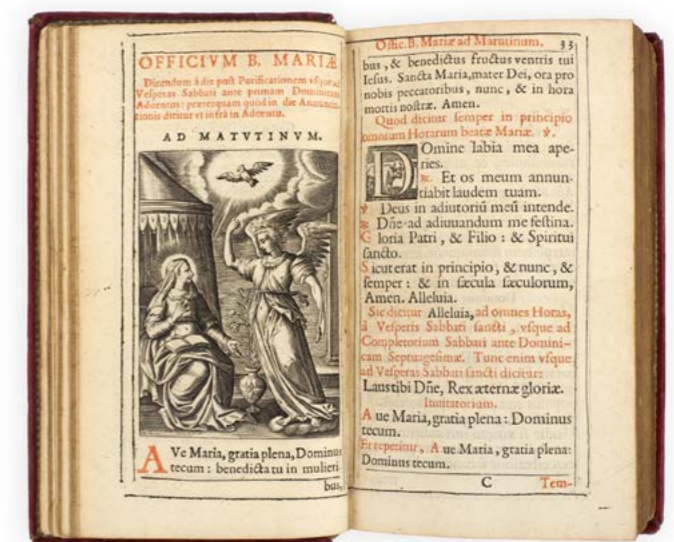
£6500

A handsomely illustrated Plantin Book of Hours in an exceptional, strictly contemporary gilt velvet binding, almost certainly produced for presentation to Albert VII of Austria, sovereign of the Netherlands.

Velvet, by far the most costly covering material used in early modern bindings, is often found on presentation bindings; due to its friability, however, it rarely survives in such a handsome state. Perhaps as striking as the velvet binding is the decoration of the edges, framed by a continuation of the endband sewing and very richly gauffered with an elaborate design constructed from small tooled points. Above a Crucifixion – echoing the gilt block on the front board – is the monogram 'ALB', with a closed coronet and the chain of the Order of the Golden Fleece. This is almost certainly for Albert VII (1559–1621), Archduke of Austria and sovereign of the Netherlands from 1598 until his death.

The *Officium*, a post-Tridentine successor to the *Horae*, is one of the most frequently printed products of the Plantin press of the late sixteenth and early seventeenth centuries, appearing in several formats and with varying illustrations. Voet notes that seven copies of the 1573 octavo edition 'in de luxe-bindings' were sent to Spain for presentation to Philip II, Albert VII's predecessor as sovereign of the Netherlands (see Voet 1770).

OCLC finds only one copy of this edition worldwide, at the University of Antwerp; not in STCV.

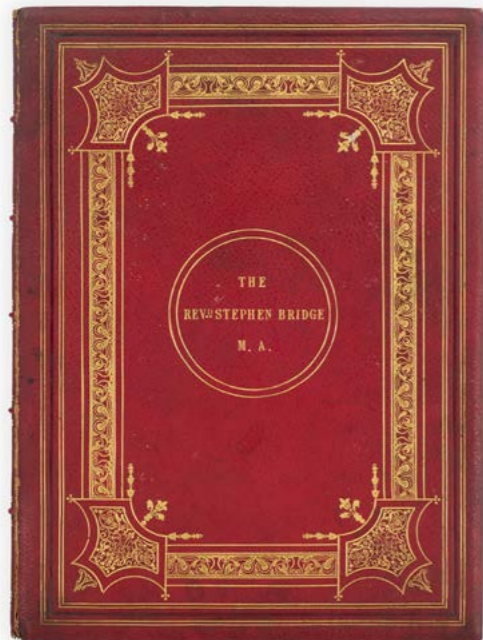


A FAREWELL TO RUSKIN'S PARISH PRIEST

12 [BRIDGE, Stephen.] Illuminated memorial manuscript on vellum presented 'To the Rev. Stephen Bridge on his relinquishing the incumbency of St Matthew's Denmark Hill. 1868' by the residents of the parish and district, and the parish school. [Designed and executed by Witherby & Co., London, 1868.]

Folio, ff. [12], the first and last pasted to silk endpapers; black, blue, red, orange and gilt decorative penwork and borders on vellum, comprising a dedication leaf, the resolutions of the memorial committee (2 ½ pages), and lists of the contributors and all the students at the Girls', Boys' and Infant schools of the parish; some discolouration at the extremities from the glue used to attach the silk endpapers, else in very good condition, bound in contemporary red pebbled morocco, covers with a wide stamped gilt border, lettered 'The Revd Stephen Bridge M. A.' within a central circle, wide gilt doublures, blue watered silk endpapers; front joint tender.

£850



A beautiful memorial volume presented to Rev. Stephen Bridge (c. 1811–1895) along with a silver salver and a purse of £1000 in gratitude for his service as minister of St Matthew's Denmark Hill since 1844, on the occasion of his transfer to the living of Droxford, Hampshire.

Bridge (BA Queens' Cambridge 1835) had previously served in York, Hull, and Islington, before his appointment to St Matthew's, Denmark Hill, in 1844. It was under his watch that the old St Matthew's Chapel, built the previous century, was demolished and replaced with a new church, consecrated in 1848 but the spire not completed until 1858 (destroyed by bombing in 1940). The area's most famous resident, John Ruskin, had been tutored at the school attached to St Matthew's in 1833–5, by a previous incumbent, Rev. Thomas Dale, and the Ruskins then made 163 Denmark Hill, up the hill from the church, their permanent home in 1842. The budding architectural critic was quick to weigh in on the proposed plans for St Matthew's by the architect Alexander Gough (1804–1871), much as he was involved in those for St Giles, Camberwell at the same time. A series of six letters from Ruskin to Bridge written 1846–65 (sold Sotheby's 14 December 2021) began with a vehement objection to the design, complaining that the architect had no understanding of Gothic; but he later apologized for his 'impertinent letter' and expressed delight at the finished product: 'it is really a very great delight to me to see the pretty circular end of your church and its pierced pediments projecting from the row of ugly brick houses'. Though he clearly attended the church, he was more lukewarm about Bridge's preaching, writing to his father in 1852: 'We heard Mr. Bridge this morning—very pleasant, but I like Mr. Moore better'.

Bridge was heavily involved in outreach work and was president of the local Working Men's Institute (Ruskin was a strong supporter of the London Working Men's College and gave regular classes there in 1854–8). For Bridge and the local Working Men Ruskin was to deliver a lecture in 1865 on the subject of 'Work and Play' (the holograph draft is at Yale), subsequently published in *The Crown of Wild Olive* (1866).

Despite their relationship, Ruskin is not listed among the contributors to Bridge's leaving gift – perhaps it didn't accord with his political principles, or perhaps he was pre-occupied with thoughts of Rose La Touche, to whom he proposed that year. But other local notables who gave money include the Beneckes (friends of Mendellsohn), Henry Gastineau (watercolourist and friend of Turner), and possibly the architect Gough.



MANUSCRIPT CAST-LIST FOR AN UNRECORDED REVIVAL

13 BROME, Robert. *The Northern Lasse, a Comoedie.* As it hath been often acted with good Applause, at the Globe, and Black-Fryers. By his Majesties Servants ... *London, Aug. Matthewes, and are to be sold by Nicholas Vavasour, [1632].*

4to, pp. [92]; title-page creased and dusty, cropped at foot affecting date in imprint, last page dusty with repairs at head touching a couple of words; bound in modern quarter calf.

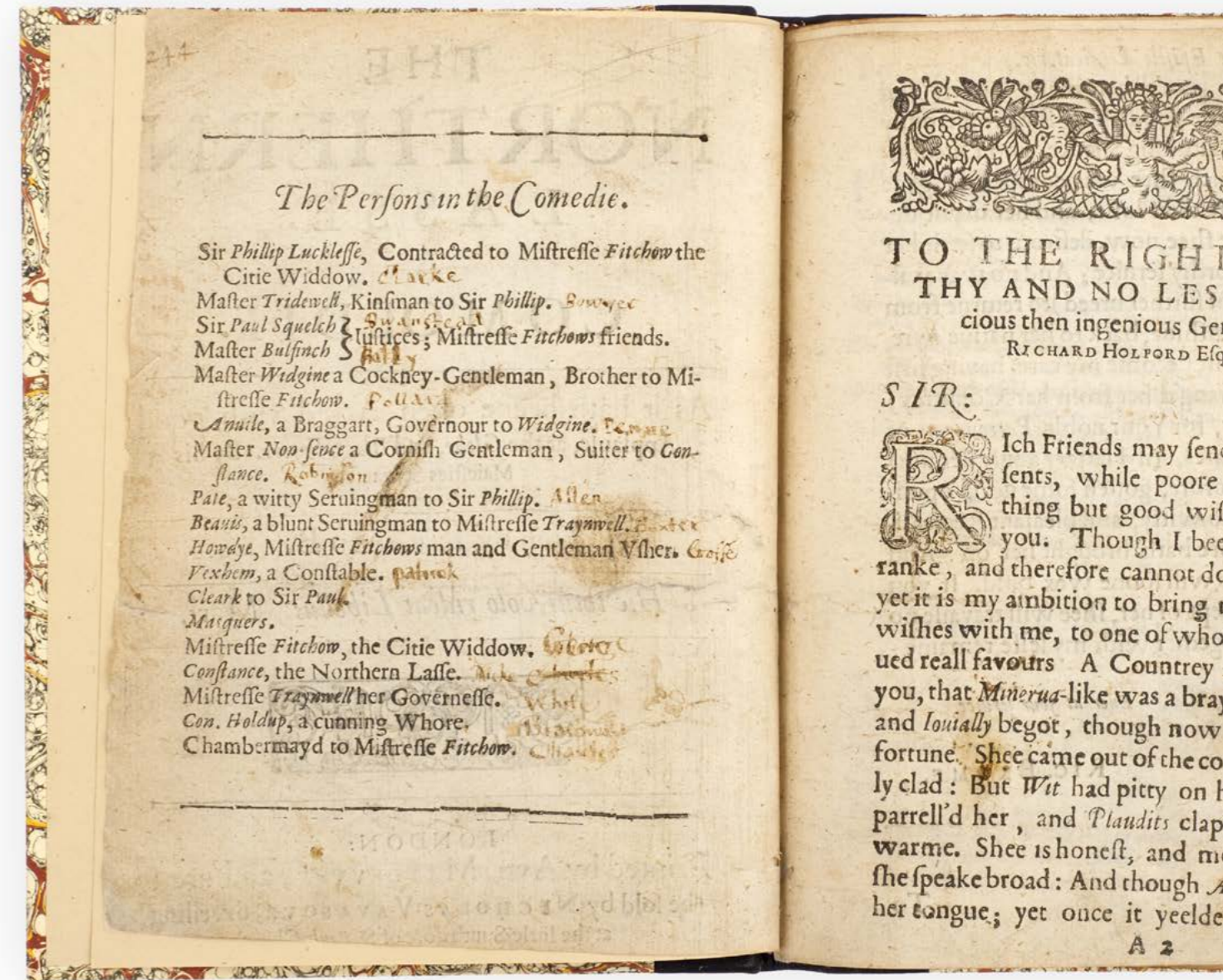
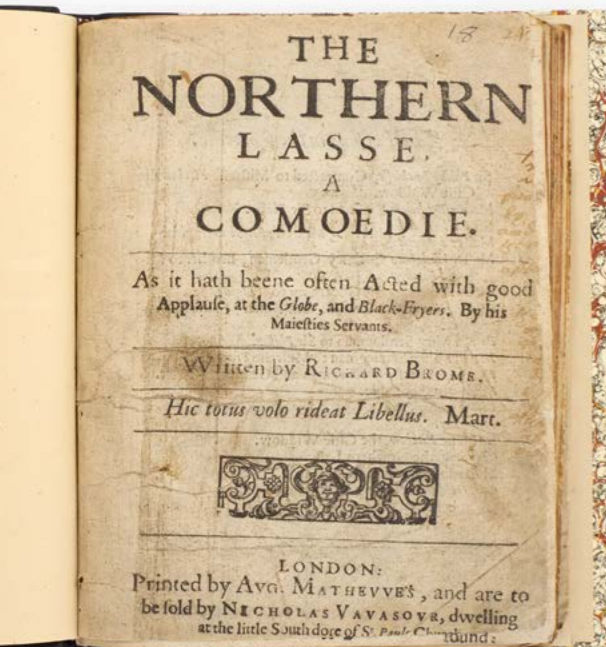
£3750

First edition of Brome's earliest extant play and his greatest success, first staged by the King's Men in 1629 and performed at least twice at court. There are prefatory verses by Ben Jonson (oft quoted, beginning 'I had you for a servant once, Dick Brome'), Thomas Dekker, and John Ford. **This copy is a unique witness to a revival of the play a decade after publication.**

Apart from the romantic heroine Constance, with her sketchy northern accent, the play is a realistic comedy full of Jonsonian humours and ingenuity. It is also a forerunner of the ballad opera, as the characters frequently burst into song, and the songs – 'A bonny bonny Bird I had', 'He that marries a merry Lasse', 'As I was gathering Aprill's flowers', and numerous others – doubtless added much to its success, which was notable in the early eighteenth-century. They were perhaps set originally by the lutenist John Wilson. Three contemporary ballads on the theme of 'the northern lass who loves me', entered in the 1630s but now lost, further attest to the play's popularity.

The present copy records in manuscript the cast of an unknown revival of the play by the King's Men sometime between 1640 and the closure of the theatres in 1642. Sir Philip Luckless was played by Hugh Clark, Triedwell by Michael Bowyer (1599–1645), and the servant Pate by William Allen (d. 1647), all of whom had joined the company as shareholders in 1640, coming from Queen Henrietta's Men. King's Men regulars with roles included Thomas Pollard (1597–before 1655), who played Wigeon, Richard Robinson (d. 1648, who had played female roles for Jonson and is named in First Folio), as Nonsense, Richard Baxter (c. 1593–1667), William Penn, Samuel Crosse, and William Patrick. 'Swanstead' is perhaps Eliard Swanston, one of the few actors to join the Parliamentary cause in the 1640s. The female roles would have been played by boy actors and we have not been able to identify them from the names here. *Richard Brome online* records no performances between 1629 and the revival by Killigrew's company in 1662.

Greg, II, 463a; STC 3819; there are a number of stop-press variants, especially in signature K.



32 ILLUSTRATIONS BY PAUL NASH

14 BROWNE, Thomas; Paul NASH, *illustrator*. Urne Buriall and the Garden of Cyrus ... with Thirty Drawings by Paul Nash. Edited with an Introduction by John Carter. London, [Curwen Press, for] Cassell & Co., 1932.

Large 4to, pp. xx, 146, [2, blank], with an initial limitation leaf, a half-title, and thirty-two pochoir illustrations after Nash; a fine copy in the original Sangorski and Sutcliffe binding of stiff vellum, with inlays of brown leather, gilt, to a design by Nash; no slipcase; bookplate of the poet and broadcaster D. G. Bridson.

£6500

First edition, No. 177 of 215 copies on paper handmade by J. Barcham Green, the most celebrated of Nash's illustrated books, the drawings beautifully reproduced using the pochoir technique by the Curwen Press.

Sir Herbert Read thought the work 'one of the loveliest achievements of contemporary art', and it represents a high-point for the Curwen Press.



'TEA IS THE LIQUOR OF THE FAIR AND WISE'

15 CAMPBELL, Duncan. A Poem upon Tea. Wherein its Antiquity, its several Virtues and Influences are set forth; and the Wisdom of the sober Sex commended in chusing so mild a Liquor for their Entertainments. Likewise the Reason why the Ladies protest against all imposing Liquors, and the vulgar Terms used by the Followers of Bacchus. Also, the Objections against Tea, answered; the Complaint of the fair sex redress'd, and the best Way of proceeding in Love-Affairs: together with the sincere Courtship of Dick and Amy, &c. ... London, Mrs. Dodd, J. Roberts, J. Wilcox et al., 1735.

8vo, pp. 32, including an advertisement leaf for the author's *Time's Telescope*; some light foxing, a few headlines shaved, else a good copy in nineteenth-century half calf, rubbed, front board detached.

£2500

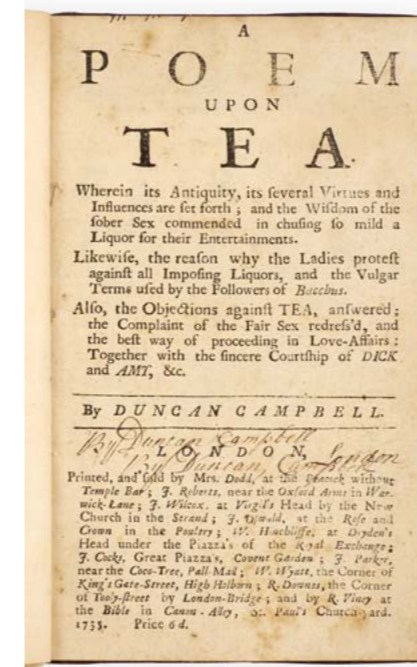
First and only edition, very scarce, of a series of poetical sketches in praise of tea over alcohol, dedicated 'To the Fair Sex' and with an unusual double preface to the masculine and then the feminine reader. Tea had arrived in Britain in the 1650s, but its expense made it very exclusive; by the 1730s it had cemented its reputation as a drink for aristocratic women (as coffee was for men), but was becoming more widely popular, if still not available to all – here a lady speaks of her domestics 'draining what I leave'.

Campbell's object, it would seem, is largely to discourage his female audience from the wrong tippie – 'It is better than drinking Gen' by far, / Which makes them stink, and cause domestic War. / Such Tea as this is better than Canary: / For that makes drunk; this makes us wise and merry' – though tea is also granted the power to preserve youth, and to improve wit, rhetoric and elocution, such that ladies' teatime conversation is 'more edifying far / Than Clubs, Plays, Universities and War!'. Coffee, though it has its place, is also snubbed, because the beans are ugly.

Another piece, 'Some Objections against Tea, answered', takes the form of a dialogue between Dick Rosy-face, who likes his tea 'qualify'd' with claret and thinks tea-drinkers 'tattling Gossips', and Amy Sweet-Lips, whose sober demeanour and tea-inspired eloquence convinces him to 'relinquish Wine and Beer'.

The author remains somewhat of a mystery. Evidently a Scot living in London, his only other work, *Time's Telescope Universal and Perpetual*, dedicated to Sir James Campbell of Ardkinless, is in an entirely different mode, comprising astronomical tables.

Rare: we trace copies at BL, NLS, Trinity Cambridge, Liverpool, and Illinois. Foxon C11.



16 CASTELLESI, Adriano. Hadriani cardinalis de vera philosophia libri IIII ex quatuor ecclesiae doctoribus conscripti, varia eruditione et multa pietate referti, suae integritati, qua fieri potuit solertia, nunc primu[m] restituti. *Cologne, Melchior von Neuss, 1540.*

[bound with:]

CURIONE, Celio Secondo. Coelii Secundi Curionis Araneus, seu de providentia Dei, libellus vere aureus, cum aliis nonnullis eiusdem opusculis, lectu dignissimis, nunq[ue] primum in lucem editis ... *Basel, Johannes Oporinus, July 1544.*

[and:]

WITZEL, Georg. Sylvula torum ecclesiasticorum e S. Patribus promiscue collectorum ... *Mainz, Franz Behem, 1544.*

Three works in one vol., 8vo; I: ff. [143] (of 144, wanting blank a8), woodcut device to title, woodcut initial, old repair at foot of C7v, paper flaw to lower margin of K4; II: pp. [40], 184 (*recte* 284), [2], [2 (blank)], woodcut initials; III: ff. 96, woodcut device to last page, woodcut initials, marks to last page; occasional creasing to corners, some toning; overall very good in slightly later half vellum, boards covered with fragments from a fourteenth/fifteenth-century MS dyed green, four raised bands to spine; some wear to spine and corners, and rubbing to covers; inscription to front flyleaf by Heinrich Rixner dated 7 May 1678, inscription at foot of title 'Sum M. Rodolphi Hillebrandi Bremensis' (see *below*), armorial bookplate of the 'Society of Writers to Her Majesty's Signet' (with withdrawn stamp) to front pastedown; occasional early marginalia in various hands (cropped).

£1750

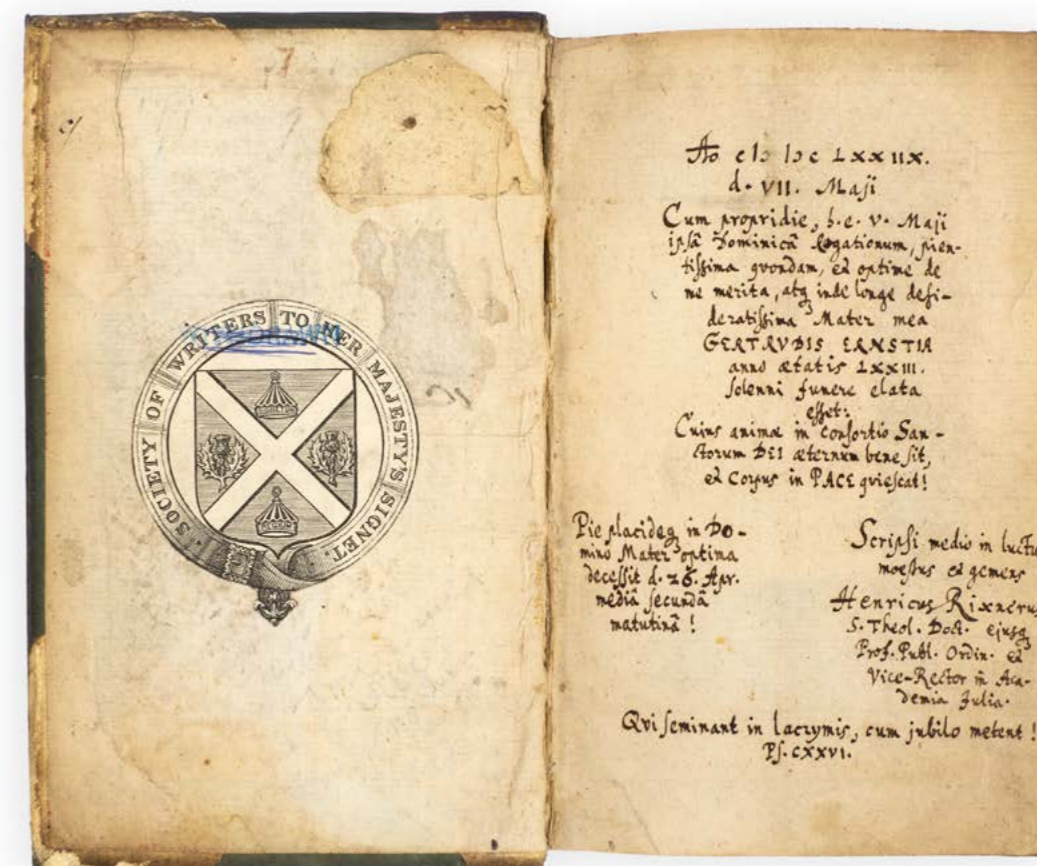
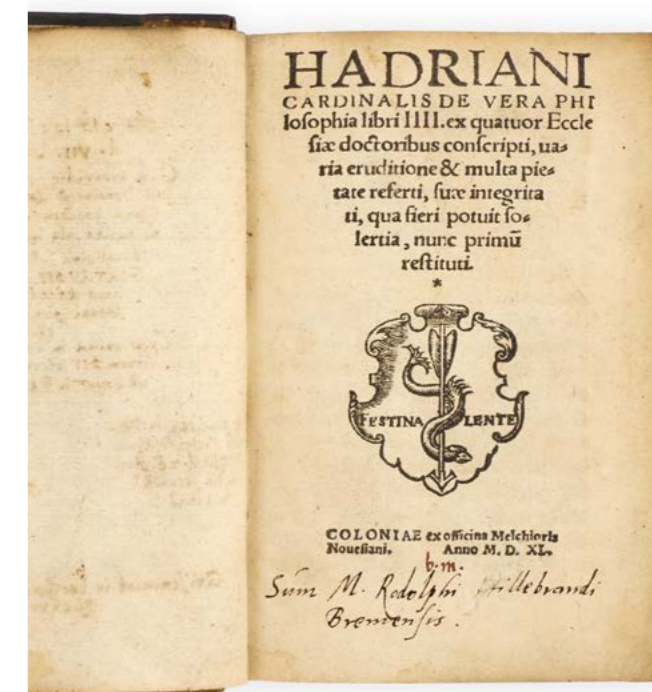
A fine sammelband of theological works, with interesting provenance. The *De vera philosophia* (first published Bologna, 1507) is the most important work of the Italian cardinal and English agent in Rome, Adriano Castellesi (c.1461–1521). 'The dedication to Henry VII suggests that Castellesi developed an interest in scripture while in England. Castellesi's opinions emerge only in the section titles, but they reveal a strong scepticism about the powers of human reason and an equally marked preference for scripture' (*ODNB*).

The second item is the first edition of a collection of writings by the Italian humanist and heterodox reformer Celio Secondo Curione (1503–1569), published at Basel where he was a religious exile. The content covers divine providence, the immortality of the soul, the education of children, Christian paradoxes, and St John's gospel, and includes an oration in praise of scribes.

The final work is the first edition of an anthology of quotations from the Church Fathers compiled by the German theologian Georg Witzel (1501–1573). Witzel studied with Luther at Wittenberg and served for some years as a Lutheran pastor. 'However, intensive study of the writings of the Church Fathers caused him to turn away from Lutheranism, and by 1533 he was a Catholic preacher in Eisleben' (*Grove Music Online*).

Provenance: 1. Rudolph Hildebrand (1546–1609), theologian from Bremen, who served as a pastor in Braunschweig. 2. The German theologian Heinrich Rixner (1634–1692). His inscription to the front flyleaf records the death and funeral of his mother Gertrud Ernsts in 1678. Rixner studied theology and philosophy at the university of Jena, taught metaphysics and theology at Helmstedt, and was latterly a preacher at Halberstadt.

I. Adams C906; VD16 C 1483; USTC 661467; **OCLC records only 1 copy in the US** (University of Notre Dame) **and 2 in the UK** (BL, Cambridge University Library). II. Adams C3082; VD16 C 6416; USTC 622863. III. Adams W134; VD16 W 4021; USTC 695302; **OCLC finds only 2 copies in the US** (Harvard, University of Pennsylvania) **and 2 in the UK** (Cambridge University Library, University of Durham).



WITH ATTRACTIVE PLATES AND FORTHRIGHT VIEWS

17 CHAPPE D'AUTEROCHE, Abbé; Stepan Petrovich KRASHENINNIKOV. Voyage en Sibérie, fait par ordre du roi en 1761; contenant les moeurs, les usages des Russes, et leur état actuel; la description géographique et le nivellement de la route de Paris à Tobolsk; l'histoire naturelle de la même route; des observations astronomiques, et des expériences sur l'électricité naturelle; enrichi des cartes géographiques, de plans, de profils du terrain, de gravures ... Paris, chez Debure, 1768.

2 text vols in 3 + atlas vol., folio;
Text: pp. [4], xxx, [2], 347, [1 (blank)], with 30 engraved plates (4 folding); [5], 348-767, [1 (blank)], with 8 plates; xvi, 627, [5], with 17 plates and 3 maps; Atlas: 1 engraved plate, 30 folding maps and plans; wormtrack to lower blank margins of first few leaves of vol. 1, browning to a few quires, a little spotting and toning, a few closed marginal tears (without loss) to maps, fore-edge of map XVI projecting and dusty; a very good copy; Text: bound in contemporary light brown calf, triple gilt fillet border to covers, spines richly gilt in compartments with red morocco lettering- and numbering-pieces, gilt turn-ins and edges, marbled endpapers; a little splitting to joints, some wear to extremities, light marks to covers; Atlas: modern quarter calf, paper sides, spine decorated and lettered in gilt to style, marbled endpapers; boards bowed; old bookseller's description to front pastedown of vol. 1.

£7500

First edition of this beautifully illustrated description of Siberia and Kamchatka, a handsome copy complete with 56 engraved plates and 33 maps and plans. The first two volumes are the work of the French astronomer Jean Chappe d'Aueroche (1722–69). In 1761 Chappe was ordered by Louis XV, with approval from Catherine II, to undertake an expedition to Siberia to observe the transit of Venus. 'From Paris he reached St Petersburg, then sledged to Tobolsk, where in June 1761 the transit was duly observed. The expedition carried out a large number of scientific measurements en route, and reported on the geography of the region and the customs of its inhabitants' (Howgego C101). His work 'deserves attention for its attractive and accurate engravings, and for its forthright and sometimes provocative descriptions of Russian manners and character' (Hill), which inspired an indignant rebuttal sometimes attributed to Catherine the Great. The third volume contains Chappe's translation of the important description of Kamchatka by the Russian explorer Stepan Krasheninnikov (1713–55), taken from his Russian original of 1755, which contains much material on Alaska and the northwest coast of America. The delightful plates cover customs (e.g. public baths and marriage ceremonies), costumes, local bird life, punishments, religious idols, geology, and experiments with electricity, as well as depicting views of the landscape.

Brunet I, 1798; Hill 277.



INSCRIBED BY THE AUTHOR'S SON

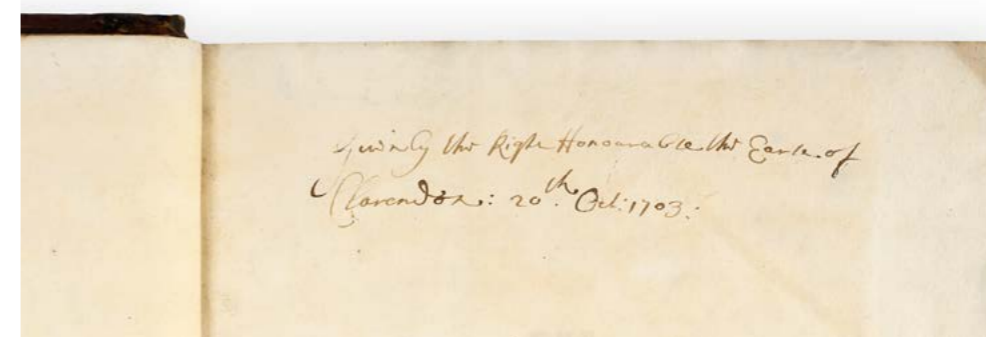
18 CLARENDON, Edward Hyde, Earl of. The History of the Rebellion and Civil Wars in England, begun in the Year 1641. With the precedent Passages, and Actions, that contributed thereunto, and the happy End, and Conclusion thereof by the King's blessed Restoration ... Oxford, Printed at the Theater, 1702[–4].

Three vols, folio, pp. I: [4], xxiii, [1], 557, [1]; II: [16], 581, [1]; III: [22], 603, [1], [22 (Index)]; with a half-title and an engraved frontispiece portrait (by White after Peter Lely) in each volume, an engraved vignette to each title-page, and engraved head- and tail-pieces and initials; some occasional spots and stains, the portraits in volumes II and III slightly toned, but a fine copy, in contemporary panelled, speckled calf (not quite uniform but from the same bindery), neatly rebacked, speckled edges; presentation inscription to front free endpaper of vol. II 'Given by the Right Honourable the Earle of Clarendon: 20th Oct. 1703', manuscript shelfmarks R–b / 17 to 19.

£3250

First edition of Clarendon's monumental History of the Civil War, with a presentation inscription by his son Henry Hyde, the second Earl (1638–1709).

The *History* was 'the most sophisticated and finely balanced history yet written in English (or written for a long time afterwards) ... a distinctive work of art based on a highly wrought style, a forensic dissection of character and issue, and a sense of the depth of individuals' moral responsibility for their actions' (ODNB), and it remains an invaluable source for the period. 'Hyde nursed considerable literary ambitions for his *History* and in correspondence with friends discussed what models—both Roman and more recent—it might follow ... The accounts of misgovernment in the 1630s and of the debates in the Long Parliament and the inclusion of the royalist declarations of 1642 make at least the first few books of the *History* into an argument for and vindication of the carefully balanced form of royalism set out in the declarations.' Clarendon had begun the work in exile in the Scilly Islands and on Jersey in 1646–8, but dropped it when he was called to Paris in 1648. In the late 1660s he wrote a second more autobiographical text, known as the *Life of Clarendon*, and in 1671–2 with the assistance of his son Laurence Hyde, first Earl of Rochester, he set about merging the *History* with the *Life*, adding new material. The resulting work was not published until the accession of Queen Anne (Clarendon's grand-daughter) in 1702.





'Laurence Hyde, earl of Rochester, contributed a carefully nuanced defence of his father to the first volume; by the time the second and third volumes were published in 1704, Rochester's dismissal from government made him give a more partisan, Tory edge to their dedications to the Queen' (*ibid.*)

Henry Hyde had been a copyist and secretary to his father during the interregnum and after, and defended his father at the time of his impeachment in 1667. A Jacobite and non-juror, he spent a couple of short periods in the Tower after William III took the throne. Although the publication of his father's *History* was mostly the work of his younger brother Laurence, he took an interest and was proud of the result – he is known to have presented his friend John Evelyn with a set in December 1704. We have been unable to identify the recipient of this copy, which was evidently presented volume by volume as it was published.

THE MOST FAMOUS ILLUSTRATED BOOK OF THE ITALIAN RENAISSANCE

19 [COLONNA, Francesco.] Poliphili hypnerotomachia, ubi humana omnia non nisi somnium esse ostendit, atque obiter plurima scitu sane quam digna commemorat [La hypnerotomachia di Poliphilo, cioè pugna d'amore in sogno]. Venice, [heirs of Aldus], 1545.

Folio (c. 303 x 201 mm), ff. [230 (of 234)]; a–y⁸, z¹⁰, A–E⁸, F⁴; 170 woodcuts in text, of which 9 full-page (the Priapic woodcut uncensored); woodcut Aldine device to verso of last leaf; n1v and n8r transposed (as in the first edition); bound without preliminary section [*]1–4; f. a1 very lightly foxed, but a very good, broad-margined copy, very lightly washed, bound in nineteenth-century polished calf, boards panelled in gilt, spine gilt-ruled in compartments, one lettered directly in gilt; a few scuffs; copper-engraved armorial bookplate (by Agry) of the family Nuñez del Castillo, marquesses de San Felipe y Santiago, to upper pastedown; twentieth-century bookseller's ticket of Arthur Lauria to front free endpaper.

£18,500

Second edition, scarcer than the first (also an Aldine, published in 1499), of the most beautiful illustrated books printed in Italy in the fifteenth century. Known for its fine woodcut illustrations, mysterious meanings, and the cryptic inclusion of Colonna's name, the *Hypnerotomachia* has been celebrated as the finest example of early Venetian printing.

'It is not easy to sum up in a few words the artistic and literary interest of the book. The woodcuts, one of which is signed "b" have been ascribed, as Pollard says, with no good reason to a dozen artists including Bellini. What is clear is that the artist who designed them was influenced by the work of Bellini, Carpaccio and perhaps Botticelli. They have a unique perfection and all that can be said with certainty is that the same hand may be traced in some other contemporary woodcuts. Why Aldus published this book is a mystery since he was mainly interested in producing editions of the Greek and Latin classics. In any case it was an expensive failure, for in 1508 he complains that nearly the whole edition was unsold and it was left to later generations of book collectors to appreciate it. Nevertheless, it was re-printed in 1545, published three times in French and translated into English in a botched version in 1592 under the title *Hypnerotomachia or the Strife of Love in a Dream*. It is a curious work written in a language which is a mixture of Latin and Italian [interspersed with Greek and Hebrew words], and briefly can be described as a Renaissance monk's dream of the ancient world. "Poliphilo, the hero and lover of Polia, falls asleep and in his dream and pursuit of Polia sees many antiquities worthy of remembrance and describes them in appropriate terms with elegant style" – to quote the words of the preface' (J. Irving Davis).

Nowadays the woodcuts are widely considered to be the work of Benedetto Bordone (1460–1531), a successful miniaturist active in Venice, turned cartographer and prolific designer of woodcuts later in life. 'The illustration follows two themes, cuts relating to the story content of the dream and representations of ancient architecture, inscriptions, and triumphal processions observed by the dreamer and described in detail in the text' (Ruth Mortimer, *Italian 16th-century books*, no. 131). The woodcuts of this edition are from the original blocks of the first edition, except for the six blocks on leaves b4^v, b5^r (two), e2^v, e5^r and x2^r which were recut according to Ruth Mortimer. In fact, with the further exception of the first title being different, and the errata leaf at end not existing (the errors having been corrected) but its place taken by the register and colophon instead, it is a page-for-page reprint of



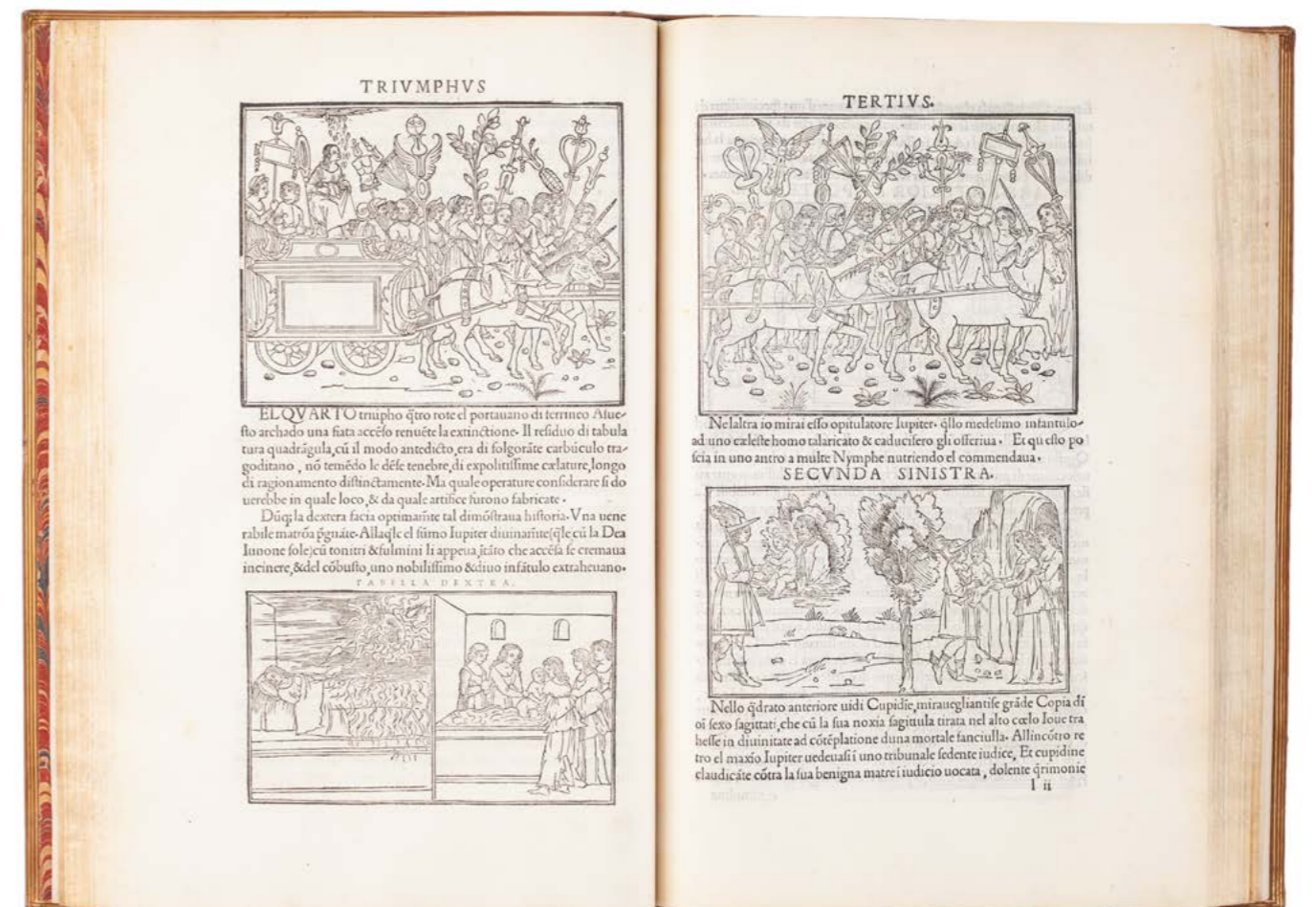
e figmento el præstan
 ertermente el marmo-
 la cãdidecia sua era ue
 (co)de nigro, ad expri
 ere illumino, & nebu
 grandine. Sopra la pla
 randa, Ara rigidamẽ
 a el rude simulachro
 de, cù tutti gli sui de-
 signii. Laquale myste
 o copulato umbracu
 i nel solo infixi affir-
 . Gli quali pali dilige
 ti di fructea, & florea
 ilmo tutto intecto de
 tra ciascuno palo nel
 , ouero hiato del um
 deua una ardente lam
 ornatamente braçtee
 & uerifere aure incon
 metallei crepituli so-
 ulachro, cum maxi
 e amole, ouero amp u
 & cum caldo lacte &
 fructi. fiori. fronde. fe
 Triumpho, conduce
 eato el feniculo la
 i, cãtanti carmi
 anii, & instru-
 loria, cele-
 lausi sal-
 aquale
 cum
 &



the 1499 edition. The removal from the present copy of the title was perhaps a somewhat naive attempt to disguise this second edition as the first.

‘The author, Francesco Colonna (Latinized, Franciscus Columna) was a Dominican monk in the monastery of S.S. Giovanni e Paolo, who died in Venice, where he had lived the greater part of his life, in 1525 (or 1527) at a very advanced age. The last leaf in the book before the errata leaf [in the second edition, before the colophon], purposely hides the real author under the name “Poliphilus” but tells us the fact that the writing of the book was completed by said “wretched” (“misellus”) lover, at Treviso in May, 1467. It is on taking the first letter of each of the 38 chapters in succession, a device often resorted to in the fifteenth and sixteenth centuries, that we discover his identity in the phrase, “Poliam Frater Franciscus Columna Peramavit.” The identity of Polia, if she ever lived in real life, has never been established’ (Hofer, *Variant copies of the 1499 Poliphilus*, New York, NYPL, 1932, pp. 3–4).

Adams C2414; J. Irving Davis 85; EDIT16 12823; Essling 1199; Mortimer 131; Renouard 1545 14 (pp. 133–134); Sander 2057.

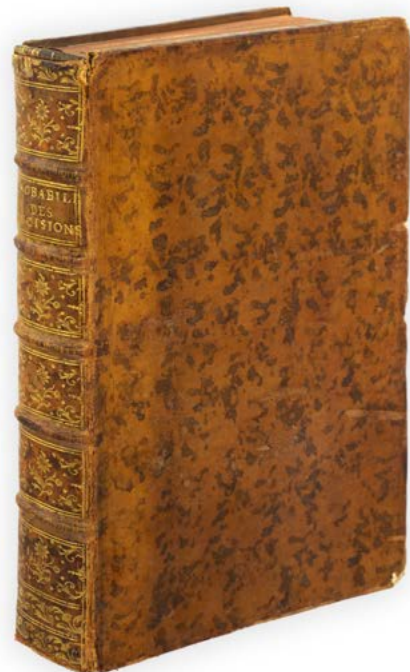


THE FUNDAMENTALS OF PROBABILITY

20 CONDORCET, Marie Jean Antoine Nicolas Caritat, Marquis de. Essai sur l'application de l'analyse à la probabilité des décisions, rendues à la pluralité des voix. Paris, Imprimerie Royale, 1785.

4to, pp. [2], cxci, [1, blank], 304; gathering I rather browned, as often, with some light spotting elsewhere, small dampstain in the lower margin of quire L, nevertheless a very good copy, attractively bound in contemporary French mottled sheep, spine decorated gilt in compartments, gilt lettering piece, red edges, head and tail of spine chipped, rear joint split at head, corners worn.

£2850



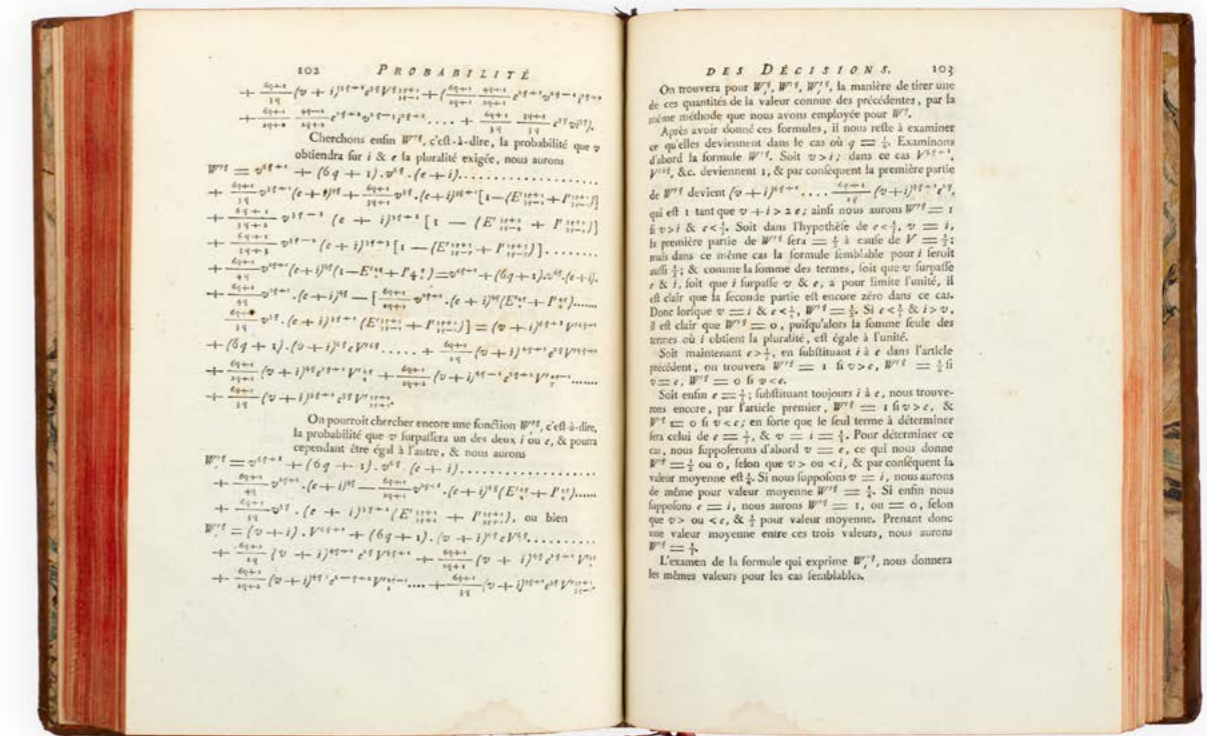
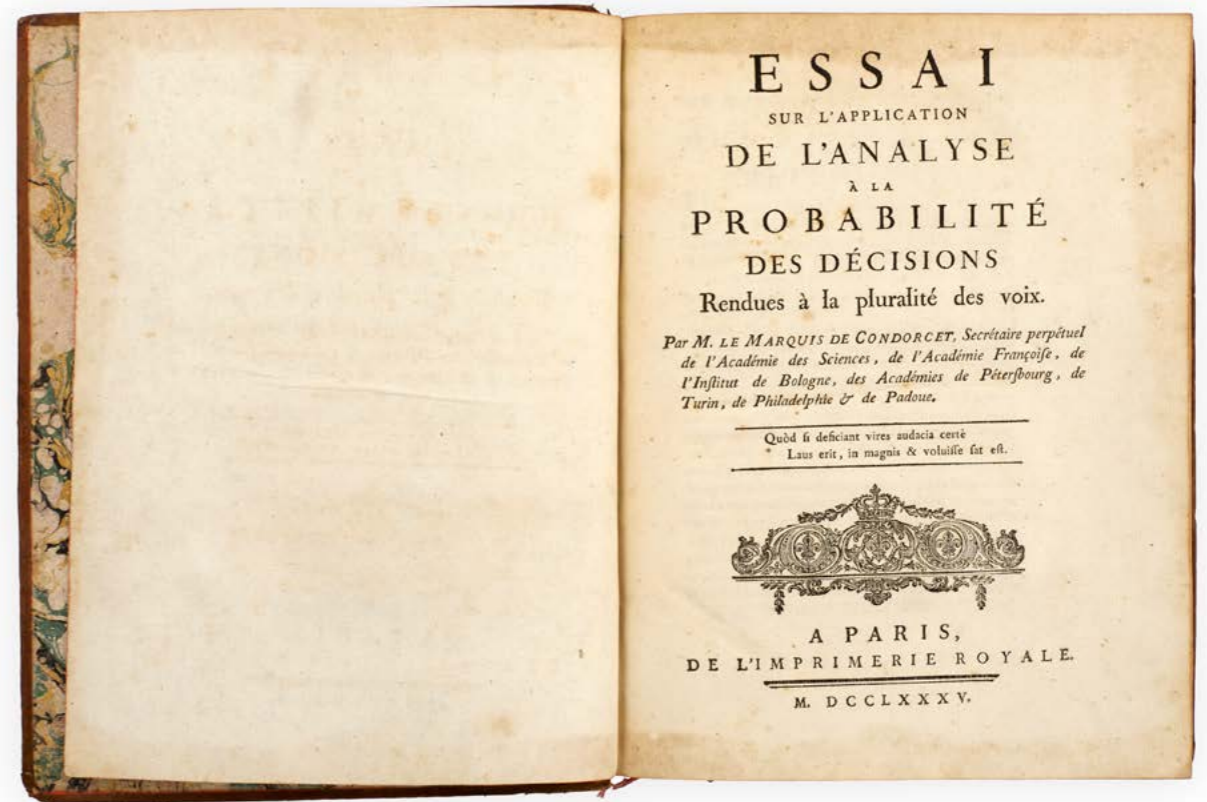
First edition of one of Condorcet's most important works, in which he defines the fundamental principles of the calculation of probability, and its applications to the social sciences, representing 'the first large-scale attempt to apply mathematics to knowledge of human phenomena' (DSB).

'Condorcet's most significant and fruitful endeavor was in a field entirely new at the time. The subject was one that departed from the natural sciences and mathematics but nevertheless showed the way toward a scientific comprehension of human phenomena, taking the empirical approach of natural science as its inspiration and employing mathematics as its tool. Condorcet called this new science "social mathematics". It was apparently intended to comprise a statistical description of society, a theory of political economy inspired by the Physiocrats, and a combinatorial theory of intellectual processes. The great work on the voting process, published in 1785, is related to the latter. Condorcet there sought to construct a scheme for an electoral body the purpose of which would be to determine the truth about a given subject by the process of voting and in which each elector would have the same chance of voicing the truth'. (DSB, III, p. 386)

'Condorcet's work on the calculation of probabilities led him to conceive the application of mathematics to the study of human decisions (political voting), and more generally to the founding of an authentic social science' (*En français dans le texte*, no. 196, *our trans.*)

Galloway, writing on probability in the *Encyclopedia Britannica*, describes the *Essai* as 'a work of great ingenuity, and abounding with interesting remarks on subjects of the highest importance to humanity' (quoted in Todhunter, p. 409).

See Todhunter, *A History of the mathematical theory of probability*, p. 351ff.



AN INCUNABLE DANTE

21 DANTE Alighieri. La Comedia. Marsilius Ficinus: Ad Dantem Gratulatio. Venice, Octavianus Scotus, 23 March 1484.

Large folio (318 x 223 mm), ff. [270], in roman type, the text surrounded by 64 lines of commentary, with woodcut initials, and 2- and 3-line initial spaces with guide-letters; woodcut printer's device printed in red on the register leaf (often missing or supplied); o3 torn without loss but affecting text, K1 damaged and repaired with slight loss, first and last leaf remargined from another copy, withal a good copy in modern crushed brown morocco, gilt edges, slipcase.

£20,000

Second edition with the famous commentary of Cristoforo Landino, which was reprinted several more times in the fifteenth century. First published at Foligno in 1471, Dante's *Commedia* (the epithet 'Divina' was introduced only in 1555) was first printed with Landino's extensive commentary at Florence in 1481.

This edition 'is noteworthy for its typographical quality and its attentiveness to the 1481 edition ... [It] makes some corrections of Dante's text and provides a denser text block' (Simon Gilson, *Reading Dante in Renaissance Italy*, 2018, p. 26).

BMC V 279; Bod-inc D-013; Goff D30; GW 7967; Hain 5947; ISTC id00030000; Mambelli 11; Proctor 4581.

AN ILLUSTRATED DANTE

22 DANTE Alighieri. Dante con l'esposizioni di Christoforo Landino, et d'Alessandro Vellutello. Sopra la sua comedia dell'Inferno, del Purgatorio et del Paradiso, con tauole, argomenti, & allegorie; & riformato, riueduto, & ridotto alla sua vera lettura, per Francesco Sansouino Fiorentino. Venice, Gio. Battista & Gio. Bernardo Sessa, 1596.

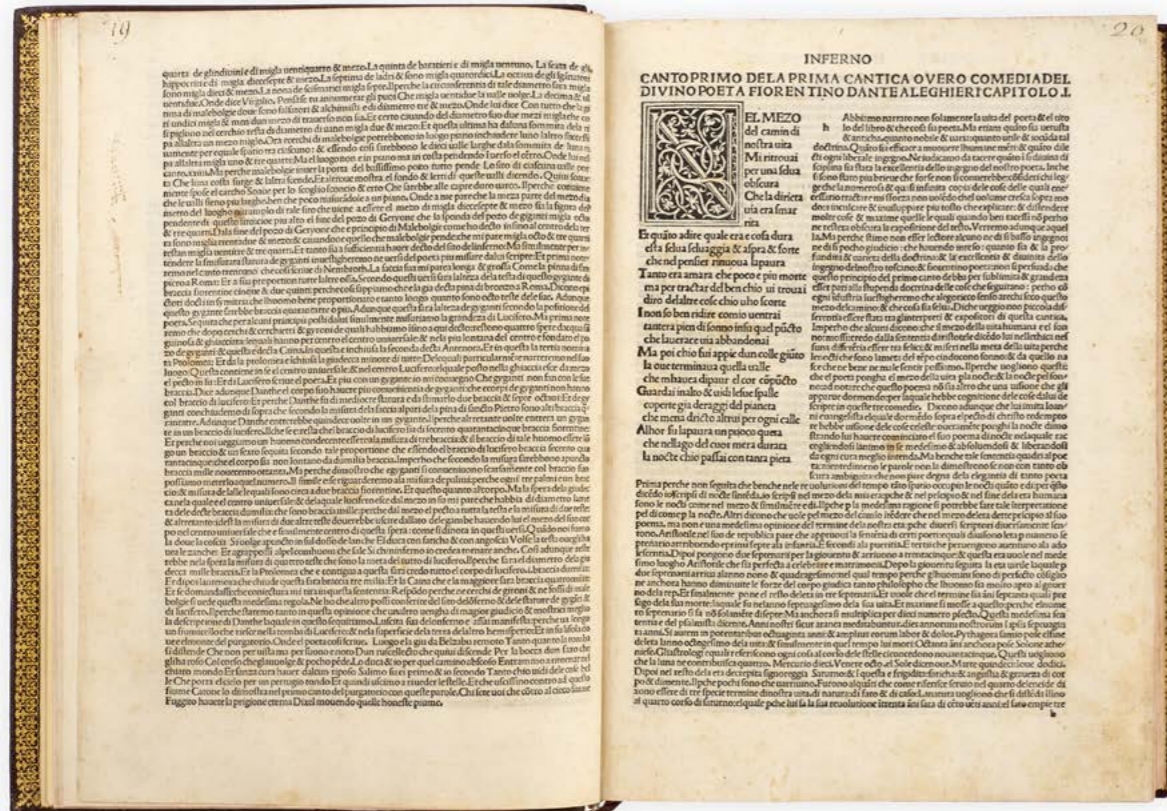
Folio (326 x 223 mm), ff. [28], 163, [4], 164–396, with a large woodcut portrait of Dante within an architectural oval frame on title-page, woodcut initials and printer's device, and 97 woodcut illustrations within the text; a few leaves browned, light marginal spotting, leaves 196–197 irregularly cut in margins and mounted, else a very good, clean copy with good margins in contemporary vellum sewn on three thongs; preserved in a modern slipcase.

£5000

Third edition of Dante's *Commedia* with the commentary by Alessandro Vellutello together with that by Cristoforo Landino, united and augmented by Sansovino. The three editions of the *Commedia* by printed by Sessa in 1564, 1578 and 1596, are also known as the 'Gran Naso' editions, because of the near-caricatural profile portrait of the author on the title page, probably inspired by Vasari and signed 'AB'. Sansovino's text was based on the Aldine edition of 1502, but with the orthography modernised.

The rich and valuable pictorial apparatus was the same as in the edition of 1544 and is traditionally ascribed to the engraver Francesco Marcolini, from Forlì. They have been called the first modern illustrations of the Divine Comedy (Volkman).

STC Italian p. 210; Adams D 108; Brunet II 504; Mambelli 49.



A LIMITED DANTE

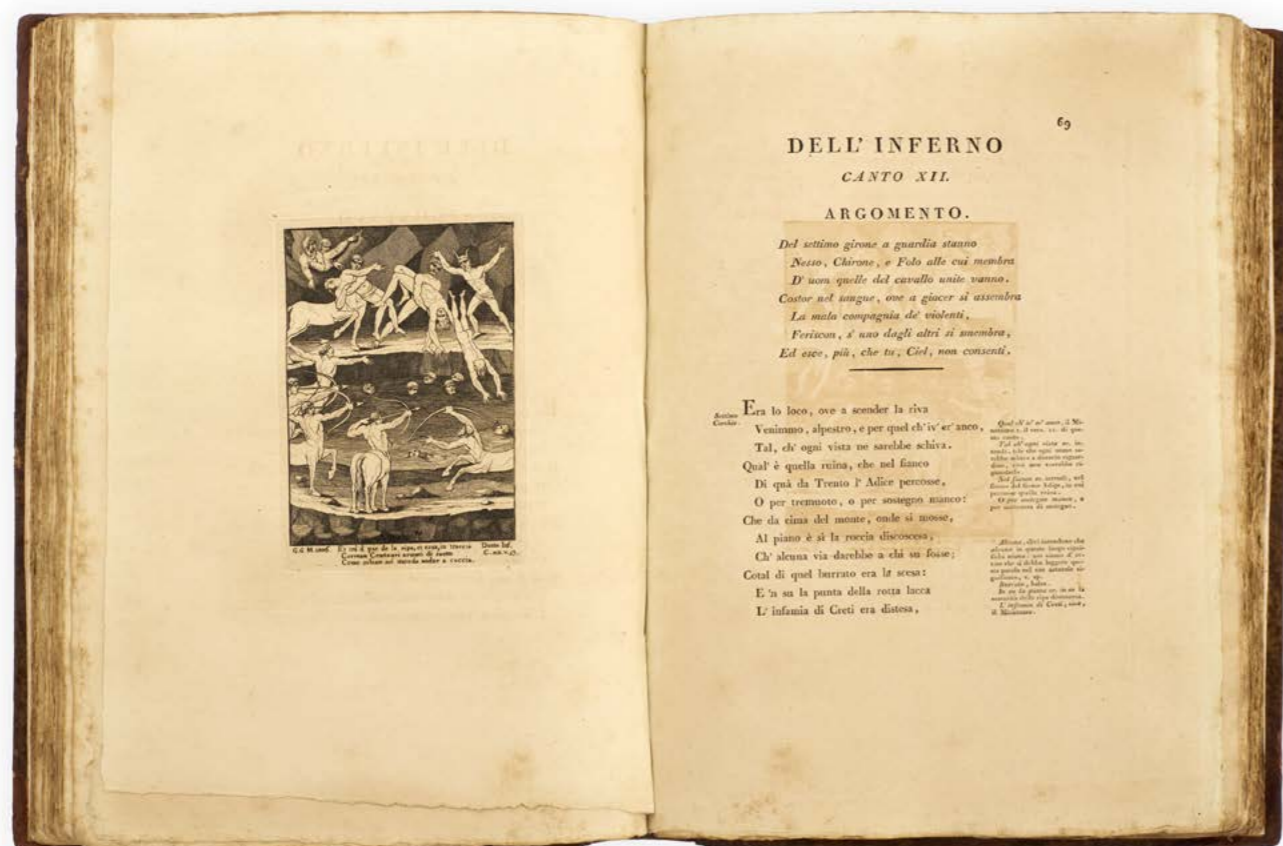
23 DANTE Alighieri. *La divina commedia ... con tavole in rame.* Bologna, Gamberini & Parmeggiani, 1819–1821.

Three vols, 4to, pp. I: [8], 44, [4], 238, [2 (blank)]; II: [4], 243, [3 (blank)]; III: [8], 212, with an engraved frontispiece portrait of Dante on the title-page of vol. I, and 101 etched and engraved plates by Giovan Macchiavelli; *Paradiso* pp. 81–212 misbound in place of *Purgatorio* pp. 81–243 and vice versa, but complete; some scattered foxing, but a very good copy, untrimmed, on thick 'carta cerulea' paper (now uniformly toned), in contemporary half calf, red morocco labels; tipped in at the front of vol. I are a single-page statement of intent by Machiavelli and a four-page prospectus for the work (Bologna, 1818).

£2500

First edition thus, one of 10 copies printed on carta greve cerulea. This typographically elegant edition, edited by Filippo Macchiavelli and considered by Ugo Foscolo as 'utile a chiunque attende allo studio più che alle dispute intorno al poema', is illustrated with a fine suite of plates etched by the editor's uncle Giovan Giacomo Machiavelli (1766–1811), first published as separate series in 1806–7.

Mambelli 122.



IS LONDON HELL ...

24 [DANTE.] Tobias TILL, artist. *Inferno.* London, Tag Fine Arts, 2017.

Silkscreen print, image size 150 x 110 cm (paper size 180 x 116 cm), in seven colours, with 23 carat gold leaf; signed and numbered by the artist.

£4000 (£4800 framed)

Edition of 50, a satirical depiction of Hell in contemporary London, inspired by Dante's *Divine Comedy*.

Dante's characters were drawn from both classical mythology and also his contemporary life. As with Dante's *Inferno*, Till has maintained some classical references but also included contemporary characters and events. The composition is a cross-section of the Thames with Westminster bridge spanning the divide. The left is devoted to finance, the right side to religion and government. Dante and Virgil ride the flying monster Geryon, here a giant mosquito, a reference to the Zika virus. Charon, the ferryman of the dead, takes the form of a pedalo boat in the shape of a swan.

Hell is inhabited here by characters as diverse as Pinocchio, Bush, Blair, Non-Doms, Fat Cats, the Top Gear team, Humpty Dumpty, and Spin Doctors, and addresses issues such as the 2013 MPs' expense scandal, Brexit, the 2011 London Riots, super-injunctions, NIMBYism, the Panama papers, and the church.

Till studied at the Royal Academy School and the Byam Shaw School of Art, with a primary focus on painting and drawing. London is his enduring inspiration and has also featured heavily in his print series *London A–Z* (2012) and *The Major Arcana* (2022). *Inferno* is a very complex piece, and was over two years in the making.

... OR IS IT HEAVEN?

25 [DANTE.] Tobias TILL, artist. *Paradiso.* London, Tag Fine Arts, 2018.

Silkscreen print, image size 154 x 110 cm (paper size 161 x 116 cm), in seven colours, with 23 carat gold leaf; signed and numbered by the artist.

£4000 (£4800 framed)

Edition of 50, the companion-piece to Till's *Inferno*, inspired by Dante's *Divine Comedy*. The central image here is the dome of St Paul's Cathedral, Wren overseeing its construction; above it sits Tate Modern, from the roof of which animals climb into a floating ark. Other London landmarks emerge from lush undergrowth, buildings wrapped with vines or transformed to a beehive. Overhead, the top of the Shard pierces a floating Heaven, its gates flanked by a Pearly King and Queen; under the Tree of Knowledge stand an Eve out of Lucas Cranach, and Adam Ant.



THE ORATORICAL ART

26 DARMAILLAC, Gér[ard?]. 'Operis oratorii genesis. Auth. P. Dom. Ger. Darmaillac rhet. profess. In collegio A[n]jessie[n]si. M.DCLXVII.' *Annecy, 1667.*

Manuscript on paper, in Latin, 4to (205 x 155 mm), ff. [4 (blank)], [1 (title)], 132 (*recte* 133), [11 (blank)]; title in red within ruled frame with drawing of heraldic dog, calligraphic chapter headings in capitals in brown and red ink throughout, neatly written in brown ink in a single hand, index of contents at end; occasional light marks, some show-through from headings; very good in contemporary calf, spine in compartments decorated in gilt (mostly rubbed away), red edges; some wear to extremities and marks and abrasions to covers; inscriptions to front flyleaf 'Ex libris Rdi DD Joannis Mariae Jaquier curat... De Vegy' and 'Marchant/Marchend et amicorum'.

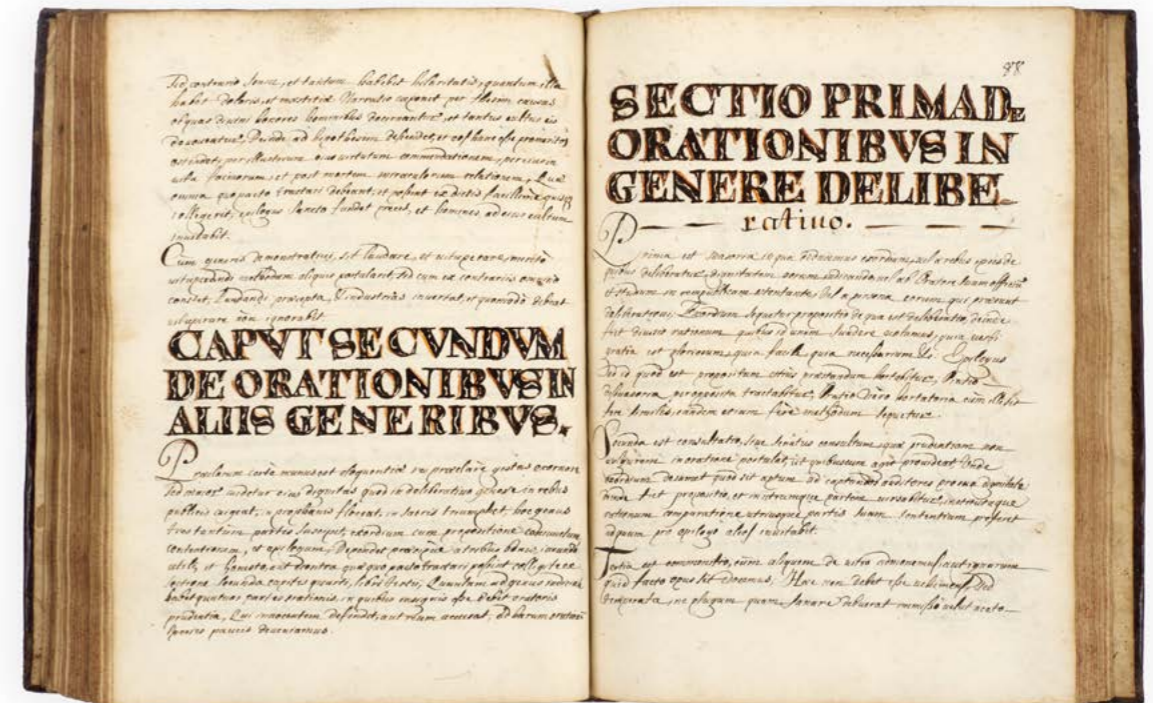
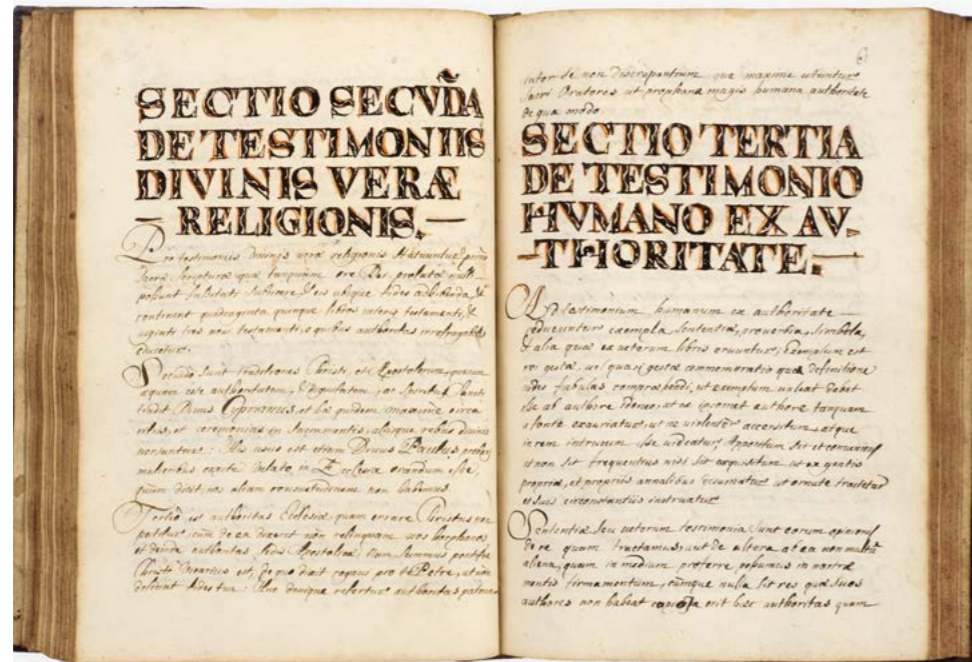
An interesting and apparently unpublished manuscript on the art of oratory, by a professor of rhetoric at the college of Annecy, in southeastern France, during the reign of Louis XIV.

The college referred to in the title was likely that founded at Annecy in 1549 by Eustache Chapuys (d. 1556), humanist and ambassador to the court of Henry VIII, which numbered Saint François de Sales among its alumni. We have been unable to discover anything further about Gérard(?) Darmaillac, beyond that he taught rhetoric at the college and authored this work.

There are several interesting sections within the text. One chapter, for example, discusses five types of encomia: in praise of God, angels, humans, animals, and things, such as cities, mountains, rivers, actions etc. Another considers suitable orations for baptisms, marriages, inaugurations, and funerals. Other topics covered by Darmaillac include rhetorical training and practice, legal speeches, grammar, memory, pronunciation, and gesture. Along the way he cites authorities including Aristotle, Cassiodorus, Cicero, Cyprian, Quintilian, and Seneca.

£1250

We have been unable to trace any published or other manuscript copies.



119 PEN DRAWINGS

27 DASSIER, Jean and Jacques-Antoine. 'An Explanation of Dassier's Medals being a Representation of a Series of Events taken from the Roman History'. London, c. 1795-1800.



A feast is here represented where there are Ladies. This is supposed to be at Capua, where Annibal staid some time. The person asleep is introduced to shew the Lethargy into which the Carthaginians had fallen from the Luxuries of that place. In this year Annibal was defeated by Marcellus near Nola.

4to manuscript, ff. [151], written in a clear italic hand on the rectos only on thick paper (watermarks 'J Whatman 1794' and 'E & P'), with an illustrated title-page, 90 half-page roundel illustrations and 29 smaller portraits in ovals, based on Dassier's medals, all in pen and wash; most illustrations with tissue-guards; bound in handsome contemporary green morocco, covers with a wide gilt border of floral swags, sunburst cornerpieces, spine gilt in compartments with scallop rolls and a neoclassical head in profile, lettered direct 'Roman Portraits', edges rubbed and slightly dry; ownership inscription 'Charlotte Hanbury 1 Vol.', armorial bookplate of the Rycroft family.

£6500

An exceptionally fine illustrated manuscript, with drawings after the series of sixty medals of Roman history from Romulus to the Age of Augustus produced by Jean Dassier and his son in 1740-1743. The drawings are executed with considerable finesse, adding detailed elements not clearly visible in the original medals, and making subtle alterations in the position and orientation of many figures. Sadly there is no clue as to the artist, and it is not clear if the work was produced to order or as a commercial enterprise – if the latter we cannot trace another example.

The Swiss medalist Jean Dassier (1676–1763), worked for several periods in England in the late 1720s and 1730s, before returning to Geneva in 1738 where 'he continued to produce medals, the most notable being a subscription series of sixty small medals representing scenes from Roman history, executed between 1740 and 1743; an *Explication* of these was published in Paris in 1778' (says *ODNB*). In fact the *Explication* must have appeared earlier, probably as a promotional tool, as a German translation was published in 1763. The explanatory text here is a loose translation from the French, possibly the same as that published as *An Explanation of the Medals Engrav'd by John Dassier and his son* (Birmingham, 1795, 2 copies in ESTC). Neither the French nor the English text are illustrated, so the artist here must have been working from a complete set of the medals themselves.

Provenance: there were a few contemporaneous Charlotte Hanburys but the most likely candidate is Charlotte Packe (1762–1815), who married William Hanbury of Kelmarsh (d. 1807) in 1778. Their son Sir John Hanbury (1782–1863) married into the Rycroft family and died without heirs. Charlotte's portrait was painted by Reynolds and she seems to have been a book collector of some sort – see Maggs catalogue 1014, item 46, for a Tasso bound by Burnham of Northampton with her monogram.



'THE SUPPLIANT WIDOW FEARS OPPRESSION'

28 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.

£4750

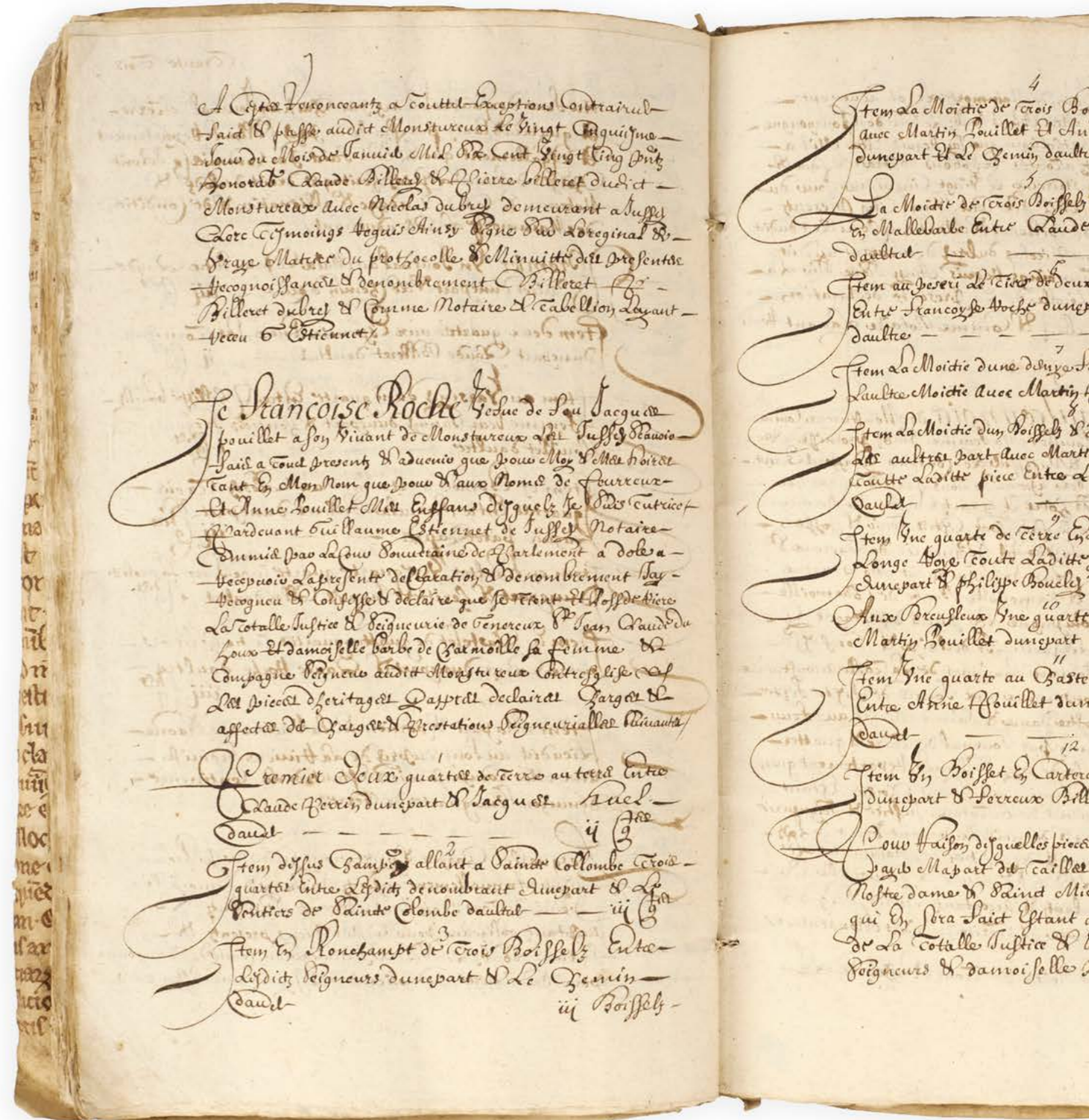
A remarkably detailed manuscript, and a very attractive object, detailing the seigneurial rights of Marguerite de Cicon in the small town of Montureux-lès-Baulay, situated between Nancy and Dijon in the Burgundy region of eastern France.

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^v) – Marguerite called upon the services of Guillaume Estienne 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 Sône – 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^v). 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).



ON THE GOLD COAST – THE EARL OF DERBY’S COPY

29 DUPUIS, Joseph. Journal of a Residence in Ashantee ... Comprising notes and researches relative to the Gold Coast, and the interior of Western Africa; chiefly collected from Arabic MSS and information communicated by the Moslems of Guinea: to which is prefixed an account of the origin and causes of the present war. Illustrated with a map and plates. London, for Henry Colburn, 1824.

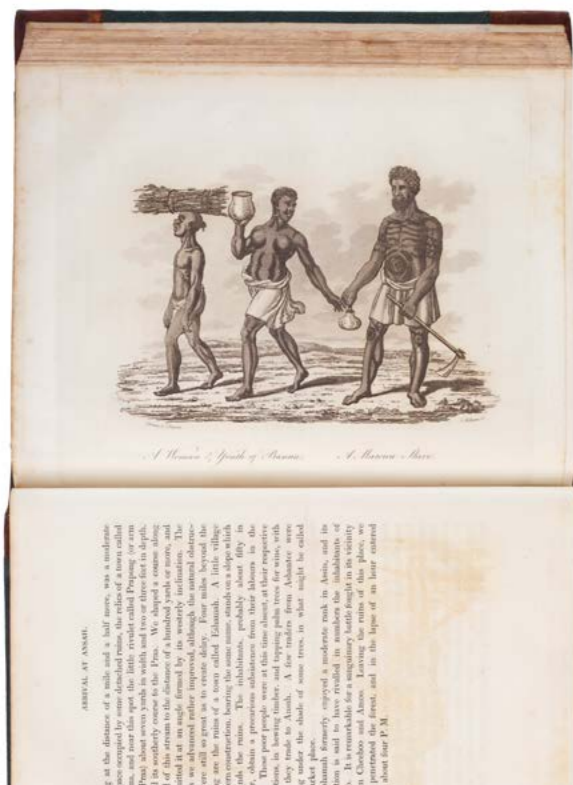
4to, pp. [2], vii, [1], xxxviii, [2], 264, cxxxv, [1]; with large folding map of Wangara and 15 plates (some folding, all but one aquatints); some offsetting to title and elsewhere, some foxing to plates, a few closed tears to folding plates and repairs to verso, marginal browning to quires R and e, small hole to 2E3; overall very good in contemporary half calf with green pebbled cloth sides, spine gilt in compartments with black morocco lettering-piece, patterned edges; rebaked with spine laid down and corners repaired by Hodgson of Liverpool, extremities slightly rubbed; armorial bookplate of Edward George Geoffrey Smith-Stanley, 14th Earl of Derby, to front pastedown, a few pencil marginalia.

£1250

First edition of this illustrated account of the Gold Coast by Joseph Dupuis (1789–1874), British consul at Mogador, from the library of Edward George Geoffrey Smith-Stanley, 14th Earl of Derby (1799–1869), later three times Prime Minister.

The first part comprises a description of Dupuis’s journey to Kumasi (in modern-day Ghana) and his audience with the Ashanti king, with sections on, for example, ‘seductive arts of the females’, ‘magical rites and superstitions’, ‘human sacrifices’, ‘merchandise suitable for African markets’, and ‘the slave trade’. The second part is devoted to the geography of Western Africa, and the various appendices include details of the treaty brokered by Dupuis with the Ashanti king, and transcriptions and translations of Arabic manuscripts describing various routes in the region. The splendid plates, by C. Williams after Dupuis’s drawings, include native men and women and their costume (e.g. priests and soldiers), a view of the Pra River, examples of Ashanti sculpture, and panoramic depictions of various ceremonies.

Dupuis, who was married to Evelina Danby, daughter of the painter J.M.W. Turner, was Consul and Vice-Consul for the British Government, with various postings to Africa between 1811 and 1842, including Mogador, where he took part in the redemption of British Nationals from slavery.



ENGLISH ‘PEASANTS’ IN CLOTH OF GOLD

30 [ENGELBRECHT, Martin.] Eine Englische Bäurin. Une paisane Angloise. Ein Englischer Baur. Un paisan Anglois. Augsburg, Martin Engelbrecht, [c. 1740?].

Engraving on paper (sheet: 217 x 322 mm; plate: 187 x 294 mm) depicting a man and woman in a garden with captions below in German and French, partly hand-coloured, some metallic ‘glitter’ applied to some areas, parts of their costumes cut out and backed with white and metallic fabric; number ‘19’ to top right, ‘C. Priv. S.C. Maj.’ to bottom left, ‘Mart. Engelbrecht excud. A[u]gustae. V[er]o[indelicorum].’ to bottom right; slightly browned and marked, a few small repairs to blank verso, some holes to fabrics.

£3500*

A wonderful engraving by the Augsburg publisher Martin Engelbrecht (1684–1756) depicting a pair of finely-dressed English figures – each somewhat incongruously captioned ‘an English peasant’ – placed within a formal garden setting.

The splendour of the couple’s attire is here enhanced not only with some hand-colouring but by cutting out parts of their clothing and backing the découpé areas with white, silver, and gold cloth. The effect is particularly striking for the man, whose jacket and stockings are of white silk and whose waistcoat and hat glitter in splendid gold. Further metallic ‘glitter’ has been applied to the rococo frame enclosing the scene and to the trees in the garden, so that the whole offers a sparkling spectacle when held up to the light.

Martin Engelbrecht joined the Augsburg publishing house founded by his brother Christian (1672–1735) and in 1719 acquired an imperial privilege, which was renewed in 1729 and 1739. After his brother’s death, he ran the publishing house alone and expanded it significantly. His privilege is reflected here at bottom left with the abbreviation for ‘Cum Privilegio Sacrae Caesareae Majestatis’.

We have been unable to trace another copy. This print does not obviously appear to come from any of the works ascribed to Engelbrecht in Hiler’s *Bibliography of Costume* for example.



AN EROTIC SECRET SOCIETY

31 [EROTICA.] [WEBB, Francis?] 'On the Origin, Antiquity, Mature and Obligations of the ancient and honorable Society of the Squa's.' [Gravesend, 1770s?]

4to manuscript, ff [20] in pen and pencil on vellum largely in a single neat italic hand (though some pages suggest several contributors), concealed within a blank book; deletions, corrections and additions in Webb's hand; a few stains, else in good condition, bound in contemporary reversed calf.

£3750

An extremely unusual English manuscript on vellum, being the supposed ancient history, oaths and songs of a secret society founded by four friends 'on a Winter Ev'ning, at Gravesend' devoted to the worship of the 'Squa'. The word had entered English from the Mohawk in the early 17th century, but it is here given an ancient Greek foundation myth, and used to mean not a woman or wife but her sexual organs.

The author opens with a trope of sexual geography, the origin of the Squa being traced to Paradise, 'a little below a Hill; but it is a Hill worthy Paradise – and just above it are the Hills of Ephraim'. Helen of Troy's 'squa' was the cause of the Trojan War (the author quotes Horace: 'Cunnus Causa teterrima Belli'), and past members are said to include Marc Anthony and King Solomon. Many are the philosophers who have attempted 'this deep Species of learning' and tried but failed to 'fathom the Circle'. Only once was the society 'greatly injured ... when Sodom and Gomorrah were in their glory: but they were purged with Fire, and then the honourable Society flourished more than ever. I wish I could say that no Burning of any Sort had attended us since that Period, but I think it is still a Matter of Dispute ...' – presumably a reference to venereal disease.

There is scarcely an Author of Repute who has not written on the Subject, though it is sometimes, if not always, covered with some Mystery', and while the Pythagoreans associate it with a 'bean', The Brachmans think it the general Centre of the World'; it is certainly to be linked to the Girdle of Venus: 'I believe every one will think with me, that whatever Cæstus [i.e. cestus] Venus wore above her Robes, that she had another beneath them of equal power and charms'.

After the 'History', the author turns to the Society itself, whose arms are 'Three conies couchant, three Cocks rampant, crested and proper'. The 'Obligations' and 'Charges' of the members are given, with several pointed references to 'vile and infamous Attempts Fundamentally opposite to this prime End of Nature', 'Fundamentally' being several times underlined to emphasise the 'abhorrence, Detestation, Hatred and Contempt' of sodomy. And at the end are two songs as sung by members and a poem on the origin of the society itself, which provides us with some biographical insights.

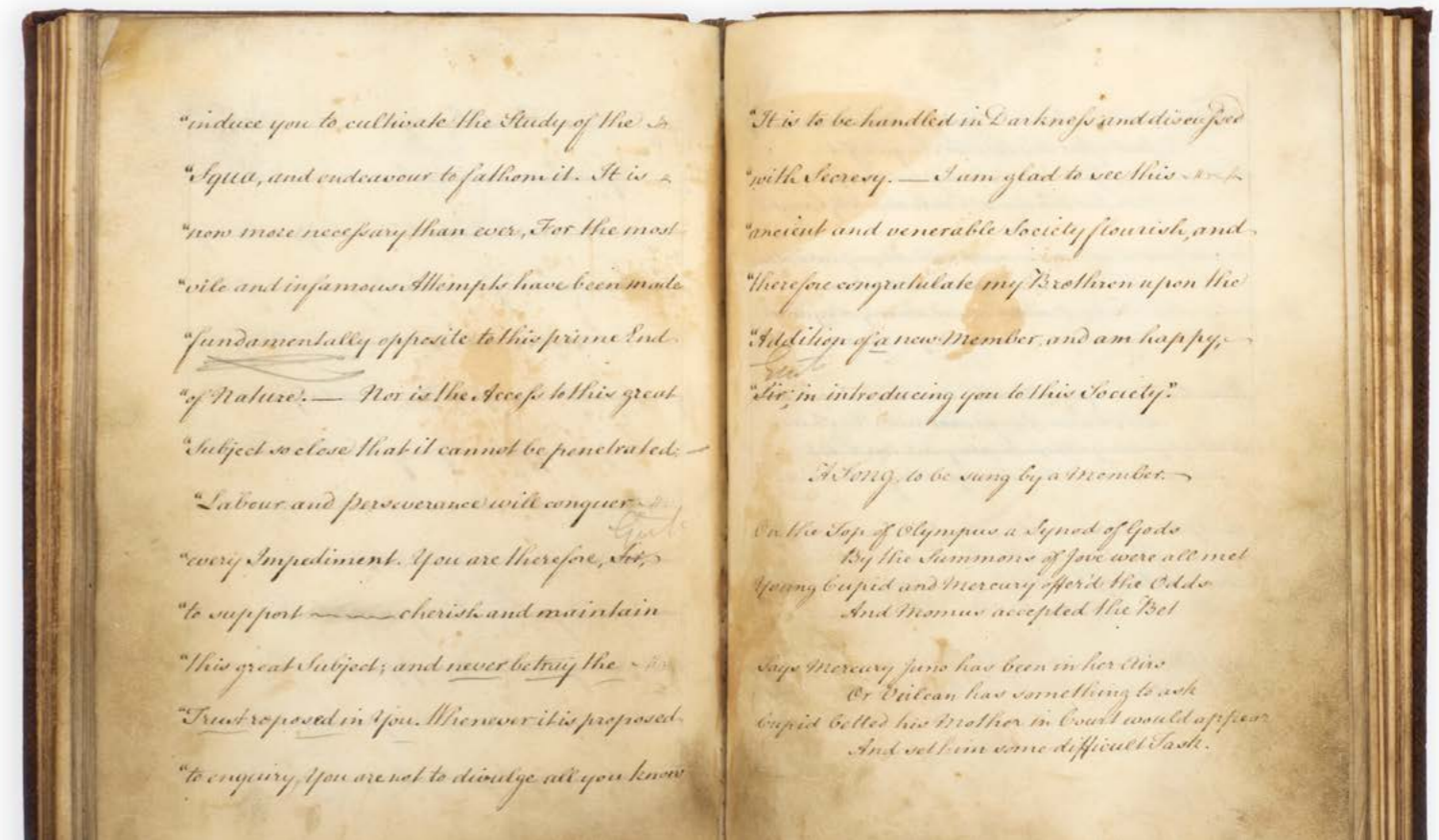
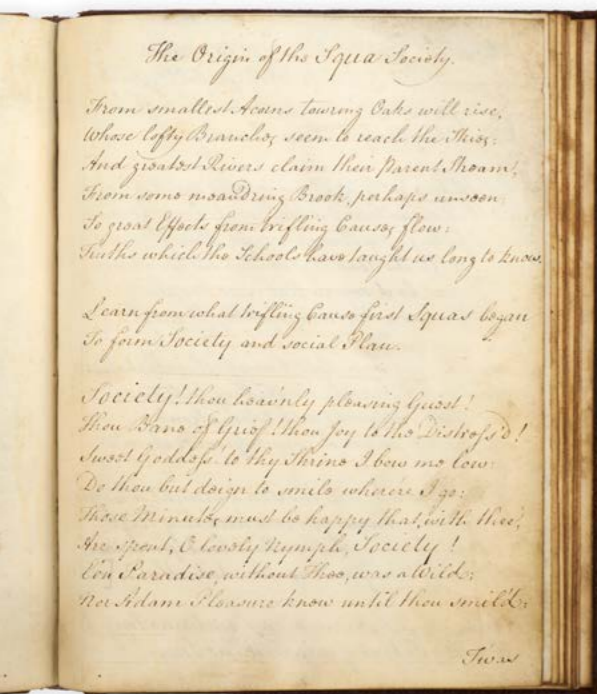
Quoth George to Will come, let us drink a Toast
To that same Thing which we all love the most
And filling up a Bumper cry'd Here's ____:
Says Will, the Toast is good but 'tis too blunt.

In future, be it somewhat more disguis'd
Its Charms will surely equally be priz'd:

Agreed cry'd Tom, let's henceforth call it Squa
And beg of Frank its History to draw ...

A contemporary pencil note names the protagonists as George Cooper, Dr William Parry, Thomas Masterson and Francis Webb. Given the references to Gravesend, we think that Webb (i.e. the author) is certainly Francis Webb (1735-1815), a dissenting minister and writer (including of poetry) who resigned his pulpit in 1766 to become deputy searcher of customs at Gravesend, a post he held until 1777 – the main text is not in his hand but the corrections appear to be. The work is perhaps out of character, though the 'parade of classical learning, that even his admiring obituarist found at times obscure' (ODNB) is certainly to be seen here. George Cooper is possibly the surgeon and magistrate (1728-1798), who also lived at Gravesend; and could Parry be the Congregational minister (1754-1819) who in the mid 1770s 'preached with success at Gravesend in Kent, and declined an invitation from the church there' (DNB archive)?

It seems unlikely that the 'Society' was much more than a squib, but the care in the production of the present manuscript, including the unusual employment of vellum, the manner in which it is bound surreptitiously within a blank book, and the evidence of changes to the manuscript, all suggest some degree of commitment to the topic and to its concealment.



LA FEMME À LA CHASSE (DO I MAKE YOU TRICORNY?)

32 [EROTICA.] Pencil drawing of a woman in eighteenth-century hunting dress. [*France, early nineteenth century?*].

Unsigned and undated pencil drawing on paper, mounted on later card (225 x 150 mm, the figure c. 180mm high); paper browned where previously exposed..

£6500*

A fine erotically-charged figure study of a woman in rather masculine eighteenth-century French hunting dress, seemingly pleasuring herself for the gratification of the viewer.

Dressed in a riding coat, waistcoat, knee breeches, and tricorne hat, the young huntress coyly pulls aside her breeches, one hand suggestively concealed by her waistcoat, the other gesturing pointedly, her gaze directly engaging the viewer, or voyeur. The clothing, though rather manly in cut, is not dissimilar to that worn by the young Marie Antoinette in a portrait of c. 1772 by Joseph Krantzinger, though the intention here is more explicit.

Hunting, as a sport rather than a means of sustenance, was the province of royalty and the aristocracy in eighteenth-century France. Generally women would follow the hunt on horseback or in carriages but not participate, but *la chasse* was also a possible locus for amatory engagement – the dual-meaning of venery was part of familiar discourse. Louis XV for example first encountered Madame de Pompadour on a hunt, and she later installed a picture of herself as Diana at Fontainebleau – one of a number of such performative paintings in the period. For nineteenth-century ‘amateurs’, the morals of the previous century were a rich hunting ground for titillation.



LIMITED, ILLUSTRATED RUBAIYAT

33 FITZGERALD, Edward. The Rubáiyát of Omar Khayyám ... With Illustrations by Stephen Gooden, A.R.A ... [*Edinburgh, Riverside Press, for*] London, George G. Harrap & Co. Ltd, [1940].

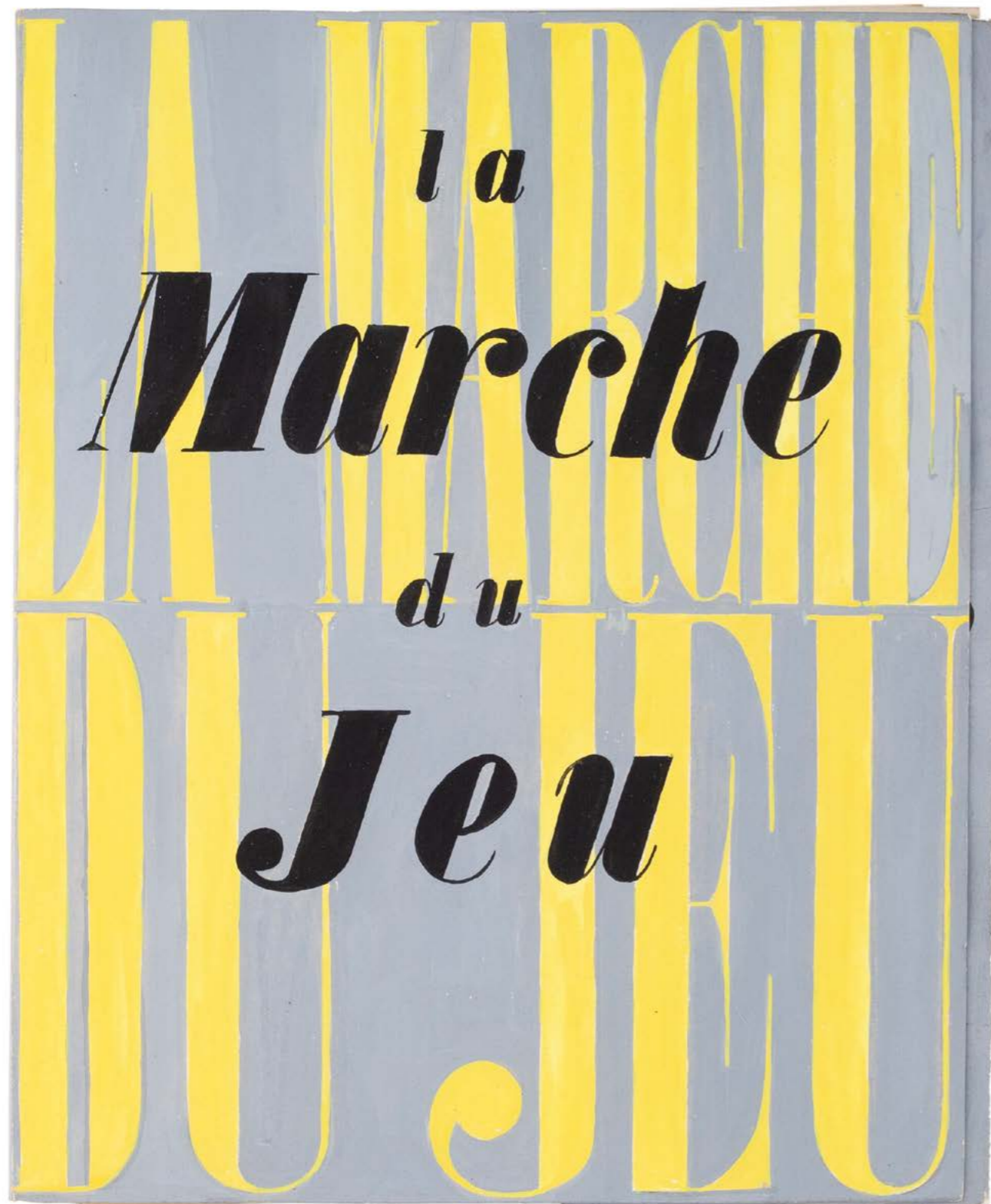
8vo, pp. 61, [3], with a frontispiece, four engraved plates and four engraved vignettes by Gooden; a fine copy in the original quarter green morocco and green cloth, green card slipcase, lettered direct and numbered.

£600

Limited illustrated edition, no. 75 of 125 copies signed by the illustrator. The chosen text is Fitzgerald’s first version; the introduction gives a brief history of its publication by Quaritch and its re-discovery in the ‘penny box’.

Coumans 63.





ORIGINAL MAQUETTE

34 FRICKER, Bernard. Autograph working manuscript of a collection of essays and pensées entitled 'La Marche du Jeu'. c. 1946–52.

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

£6500

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

The full contents are:

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

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

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

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

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

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

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

Bernard Fricker (1920–1996), poet, critic, flâneur, philosophe, and close friend of Blaise Cendrars, came to prominence in the artistic and literary circles of post-war Paris, mixing particularly with the Surrealists. His magazine *Réalités*, which lasted a single issue in Autumn 1945, included Cendrars among its contributors, and he edited Picabia's *Seize Dessins* (1946), with an introduction by Jean van Heeckeren, a Dadaist and follower of Picabia and Cendrars. Van Heeckeren later provided illustrations for a





collection of nine poems by Fricker, *Points de vue de Paris* (1958). Fricker was among that rare category of men 'exerçant comme un art leur intelligence par la parole et l'écrit, sans vraiment le souci de publier, d'être reconnus comme écrivains' (Deforge).

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

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

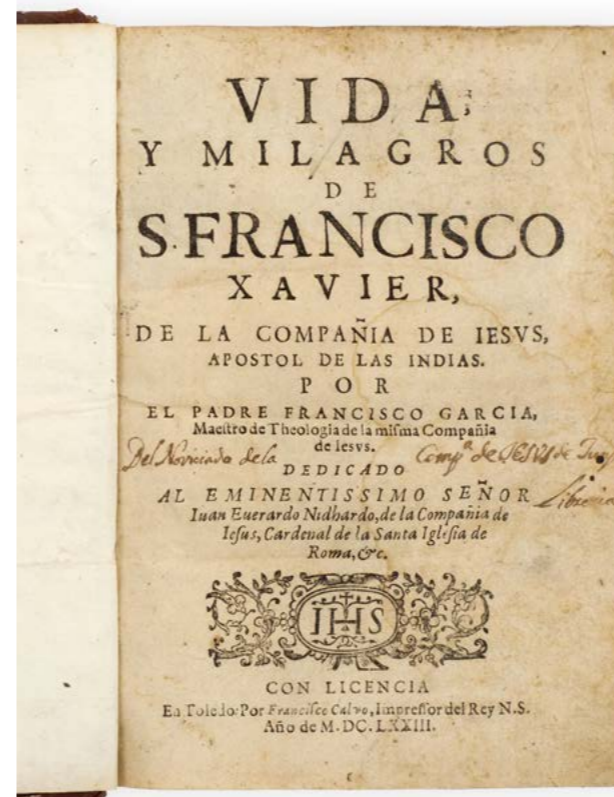
See Fricker, *Mythologie, philosophie, poésie* (1999), edited and with an introduction by Bernard Deforge.



35 GARCÍA, Francisco. Vida, y Milagros de S. Francisco Xavier, de la Compañía de Jesus, apostol de las Indias ... Toledo, Francisco Calvo, 1673.

4to, pp. [20], 434, [6 (Index)], with a woodcut IHS device to the title-page, a half-page engraved coat of arms to a4r and several woodcut tailpieces and initials; title-page dusty, small portion of the foot of C4 torn away (affecting part of two lines on the verso), upper and outer margin of final leaf reinforced, some other minor stains, else good, in nineteenth-century calf-backed moiré cloth, spine gilt, blue speckled edges; inscription to title-page 'Libreria del Noviciado de la Comp^a de Jesus de Tunja' (in Colombia, founded 1613).

£1750



First edition, very rare, of a biography of St Francis Xavier (1506–1552), co-founder of the Jesuits and the first Christian missionary to Japan, Borneo and the Moluccas, though his greatest successes were in India.

García (1641–1685) was twice rector of the Noviciado in Madrid, but was best known as a preacher and as an author of popular hagiographies – though largely reliant on secondary sources and heavily weighted towards the miraculous, they were long influential works. 'Sus obras fueron bien acogidas por el público español, especialmente las referidas a Francisco de Borja o Francisco Javier, traducida esta última a la lengua alemana en 1745 y utilizada hasta fechas bien recientes' (DB^{ve}) – it is interesting to see this example used in Jesuit training in a different hemisphere from the actions it describes.

The rarity of this true first edition has led to a number of bibliographical errors. Palau lists a spurious 'very rare' first edition of 1662, and a ghost Madrid edition of 1672 (it is undated and 1672 is the date of the approbation, as here, but the errata in that edition are dated 1685). The fourteen-page dedication to the Austrian-born Jesuit and former royal favourite Johann Eberhard Nithard appears only in this Toledo edition.

Palau 97879; Sommervogel III, 1209. **Not in Library Hub. OCLC records copies at the National Libraries of Spain and Chile only.**

GREEK HYMNS — UNRECORDED

36 [GREEK LITURGY.] Οκτωηχος νεωστι μετατυπωθεισα, και επιμελεια Νικοδημου Ἱεροδιακονου Βαβατενους του εκ Λεβαδειας διορθωθεισα ... Venice, Nikolaos Saros, 1688.

8vo, pp. 232; text in Greek throughout; title in red and black within woodcut border with Sarros's mermaid device in red at foot, the same smaller device in black to final page, p. 4 printed in red and black, 3 full-page woodcuts to pp. 6, 112, and 223, woodcut initials, head- and tail-pieces; some loss to inner margin of title-page touching border, small hole to E8, closed tear (without loss) to N1, light damp staining at end, occasional light creasing and small marks elsewhere; overall very good in contemporary Venetian sheep over wooden boards, border roll tooled in blind to covers, blind roll to spine, evidence of straps and pins (wanting), text block projecting from fore-edge of boards; small areas of loss to extremities, covers rubbed; folded paper tab to front pastedown with '320' in ink at head.

£4500

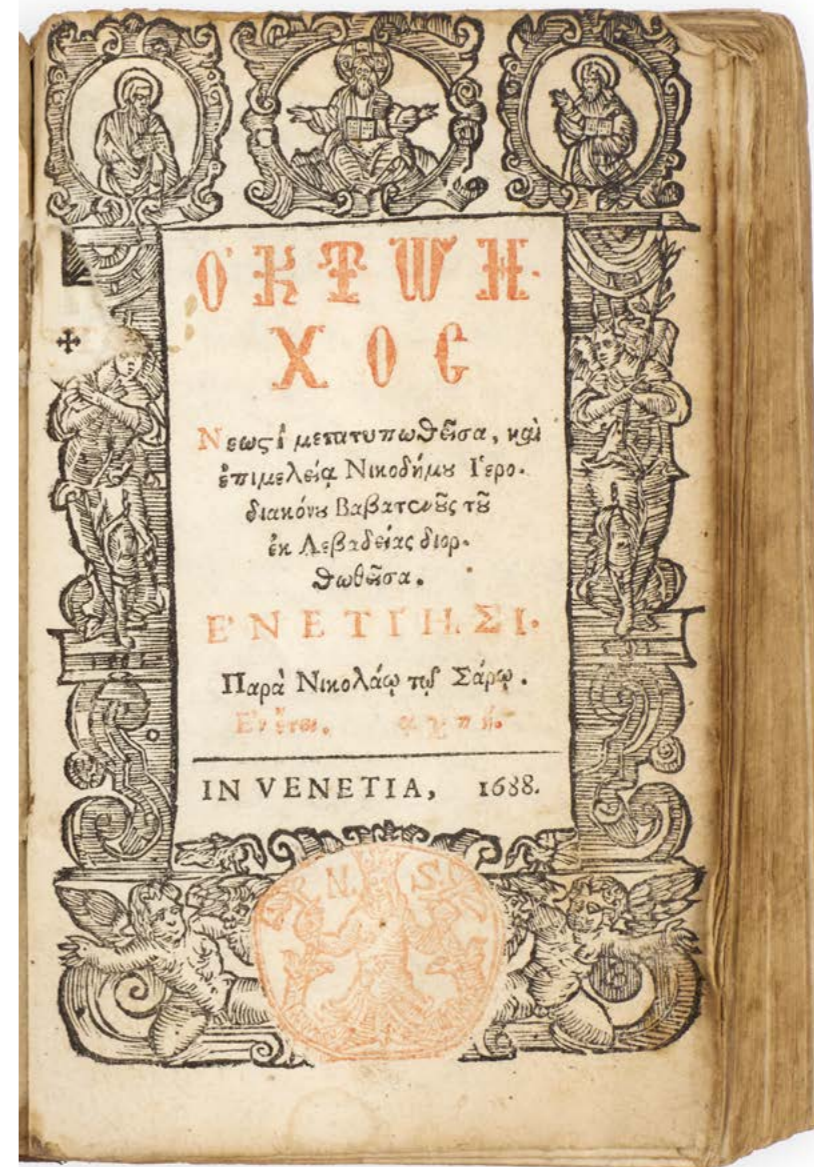
An apparently unrecorded Venetian edition of the *Octoechos*, a liturgical book containing hymns arranged in eight parts, according to eight different tones, used in Byzantine rite, illustrated with three full-page woodcuts and in a contemporary binding.

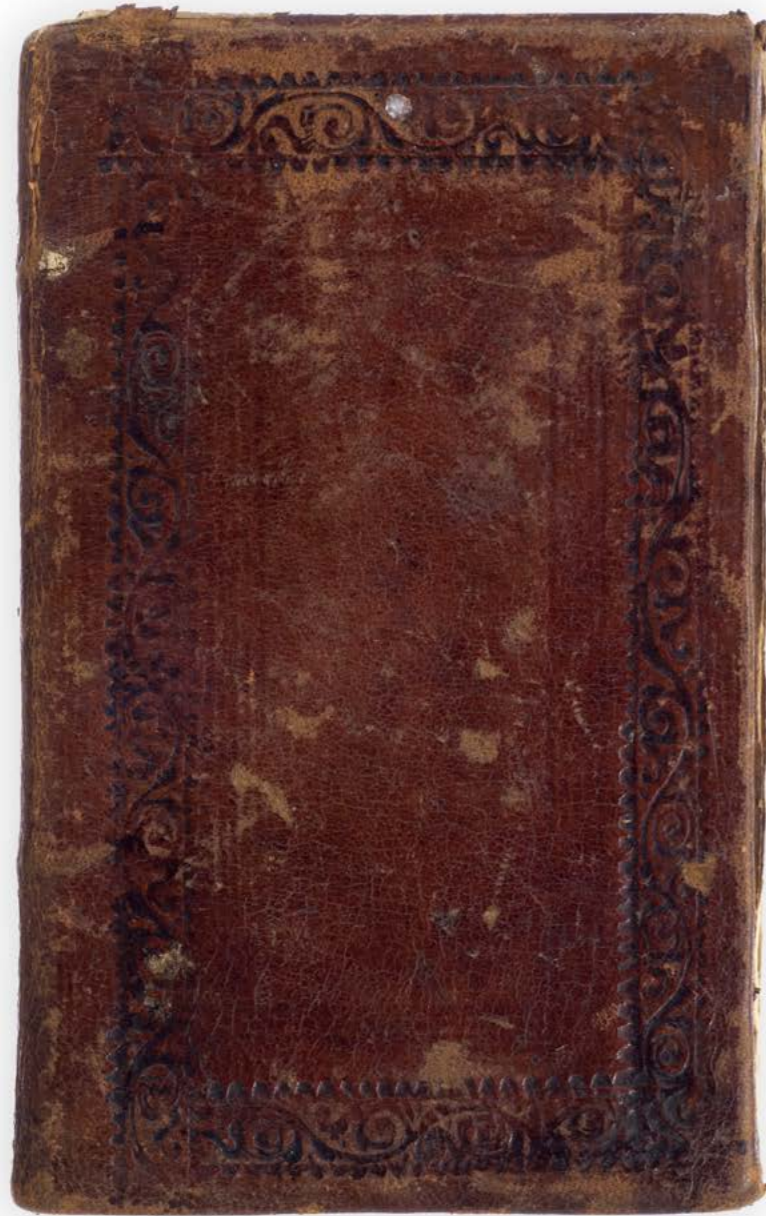
The volume begins with the Greek and Latin alphabet and the Lord's Prayer beneath a woodcut head-piece showing a schoolroom with a pupil being flogged by a master in front of his peers – an indication that, beyond its liturgical use, the text could be used as a primer for young children.

Following the Nicene Creed, the text proper opens with hymns on the Resurrection traditionally ascribed to John of Damascus, who is depicted here in a woodcut on p. 6 writing into a book. The eight parts include numerous hymns to the Virgin Mary (*theotokia*), and a woodcut to p. 112 depicts the Crucifixion, with Christ flanked by Mary and St John. Passages at the end relating to the Resurrection are prefaced by a striking woodcut of the risen Christ in a mandorla surrounded by his disciples, with the gates of Hell and the devil beneath his feet.

This edition is described on the title-page as being newly edited and corrected by Nikodemos Babatenos, hierodeacon of Livadeia in Greece. It was published by Nikolaos Saros, a scholar and printer originally from Epirus who settled in Venice in the 1680s. His attractive printer's device shows a crowned mermaid holding her two tails in her hands, flanked by his initials. It is interesting to note that Saros's countryman and rival Nikolaos Glykys had published an edition of the *Octoechos* at Venice in 1686, which may well have prompted Saros to follow suit.

No copies of this edition traced on OCLC or OPAC SBN, which record other Venetian editions of the seventeenth century (all rare).





Δόξα .

Αναρχε Τειας, ἀμέριξε δόξα, σιυθρονε Μονας
ὁμότιμε τῆ δόξη, ἡ ὑπεράρχιος φύσις Βασι-

Χαῖρε τῆ Θεῶ, Δρύχωρον Χαροῖον . Χαῖρε κιβωτῆ,
τῆς νέας Διαθήκης . Χαῖρε ἡ ἔγχυσος, Στάμιος,
ἔξ ἧς το Μάννα, πᾶσιν ἐδόθη τὸ Οὐράνιον .

Τέλος τῆ πλ. Δ. Η' χυ .

Ἡ' χων σφραγίς Τέταρτε σὺ τῆς Πλαγίωνε

Ὡς ἐν σεαυτῶ, πᾶν καλὸν μέλος φέρων .

Ἄνδρωεις σὺ τῆς κρότης τῆς ἀσμάτω .

Ἡ' χων κορωνίς, ὡς ὑπάρχων καὶ τέλος .

Ὡς ἄκρον ἐν φθόγγοις τε καὶ φωνῶν γάσσει .

Ἄκρον σε φωνῆς δις σὲ καλῶ καὶ τέλος .



37 H.M.S. COMUS and H.M.S. TOURMALINE. [HELBY, Harold Wildey Hasler]. Log Book. Hong Kong, Singapore, Palau, Yokohama, Vancouver Island, San Francisco, Callao, Valparaiso, Tierra del Fuego, Falkland Islands, Montevideo, San Vicente, Plymouth, Sheerness ... Dec 1881-Feb 1884.

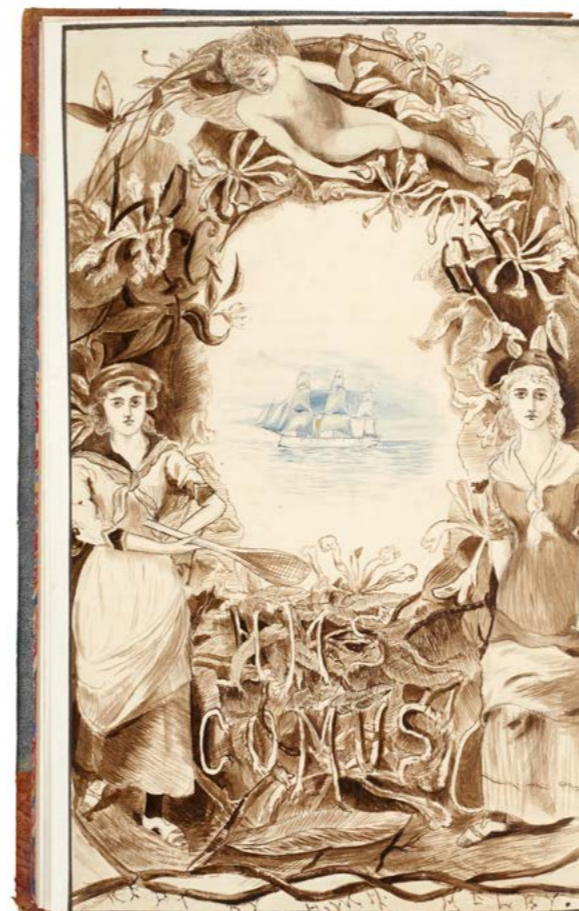
Folio, ff. 141 of manuscript entries, the remainder blank; 3 ff. of full-page illustrations, including frontispiece to the *Comus* section, signed 'Kept by H.W.H. Helby', a copy of a *Punch* cartoon and a watercolour 'Bon Voyage', showing a boy in a dinghy with a sinking ship on the horizon; numerous drawings and watercolours laid and tipped in, including cross-sections on wax paper and in watercolour, and watercolour views depicting ships and lighthouses; two folding maps charting the global courses of *Tourmaline* and *Comus* and that of *Comus* in the Americas; two original photographs depicting sailors on board taking soundings, captioned in pencil to reverse; very good in original half sheep and blue buckram boards, fairly rubbed, joints cracked but holding firm, strip missing from upper joint and wormtracks to joints; slightly bowed; marbled endpapers.

£3000

A characterful log book charting the voyage of Royal Navy steamer H.M.S. *Comus*, beginning with its berth in Hong Kong and following its course around the Pacific, before its passage home across the Atlantic. It records the technicalities of cruising by steam; the significant international naval presence in China and the Pacific; and the sailors' daily pattern of drills, target practice and divine service, punctuated by astronomical marvels (the *aurora borealis*, comets and eclipses), passing whales, illnesses and desertions. The logger is midshipman Harold Helby, who signs a number of his drawings. At first Helby is aboard H.M.S. *Tourmaline* which is docked at the Cosmopolitan Dock in Kowloon, Hong Kong, having sailed there from Australia and Japan according to Helby's map. In February *Tourmaline* follows to Singapore, on the way dropping targets in the water and firing torpedoes. Upon arrival there Helby joins the steamer *Comus*, announcing his new station with a splendid frontispiece.

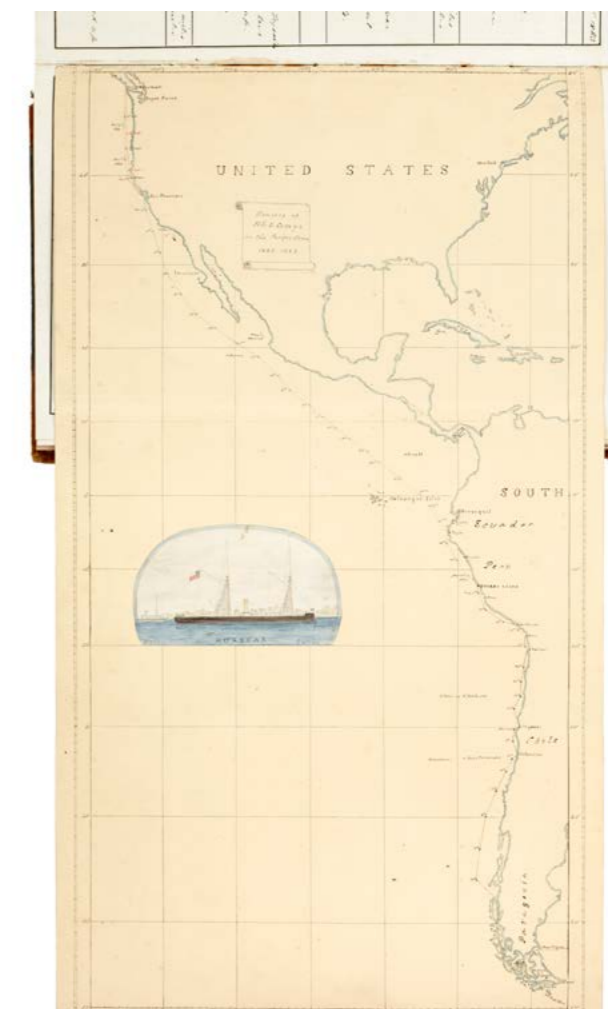
Comus's tour of the China station (the 1881 census records Chinese crew members on board) takes it first from Singapore to Labuan, where the ship pauses for the small arms companies and guns to be exercised on shore. *Comus* then sails to Palau where the ship is moored off Koror, Pelelieu and Babeldaob, before returning to Koror, where on April 22nd the officers alight and hold a 'palaver with [the] chiefs of Araklong concerning payment of fine'. *Comus* then returns via Peleliu and Labuan to Singapore, arriving on Monday 15th May. The week there is spent re-coaling (216 tonnes received) and cleaning, the guns and gatling are given target practice, and Helby observes a Russian man of war. The ship then sails for Hong Kong on May 23rd and on to Yokohama on June 10th, arriving there on the 24th. At Yokohama they find the British China Squadron at anchor and exchange salutes with men-of-war from Russia, France and the United States.

In the second, longer part of the log book *Comus* crosses the Pacific from Yokohama to Vancouver Island. There is a large folding watercolour map depicting the voyage in the Americas, with a steamer depicted inset. *Comus's* main purpose on this side of the Pacific is the conveyance of the Governor General of Canada, the Marquis of Lorne, and Princess Louise from San Francisco to Esquimault, and back again. For the crew this royal honour simply means extra work: the carpenters are set to building enlarged royal cabins; there is bunting to be hung on birthdays and almost continuous royal salutes made to every passing ship and fort; and the marines are sent ashore to act as an honour guard for the Governor. After the royal couple have disembarked for the second time, in San Francisco, two sailors clearly decide they've had enough of all this: 'Michael Harris and



Abraham Thurston deserted by swimming ashore having stolen two life belts from cutter.' The royals being safely deposited, *Comus* then steams south to Peru, where it is forced to moor on San Lorenzo island at Callao apparently because of sickness; a surgeon, Ferguson, joins the 'temporary sick quarters' there, before departing for the hospital at Valparaiso in Chile with a sick boatswain, R. Martin. When the ship reaches Valparaiso two formerly sick sailors, Lieutenants Warren and Burrows, board the ship, though with no mention of the unfortunate Martin. *Comus* continues down the coast of Chile, here engaging in signalling with H.M.S. *Satellite*, using morse code and a signalling station, which is depicted in a watercolour. On board the *Satellite* there is a court martial for desertion of R. Sly, gunner, and C. Baker, boatswain. *Comus* then enters its tortuous passage of the Tierra del Fuego, where they encounter 'a solitary family of Indians living in a hut', before returning home to Plymouth and finally Sheerness by way of Montevideo, the Falkland Islands, and San Vicente.

There is a log book for *Comus* dated 1884-1888, though apparently unattributed, at the Royal Museums Greenwich.



COURTSHIP BY POEM

38 [HABINGTON, William.] *Castara ... the second Edition. Corrected and augmented. London, Printed, B. A. & T. F. for Will: Cooke, 1635.*

12mo., pp. [16], 167, [1]; a very good copy in early nineteenth-century half green morocco and marbled boards; bookplate and monogram stamp to title-page of Sir William Grace, Baronet, purchase note(?) referring to the Hill sale of 1811. The Bradley Martin copy.

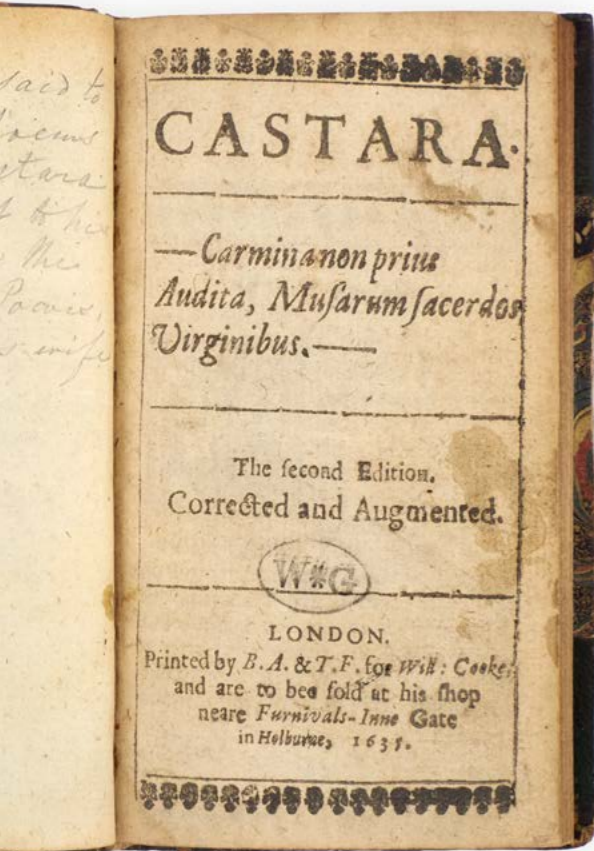
£3500

Second edition, adding to the contents of the first edition (1634) a commendatory poem that reveals Habington's identity; a 'second part' with twenty-six new poems; and three prose characters: 'A Mistris' and 'A Wife' to introduce the two parts, and 'A Friend' to introduce the section of elegies on George Talbot at the end. This is the issue with the title-page to the second part dated 1635 rather than 1636.

'Castara' was Lucy Herbert, daughter of William Herbert, first Baron Powis, and the wife of the author, the metaphysical Catholic poet and playwright William Habington (or Abington), a figure on the fringes of the 'Sons of Ben'. Most of the rather chaste poems here are addressed to her, written during their clandestine courtship (they married in 1633). Others are addressed to friends at the court of Charles II, such as Endymion Porter, patron of Dekker, Herrick and others.

Leaf F12 is superfluous, interrupting the poem 'The Reward of Innocent Love' which starts on p. 118 and ends on p. 121 and repeating content printed elsewhere in the volume. The Grolier catalogue suggests that consequently it was 'probably cancelled in some copies', though we can find no evidence that this is the case.

STC 12584; Hayward 69.



WITH ADDED DEVOTION

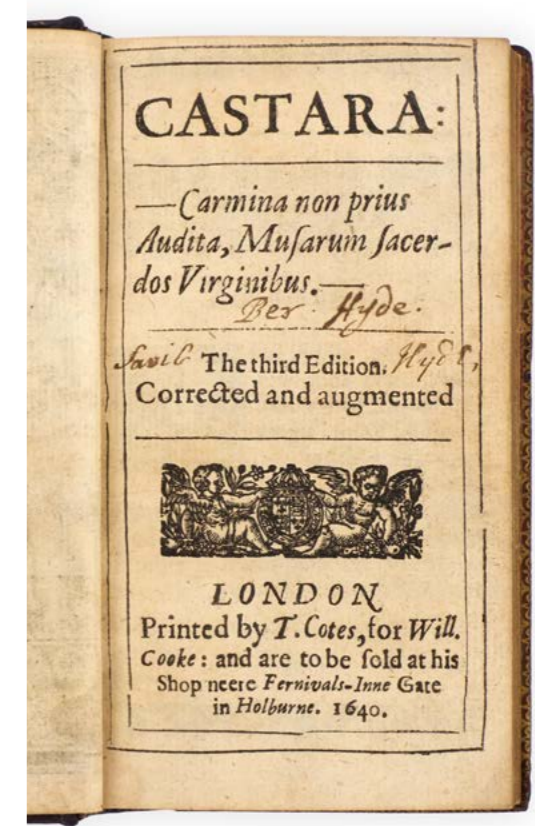
39 [HABINGTON, William.] *Castara ... the third Edition. Corrected and augmented. London, T. Cotes, for Will. Cooke, 1640.*

12mo., pp. [22], 228, with a new additional engraved title-page by William Marshall (two putti burning a heart on an altar); D11v and D12r are transposed; type ornament borders on every page, separate title-pages to each part; a very good copy in eighteenth-century calf, gilt, joints repaired; early signatures to title of 'Ber[nard?] Hyde' and Savil Hyde (of Bore Place, Kent), with brief notes on two pages on Hindlip, the seat of the Habingtons, and on Lucy Herbert ('Castara'); bookplate of James Stevens Cox.

£2500

First complete edition. The first two parts were published in 1634 and 1635-6. The third part (pp. 167-228) appears here for the first time, and turns from love to religious reflection. Where the first two parts had expressed their dominant themes (courtship and married love) with the prose characters of 'A Mistris' and 'A Wife', the third part opens with 'A Holy Man'. It contains his 'best and most mature writing' (Alott), including a sequence of 22 devotional poems.

STC 12585.

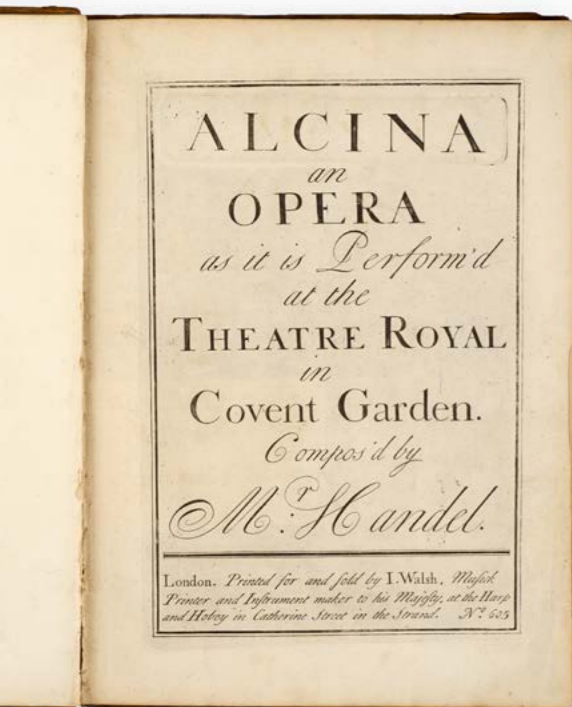


MUSICAL ENCHANTMENTS

40 HANDEL, George Frideric. *Alcina* an opera as it is perform'd at the Theatre Royal in Covent Garden. Compos'd by Mr Handel. London, John Walsh, [1737].

Folio, pp. [4], 91, [1 (blank)], engraved throughout; some very light browning, some marginal soiling, three small marginal tears to pp. 47–48 not affecting printed area; in contemporary full speckled calf, spine in compartments with raised bands, gilt double fillet border on covers, red morocco label to front cover, marbled endpapers, red edges, green silk bookmark; spine, extremities and corners worn, hinges cracked but holding; some pencil markings, contemporary ink correction to p. 13.

£3500



First edition, scarce, of the score of Handel's opera *Alcina*, which premiered on 25 April 1735 at the Royal Theatre in Covent Garden, featuring Anna Strada, a renowned soprano of the era, in the lead role of the eponymous enchantress. The libretto by Antonio Marchi draws inspiration from Ludovico Ariosto's *Orlando furioso*, specifically the episode of the enchanted island of Alcina, the beautiful witch who seduces and transforms men into animals, vegetables and even minerals. The opera achieved immediate success in London and saw several revivals until 1737. However, after a final performance in Brunswick in 1738, it was not staged again until 1928. This prolonged hiatus in performances may be attributed to Handel's adherence to 'the style expected by the audiences of the day, paying little attention to any sort of realism but providing unequalled vehicles for his singers. Plots existed to provide a framework for a variety of situations, and, however dire the circumstances, he would stop the action so that the characters might embark on arias, which are not only long and elaborate but also very frequently of wonderful and expressive beauty' (Kobbe's, p. 47). Despite this, during the twentieth century, *Alcina* experienced frequent revivals, particularly associated with the early career of Dame Joan Sutherland, becoming a staple in the operatic repertoire.

Prior to the publication of the present score, only a selection of 'favourite songs' had been published across eight collections. John Walsh (1709–1766), would later (in 1739) obtain a fourteen-year monopoly on Handel's music.

Very rare: we have been able to trace only one other copy at auction in the past forty years (Sotheby's, 1 December 1995, lot 172).

Provenance: from the library of the Flinders-Petrie family.

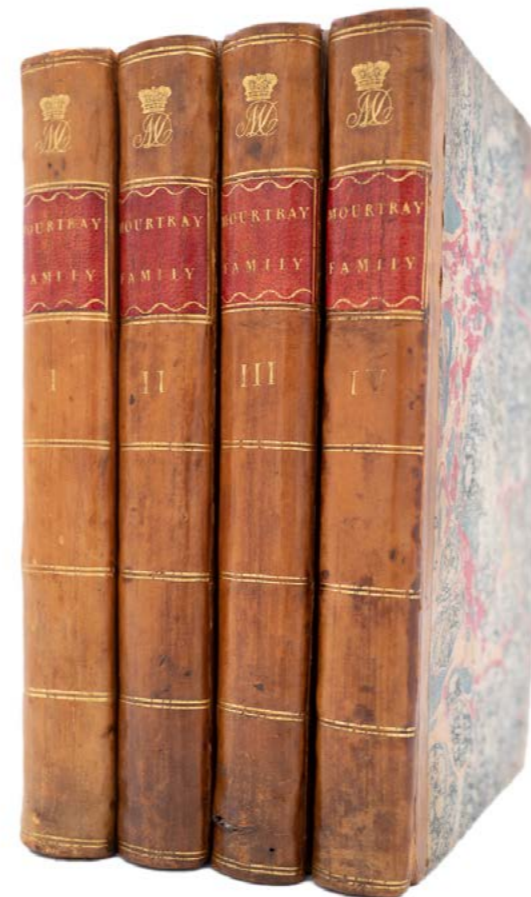
Smith, p. 10, no. 9; RISM H 60; Hirsch, IV, 1570. On the opera, see Kobbe's *complete opera book* (10th ed.), pp. 46–49.

THE NOVELIST HALF-SISTER TO WILLIAM BECKFORD

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

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

£2500



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

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

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

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



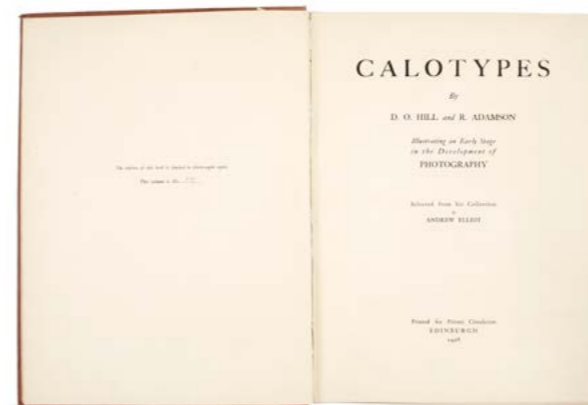
HUGH MILLER.
1802 - 1856.

PRESENTED TO THE DIRECTOR OF THE NATIONAL GALLERIES OF SCOTLAND

42 [HILL & ADAMSON.] ELLIOT, Andrew, and Dr Elliot; ANNAN, Thomas. Calotypes by D. O. Hill and R. Adamson illustrating an Early Stage in the Development of Photography Selected from his Collection by Andrew Elliot. With a preface by John M. Gray, 'The Early History of Photography'. *Edinburgh, Printed for Private Circulation, 1928.*

Large 4to (14½ x 11 inches, 36.8 x 27.9 cm), pp. [viii], 120, [2 blank] with 47 carbon-print photographs all but one portrait of Hill from the original calotypes by Hill & Adamson, printed circa 1879–1881 by Thomas Annan, image sizes varying from 5¾ x 4¾ inches (14.6 x 11.1 cm) to 10½ x 7¼ inches (26.7 x 18.4 cm), each with printed caption in margin, numbered 19 of 38 copies, ownership inscription of James L. Caw of Edinkerry, Lasswade in pencil on front free endpaper, printed note personally addressed to Caw from Dr A Elliot dated May 1929 to front pastedown, full red cloth, gilt titling to spine (pp. 59-62 misnumbered as 51-54 but with text complete, 21 prints showing degrees of the 'craquelure' effect typical of the prints in this publication, some foxing to endpapers, small tear to front free endpaper, hinge cracked, spine and extremities a little bumped and faded); a good clean copy of a rare and important book which struggled slowly to publication.

£15,000



First edition, one of 38 copies, of the first monograph on the pioneering Scottish photographers David Octavius Hill & Robert Adamson, fifty years in publication, sumptuously illustrated with carbon prints from the original calotype negatives.

The collector Andrew Elliot had originally conceived of the book and commissioned the illustrations in preparation for publication in the last quarter of the nineteenth century: 'The artistic qualities of these pictures appealed to him strongly, and from his collection he had chosen a series of portraits which he considered to be of special merit or of special interest, with a view of issuing them in book-form, together with appropriate letterpress. At the time of his death this volume was almost ready for publication'. Much later the surviving sheets were reassembled 'to make the completion of a limited number of copies possible, and these are now issued in the hope that they may be of interest to those who were associated with my father in the preparation of the pages as well as to others who, like himself, have been attracted to the study of Photography in its early days'.

The introductory essay provides a historical context for Hill & Adamson's work as well as a more detailed account of their range of subject matter and the characteristics of the calotype process. The selection of sitters, each with informative biographical text, includes Hill (by Thomas Annan, circa 1868), Adamson, Thomas Duncan RSA, Henning & Ritchie ARSA, Lady Ruthven (back view), the publisher John Murray, Lady Eastlake, David Roberts RA, Sir William Allan PRSA and Sir Francis Grant PRA.

Provenance: Sir James Lewis Caw (1864–1950), art historian and watercolour painter, who became curator of the Scottish National Portrait Gallery in 1895 and was appointed the first director of the National Galleries of Scotland and the SNPG in 1907. 'In his generation, Caw championed appreciation of Scottish art as an important expression of national identity. He was the first writer to document Scottish art in an intellectual and critical way and, above all, to celebrate it with pride rather than to apologize for it. His *Scottish Painting, 1620–1908* (1908) and his publications on Sir Henry Raeburn (1901, 1909), William McTaggart (1917), Sir James Guthrie (1932), Allan Ramsay (1937), and Sir David Y. Cameron (1949) each became standard works of reference.' (ODNB).

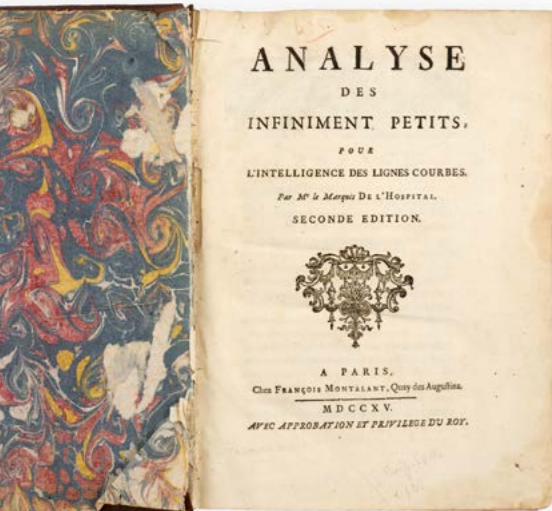
A full list of sitters is available on request.

MATHEMATICAL MARGINALIA

43 L'HÔPITAL, Guillaume François Antoine, marquis de. *Analyse des infiniment petits, pour l'intelligence des lignes courbes ...* Seconde edition. Paris, François Montalant, 1715.

4to, pp. xv, [1], 162, 165–181, [1] (i.e. wanting leaf X2, pp. 163–164); with 11 folding engraved plates illustrating 156 diagrams, engraved vignette to title, initials, head- and tail-pieces; two marginal tears to title (not touching text), final plate detached, small marginal hole to last leaf and plate, occasional light marginal dampstaining and other small marks, some toning; overall good in contemporary mottled calf, spine in compartments decorated in gilt and with lettering-piece, red edges, marbled pastedowns, small fragments from a medieval musical MS visible to joints; upper joint partly split, spine with small losses and partly detached, some wear to covers, corners, and edges, free endpapers wanting; with marginal annotations in a later eighteenth-century hand to 137 pp. of text and to 4 plates, with occasional marginal diagrams.

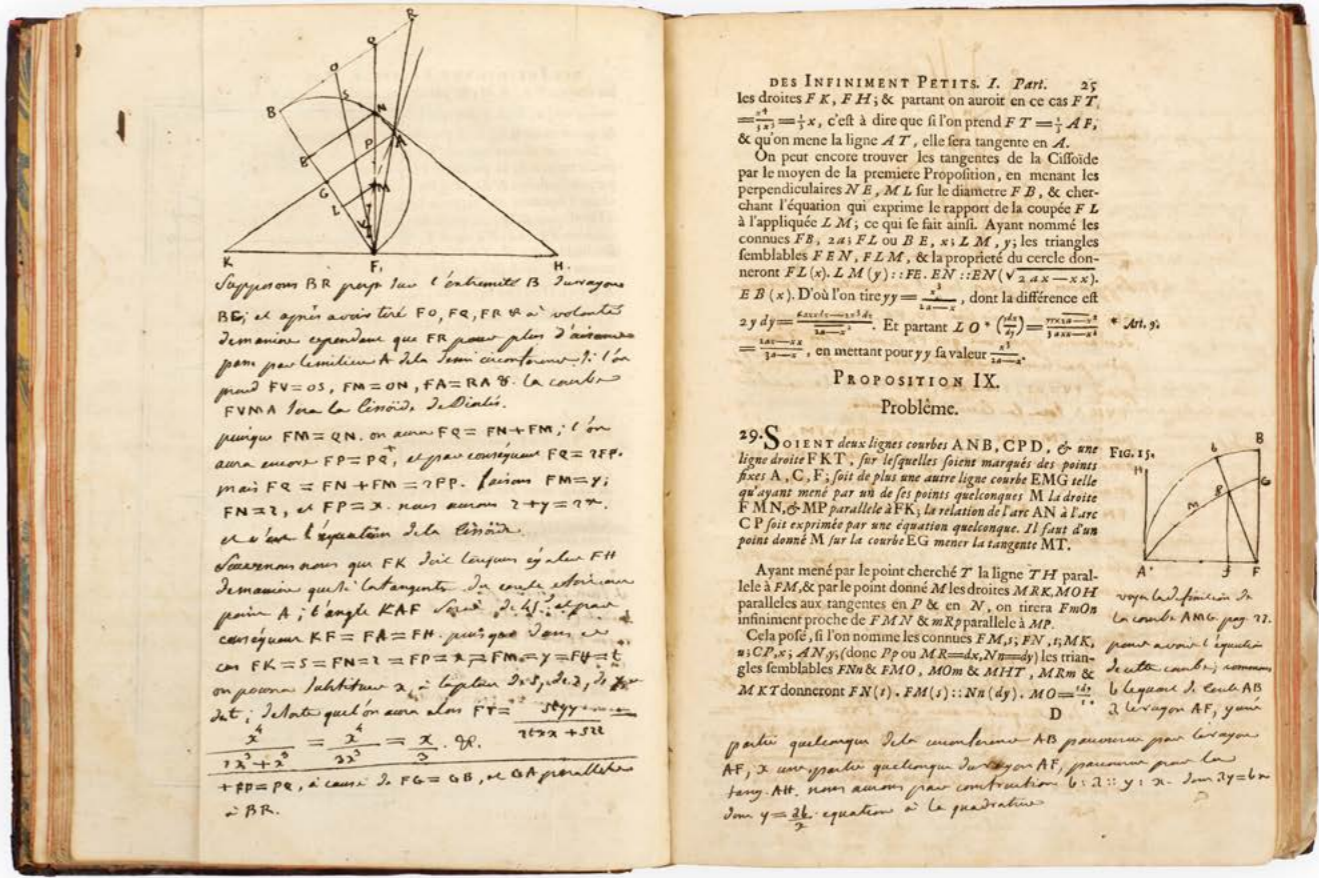
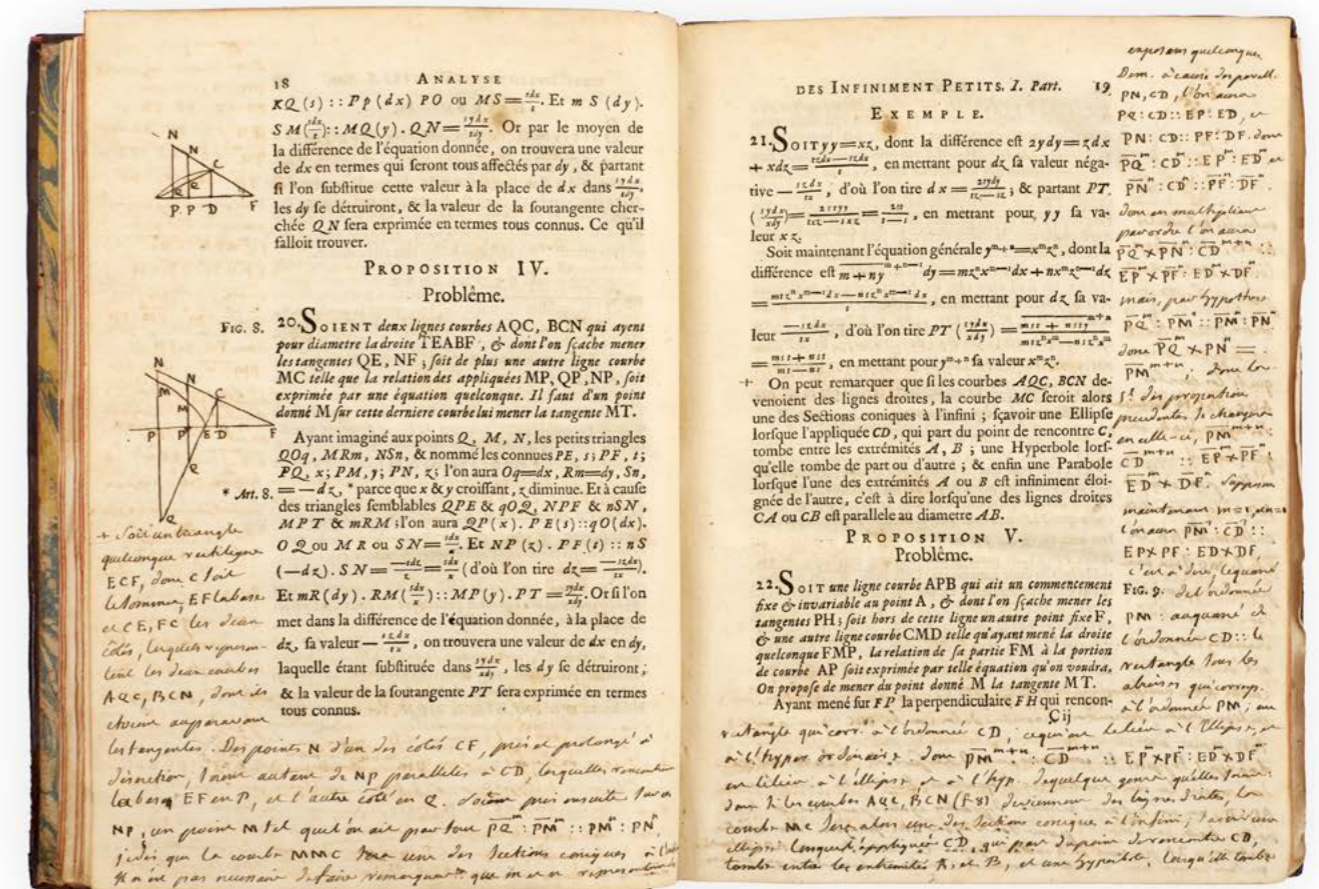
£3500



Second edition (first 1696) of l'Hôpital's famous *Analyse*, the first textbook on differential calculus, inspired by the work of Leibniz and the Bernoulli brothers, **this copy profusely annotated by an anonymous but proficient eighteenth-century mathematician.**

'Following the classical custom, the book starts with a set of definitions and axioms ... Following the axioms, the basic rules of the differential calculus are given and exemplified. The second chapter applies these rules to the determination of the tangent to a curve in a given point ... The third chapter deals with maximum-minimum problems and includes examples drawn from mechanics and from geography. Next comes a treatment of points of inflection and of cusps. This involves the introduction of higher-order differentials, each supposed infinitely small compared to its predecessor. Later chapters deal with evolutes and with caustics' (DSB). The rule named after L'Hôpital (for finding the limiting value of a fraction whose numerator and denominator tend to zero) is given in chapter nine.

The extraordinary marginal annotations in this copy by a later eighteenth-century reader display a remarkable engagement with l'Hôpital's work, comprising critical and explanatory text, detailed mathematical formulae, and occasional diagrams. The popularity of the *Analyse* prompted several commentaries, such as Jean-Pierre de Crousaz's *Commentaire* (1721) and Pierre Varignon's *Eclaircissemens* (1725), and the marginalia here are very much in the same spirit, although evidently not copied from either of these works. The annotator sometimes employs the first person, as if drafting their own commentary or recording that of a teacher e.g. 'we will see what to think of these general rules' (p. 63); 'it seems to me that the rule should be presented in this way ...' (p. 66). He is certainly not uncritical: 'the author, for greater clarity, should have said for example ...' (p. 105); 'this equation of the BCD curve proves as well as that of our author that this curve is of the 3rd kind' (p. 137). The final page contains a rant regarding faults in the printing, our annotator expressing his opinion that the editor was 'the worst kind of scamp' ('le pire polison'). There are references to Descartes ('ce grand homme' pp. 21–22), to Varignon (p. 103), and to the astronomer Nicolas-Louis de Lacaille (1713–1762) (p. 138).



CONVINCINGLY ATTRIBUTED TO THOMAS HEYWOOD

44 K[IRKE], J[ohn]. *The Seven Champions of Christendome.* Acted at the Cocke-pit, and at the Red-Bull in St. Johns Streete, with a generall liking. And never printed till this Yeare 1638 ... *London, J. Okes, and are to be sold by James Becket, 1638.*

Small 4to, pp. [88], complete with the initial and terminal blanks A1 and L4; a fine copy, with generous margins, not washed or pressed, in modern half red morocco and cloth boards.

£6500

First edition. Based on Richard Johnson's popular romance of 1596, *The Seven Champions* is a play characteristic of the spectacle-dramas staged at the Red Bull, where John Kirke was an actor. Despite this, and the unequivocal attribution to Kirke in the printed text, the authorship has puzzled commentators because of a persistent vein of allusion to events c. 1613–14, a date much too early for Kirke. Paul Merchant has reviewed the evidence that Kirke was revising an earlier play, and he argues plausibly that Thomas Heywood was the original author (*The Library*, September 1978). In the first place, the only major character not found in the prose source – and the most brilliant figure in the whole play – is Suckabus the Clown, the son of Calib the Witch (there is much here about the Lancashire witches); and Suckabus is not only 'reminiscent of Heywood's clowns', but 'in one speech, at the opening of Act V, even shows familiarity with the *True History* of Lucian, an author translated by Heywood'. There are further parallels in Calib and the Chorus, and these are reinforced by such stylistic features as a penchant for compound adjectives, persistent classicism, and one instance of Heywood's distinctive spelling of 'ey' for 'aye'. Add to this that *The Seven Champions* is the apparently Kirke's only play, and that in the same year he sold it to Okes he also sold Okes *The Martyr'd Souldier*, a play by the unfortunate Henry Shirley, then a decade in the ground, which had been an early favourite at the Cockpit.

The play is full of thunder and lightning, and the large cast, which would have required much doubling, includes, besides all seven Champions, a magician, a giant, a priest of Pan and three ghosts. ODNB remarks on influence from the *The Winter's Tale* and *The Tempest*.

Many of Heywood's plays are known to have been lost: by his own testimony he had a 'maine finger' in 220 plays to 1633 (see *The English Traveller*), but only some 30 acknowledged plays and civic pageants survive. Both in style and content, *The Seven Champions* seems a convincing addition to the canon.

STC 15014; Greg, II, 545; Pforzheimer 574.

George, but he does lead me into more quarrels and dangers than all the roaring Davids in the world; but they are cowardly rascals, & I will stay no longer, my accounts are made even, and I will backe agen; hay day, they are at it.
Thunder & Lightning, Devils run laughing over the stage:
 Tarpax with'em.
 Tar. Come, we are freed, lets now prepare his death,
 That being done, give welcome to him in confusion.
 Clown. O brave, that by his likeneffe and voyce should be

FIRST BIOGRAPHY OF THE FIRST ENGLISH PRINTER

45 LEWIS, John. *The Life of Mayster Wyllyam Caxton, of the Weald of Kent; the first Printer in England ... London: Printed in the Year 1737.*

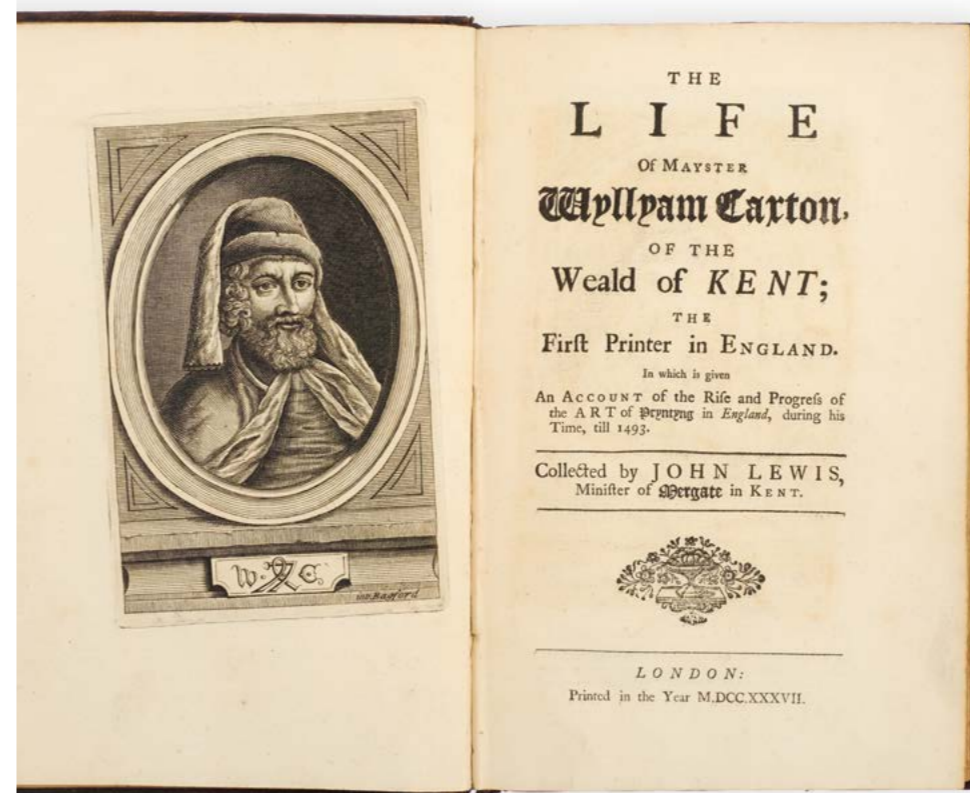
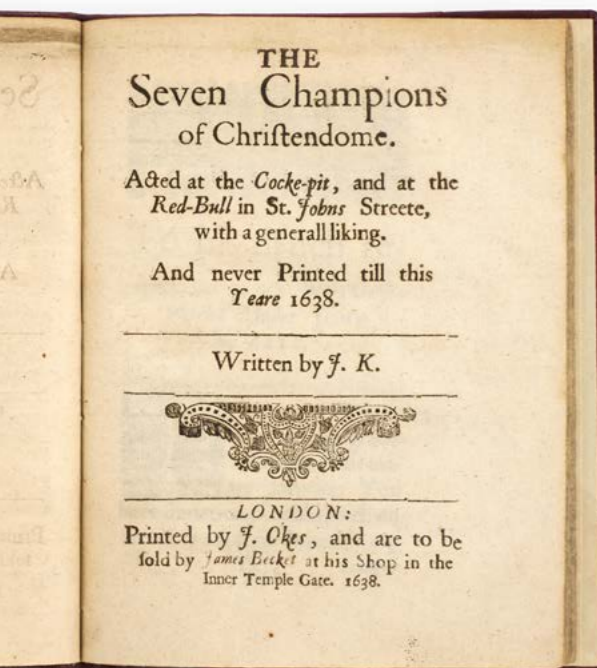
8vo, pp. xxii, 156, [2 (errata)], with an engraved frontispiece 'portrait' of Caxton by Bagford, and two plates of Caxton's watermarks at the end; woodcut headpieces and initials; a fine, crisp copy, in contemporary panelled, speckled calf, speckled edges, red morocco label; armorial bookplate of the MP, mathematician, astronomer, and bibliophile Sir George Shuckburgh-Eveleyn (1754–1804), with shelfmarks H4 and 32C; early manuscript additions to the bibliography on pp. 151–2.

£5250

An excellent copy of the first biography of an English printer, one of 150 copies printed, for distribution largely to Lewis's friends and fellow antiquaries.

Schoolmaster turned curate and antiquary, John Lewis (1675–1747) had published in 1731 an edition of Wyclif's New Testament, which included a lengthy history of the Bible in English, in which he was assisted by his friends Joseph Ames, Thomas Baker, and Peter Thompson. Thompson and Ames also provided help with the present biography of Caxton, notable for its accuracy and fine detail. The fictitious portrait of Caxton was engraved by John Bagford for his never realized history of printing, of which the *Proposals* appear in the bibliography of 'Writers on the Art of Printing' here. Added in manuscript are *Incunabula typographiae* (1688), Maittaire's history of printing in Paris 1717, and Atkyns's *Original and Growth of Printing* (1664), the first publication on the subject in English.

Provenance: Sir George Shuckburgh formed a valuable collection of early printing that included at least one Caxton.



ARABIA FELIX

46 LOWER, William, Sir. *The Phaenix in her Flames. A Tragedy. The Scene, Arabia ... London, Thomas Harper for Michael Young, 1639.*

4to, pp. [96]; woodcut device to title-page, woodcut headpieces; a very good copy, albeit lightly washed and pressed, some lower edges untrimmed, in full dark blue crushed morocco, neatly rebaked.

£3600

First edition of Lower's first play, an extravagant Arabian tragedy that was probably never staged.

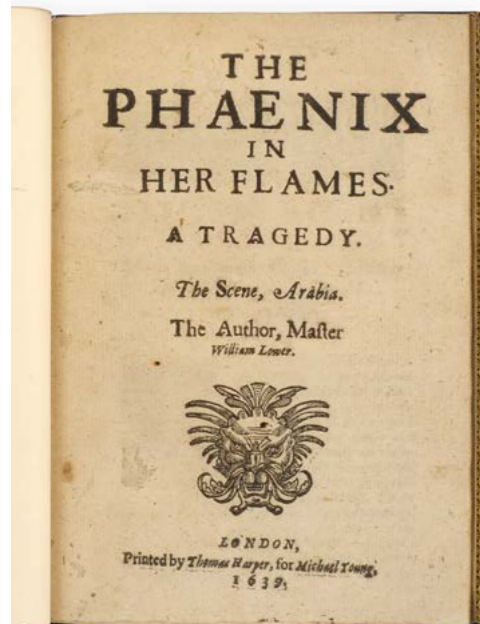
'The tragic plotline follows two sets of lovers who are all undone by their own triangulated desires and external treachery ... Perseus, Prince of Persia, goes on a Tamburlaine-esque rampage across Arabia when he believes that his betrothed, Lucinda the Princess of Egypt, is kidnapped by the Arabian royal court. She was kidnapped, but by a group of desert thieves and saved by the exiled Prince of Damascus, Amandus. Lucinda falls in love with Amandus who defeats Perseus and brings him as a prisoner of war to the King of Arabia. Amandus is delighted to be united with his love-object, and Perseus deserts Lucinda in favor of the same Princess of Arabia, Phaenicia. When Amandus and Perseus kill each other for her love, Phaenicia, who was in love with Amandus, commits suicide like her namesake the Phoenix, through an ostentatious and aromatic self-immolation' (Colleen E. Kennedy, 'Performing and Perfuming on the Early Modern Stage: A Study of William Lower's *The Phaenix in Her Flames*', *Early English Studies*, Volume 4, 2011).

It may not have been performed but *The Phaenix in her Flames* was no closet drama as the consistent use of stage directions suggests, and would have been unusual in its employment of olfactory elements in the staging. Thus in the Prologue:

This aire shall be perfum'd, and every sence
Delighted with sweet smelling frankinsence
And aromatic fumes: for please you know,
Gentle Spectators, from our Sceane doth grow
Abundance of such fragrant stuffe, you'll see
A Play that breathes Arabian spicerie ...

Born Cornwall (1610–1662), Lower spent time at Oxford without matriculating there and then travelled in France. A royalist soldier in the early stages of the Civil War, for which he was knighted in 1645, Lower spent 1655–1660 on the Continent, where he published several works including another original play and several translated from French. His cousin Richard Lower, who was a pioneering physician, described him as 'an ill poet, and a worse man'.

Greg 569A; STC 16873.



PROOFS OF NEGRE'S FINEST HELIOGRAVURES WITH FIFTEEN OF THE ORIGINAL ALBUMEN PRINTS

47 [LUYNES, Honoré Théodore Paul Joseph d'Albert, duc de.] VIGNES, Louis, photographer; Charles NEGRES, printer. *Voyage d'exploration à la mer Morte, à Petra et sur la rive gauche du Jourdain par M. Le Duc de Luynes, 1864. Printed 1874–76.*

Proof set of 64 héliogravures (photogravures), each image approx. 7½ x 10 inches (19.3 x 25.4 cm.) on sheet 14¾ x 20 inches (36.5 x 50.8 cm.), each with printed credit 'PHOTOGRAVURE sur Acier par CH. NEGRE' below image, numbered, titled and dated in pencil in margin; 5 duplicate photogravures (of which 4 sheets are trimmed); and 15 albumen prints by Vignes, corresponding with plates 5, 12, 19, 22 (two copies), 23, 25b, 28, 30, 43, 44, 46, 50, 57 and 62; thirteen mounted on card, nine titled in pencil, two with labels 'Collection Marguerite Milhau Paris'; with two photogravures from the same portrait of the duc de Luynes, one titled and dated in pencil 'M. Le Duc Albert de Luynes 1864' and annotated 'lère' on recto, with 'c'est M. L. Vignes Photographe de M. Le Duc Albert de Luynes, 1864, qui a tiré le cliché de Ch. Nègre' in pencil on verso, the other with printed credit 'PHOTOGRAVURE sur Acier par CH. NEGRE' below image and title 'Duc de Luynes' in pencil (staining to right margin); with ink manuscript label in Nègre's hand 'Gravures Héliographiques Ch. Nègre. Voyage du Duc de Luynes à la Mer Morte à Petra et sur la rive gauche du Jourdain. Chaque planche porte le nom de la Vue qu'elle reproduit' laid down on paper, a second sheet, also in his hand, with the title of the published work.

£25,000

A fine set of the photogravures for which Nègre was justly celebrated, from the collection of Marie-Thérèse and André Jammes. The titles and plate numbers are added in pencil, likely by the author or publisher (Arthus Bertrand, Paris, 1874-76). The albumen prints, from the original negatives from the same series, were added by Jammes, and afford the opportunity of a direct comparison. 'There were two voyages of exploration, one undertaken by the duc de Luynes to map and study the Dead Sea, the other by Charles Nègre, to perfect a photomechanical printing process, that would permanently preserve the full tonal range and nuances of a photograph.... From 1854 until 1867 Nègre dedicated himself to the perfection of an exquisite process that he termed *héliogravure*. The result was a printing plate capable of reproducing "the entire gradation of tones, from the white of the paper to the strongest black, maintaining the precision and the fine detail of the photographic print," as he stated at a scientific congress.' (Stuhlmann, in *Imagining Paradise*, p.105).

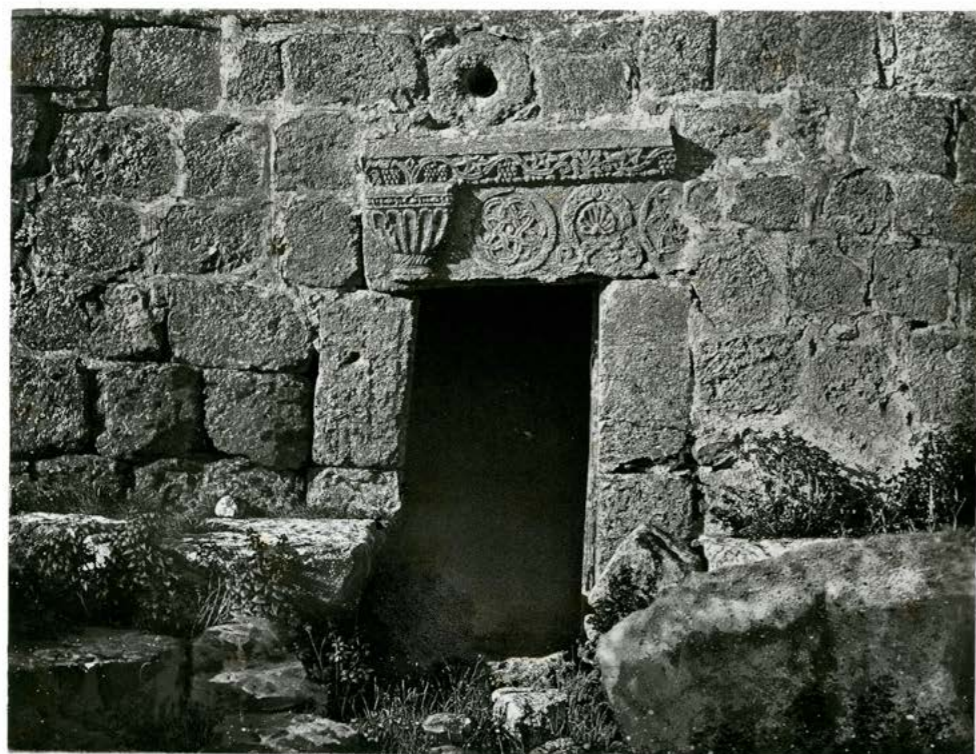




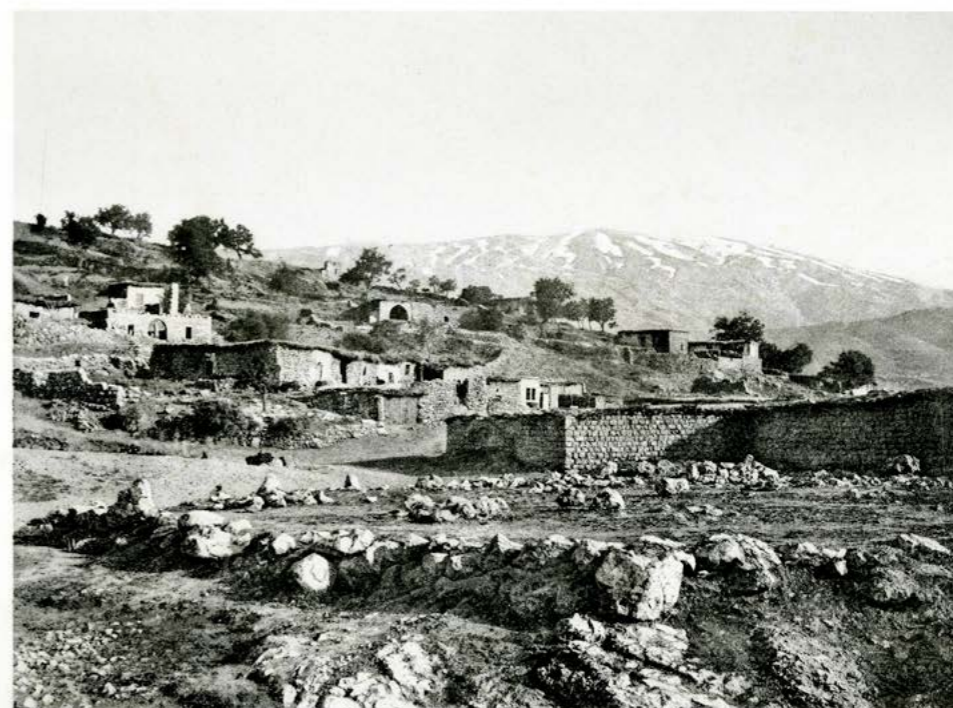
In 1856, the duc de Luynes, whose primary interest was in publishing photographic evidence in a manner that would prove permanent, announced a prize of 8,000 francs for the best photomechanical reproductions. It was not until nine years later that he commissioned Nègre to make the plates for his own planned publication. 'Nègre, a painstaking craftsman, lavished his skill upon the production of the plates, transforming the dull photographs into evocative images of great poetry. He considered this series his best achievement and submitted it to the jury...' (Stuhlmann, p.105).

'Ultimately foiled by his own artistry, [Nègre] was not awarded the Duke de Luynes' renowned prize ... because none of the judges believed that anyone but Nègre himself could produce such beautiful photo-engraved plates.' (Jammes, *Art of French Calotype*, p. 222).

Foster et al., *Imagining Paradise*, p. 105.



43. Lemna. Falstrie. 1864. Ruin.



Bachya et la montagne du Djebel

Collection Nègre

'A SUMPTUOUS RENDERING'

48 LYDEKKER, Richard. The Great and Small Game of India, Burma, & Tibet ... with contributions by sportsmen. London, Rowland Ward, 1900.

Large 4to, pp. xviii, 416; with 9 hand-coloured plates with captioned tissue guards, 62 illustrations within the text; a little toning to plates and tissue guards, tissue guard to plate 7 loose, a very few small marks; very good in original green cloth, title in gilt to upper cover and spine; some wear to spine ends, corners and edges, a few marks to covers, repair to upper hinge; edition statement to half-title verso numbered and signed by Rowland Ward.

£1250

Number 48 of a limited edition of 250 copies. 'A sumptuous rendering of south Asia's wild game species in art and text. Lydekker describes more than seventy varieties of game with attendant notes on sport from the experiences of Demidoff, Darrah, Valentine, and others. The hand-colored plates are especially striking. Quite scarce as only 250 copies were printed and signed by Rowland Ward' (Czech).

The delightful plates depict, *inter alia*, an Indian elephant, rhinoceros, gazelles, deer, an Indian lion, a Bengal tiger, leopards, pandas, and bears.

Czech, *Asian*, p. 129.

49 MAILLARD, Olivier. Sermones de sanctis reverendi patris fratris Oliverii Maillardii ordinis fratru[m] minoru[m] de observa[n]tia prop[ri]a manu scripti aut exami[n]ati. Denuo diligenter revisi. Cologne, Cornelius von Zierickzee, 30 October 1507.

4to, ff. [1], lxviii, [1]; title in red, devotional woodcuts to title, title verso, and last page, text in two columns; small marginal wormhole to first few quires, occasional light marks, some staining to last page; very good in nineteenth-century half calf, speckled paper boards, remains of gilt-lettered spine label; some wear to extremities and abrasions to covers; contemporary inscription at head of title 'Liber iste est canonicor[um] regularu[m] in Langenzen Herbipolensis diocesis', contemporary annotations to ff. xliii, lxvi, and lxvii, old oval stamp 'Ex bibliotheca Acad. Georgiae Augustae' (i.e. University of Göttingen) and deaccession stamp dated 1955 to title verso (touching woodcut, some offsetting to facing page), modern bookplate of J. Hönscheid to front pastedown, typescript bookseller's description in German to rear pastedown.

£1500

Very rare edition of a collection of sermons by the celebrated Breton preacher and Franciscan Olivier Maillard (c. 1430–1502), illustrated with devotional woodcuts. The text collects thirty-one sermons delivered by Maillard on various feast days throughout the liturgical year, beginning with St Andrew's (30 November) and running through to All Saints' (1 November).

Maillard 'is specially celebrated as a forceful, popular preacher, who preached inspiring and profitable Lenten sermons in both churches and public places. His manner and style were indeed often rather bluntly plebeian, but by no means so rough as the later classicists have proclaimed them to be. Of a fearless nature, he did not abstain from well-merited attacks upon the abuses of his time, and upon the crimes of those in high places (e.g. the cruelties of Louis XI) ... Of his works, nearly all of which are sermons, there is no complete collection; they appeared in detached fashion, many in various editions and in both French and Latin' (*Catholic Encyclopedia*). Several incunable editions appeared in Paris and Lyon.

The title-page here is illustrated with a central woodcut of the Virgin and Child (repeated on the title verso), while the surrounding woodcut border incorporates scenes of a praying friar, Christ and Moses, the burning of heretics, and kings and queens. The handsome woodcut to the final page depicts the Pentecost (Mary, the Apostles, and Pentecostal dove), with scenes of Christ's Baptism and Temptation below.

Provenance: the Augustinian Canons of the medieval monastery at Langenzenn in Bavaria, Germany, not far from Nuremberg. The annotations, no doubt by one of the Canons, show an interest in St John's relationship with Christ and the feast of All Saints'.

USTC 693702; VD16 M 244. **No copies of this edition traced in the US, and only 1 in the UK (Ushaw College).** A variant exists with 'prop[ri]o' in the title, a copy of which is at the British Library.



Liber iste est annotationes Regule in Inlangenzen Herbipulensis diocesis

Sermones de sanctis Reue
rendi patris fratris Oliverij
Maillard ordinis fratru mi
noru d obseruaria propa ma
nu scripti aut
examiat. De
mo diligen
ter reuili



Aue sanctis
sima maria



mater dei
reginaceli



Defelix Colonia



porta
paradi
si. domi
na mun



di. tu es
virgo. tu
cocepisti
ibidum.



FEMINIST NOVELLAS, 'GIVEN ME BY THE AUTHOR'

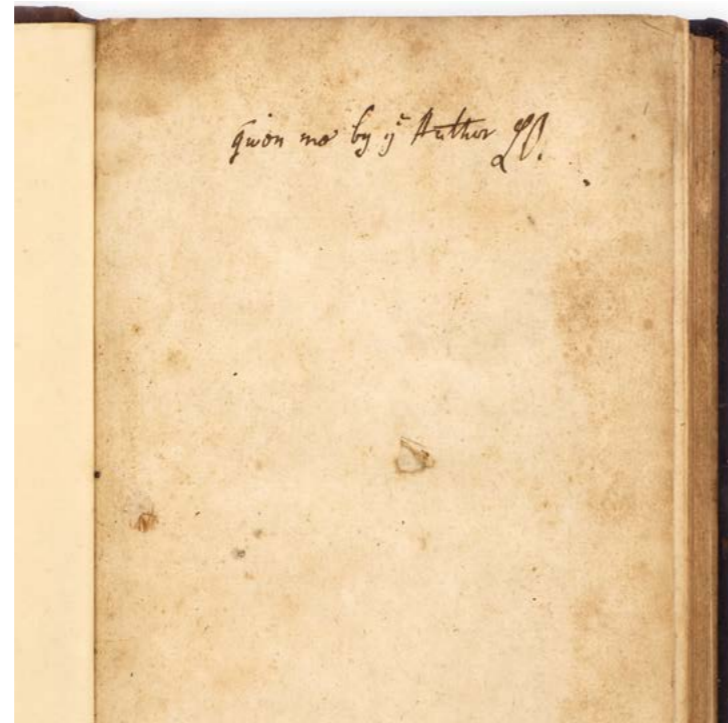
50 MANLEY, Mrs. [Delarivier]. *The Power of Love: in seven Novels viz. I. The fair Hypocrite. II. The Physician's Stratagem. III. The Wife's Retirement. IV. V. The Husband's Resentment. In two Examples. VI. The happy Fugitives. VII. The perjurd Beauty ... London, Printed for John Barber ... and John Morphew ... 1720.*

8vo, pp. xvi, 368, with an initial advertisement leaf; some occasional light foxing but a very good copy in contemporary panelled calf, rebaked, new endpapers; from the library at Porkington (Brongyntyn), inscribed 'given me by y^e Author L[ewis] O[wen]' on a front fly-leaf, and 'Eliz. Owen' on the title-page.

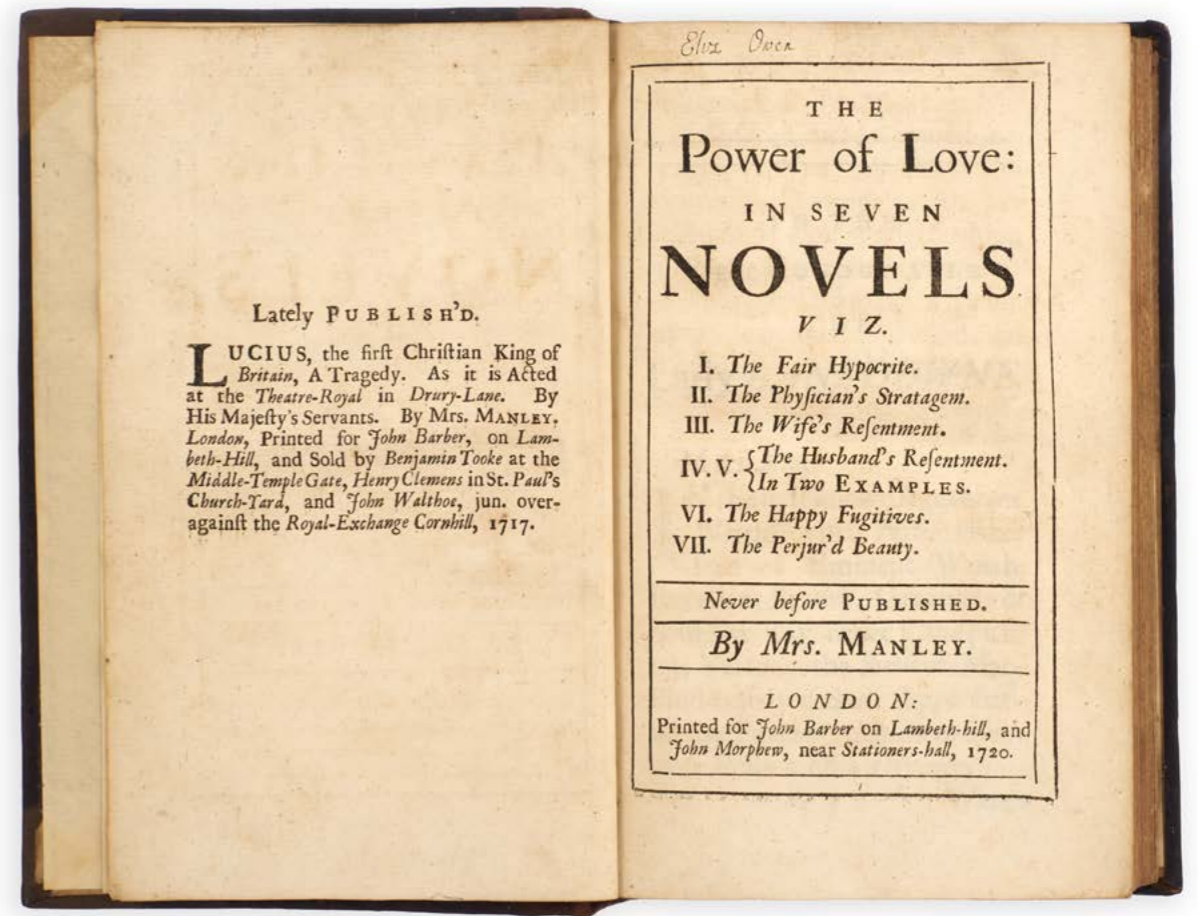
£2500

First edition, apparently a presentation copy, of Delarivier Manley's last work of prose, a collection of seven amorous novellas partly derived from William Painter's *Palace of Pleasure* (1566), 'adding divers new Incidents', and supplemented by several original compositions. Historically dismissed as an 'adaption', *The Power of Love* in fact shows Manley deliberately engaging with literary tradition, 'with the same Design at Mr. Dryden had in his *Tales from Boccace and Chaucer*'.

'In this underrated work Manley thoroughly transforms her sources to make them relevant to contemporary contexts and debates, delivers racy plotting, and panders to her readers' voyeurism' (*ODNB*). Usually considered less political and less radical than her earlier work, **it is often remembered for the violent revenge of Violetta against her bigamist husband in Novel III 'The Wife's Resentment'**. But recent critical reappraisal has drawn attention to, among other things, the expansion of the roles of the servants in Novels IV and V, to contrast the differing treatment of male and female servants when they expose an infidelity; and the provision of a backstory for the Duchess of Savoy in 'The Fair Hypocrite', which serves to exonerate her (for Painter her passions are illicit, for Manley they are product of a flawed marriage not a flawed character) (*New Perspectives on Delarivier Manley*, 2017, especially chapters 2 and 8).



Manley (1670–1724), most famous for the *New Atlantis* (1709), an anti-Whig satire for which she and her publishers were arrested, had a sad but colourful personal life that might have left her with desires for revenge, commencing with a bigamous marriage to her cousin, the MP John Manley, who then abandoned her. Also a writer for the stage, she was a friend of Catherine Trotter, Richard Steele and Jonathan Swift. Manley's family was originally from Cheshire and Denbighshire and had split on political lines in the previously century – her scapegrace cousin and seducer was born in Wrexham – and she may also have spent time there: certainly her network was preponderate with west-country Tories, and the Owens of Brogyntyn were the staunchest of west-country Tories. Robert Owen was in Parliament alongside John Manley; his son Lewis Owen (1696–1746) was 'the charmer of the family: witty, entertaining and popular with the ladies' (Hilary A. Peters, "'Dear Mama": Mrs Owen of Brogyntyn and the Godolphin Family', *NLW*, online); in 1720 he would have been at All Souls Oxford, though the gift could have come later. The Elizabeth Owen who has signed the title-page was his sister, later the second wife of Sir Thomas Longueville.



INSCRIBED BY THE AUTHOR

51 MENABREA, Luigi Federico. Calcul de la densité de la terre suivi d'un mémoire sur un cas spécial du mouvement d'une pendule. [Turin], Imprimerie Royale, [1840].

Folio, pp. [4], 76, with two engraved plates, of which one folding; some foxing to plates, but overall a very good copy, in the original yellow wrappers; wrappers chipped and creased at edges; manuscript correction (likely authorial) to p.32; author's presentation inscription to front wrapper 'A Monsieur le Comte d'Isasca L. Général commandant en chef le Royal Corps d'Artillerie hommage de l'auteur, L. F. Menabrea' (see below).

£650

First separate edition, a rare presentation copy, of two essays by Luigi Federico Menabrea (1809–1896) on the measurement of the density of the Earth and the movement of the compound pendulum.

Menabrea's essays had appeared in the *Memorie della Reale Accademia delle Scienze di Torino*, the research journal of Turin's Academy of Sciences, in the same year (series II, vol. II, pp. 305–66 and 369–78). The first essay deals with the measurement of the density of the Earth through the Cavendish experiment. First performed between 1797 and 1798 by the English scientist Henry Cavendish (1731–1810), the experiment allowed to calculate the Earth's density and, consequently, its gravitational constant. It involved the use of a torsion balance instrument devised by Cavendish, consisting of two small lead spheres attached to each end of a wooden rod (see plate 1). Two massive lead balls, suspended separately, could be positioned away from or to either side of the smaller balls. The experiment measured the faint gravitational attraction between the small and large balls, causing a deflection of the torsion balance rod by approximately 0.16". Menabrea did not repeat Cavendish's mathematical calculations but addressed two physics problems related to the experiment: one dealing with air resistance affecting the movement of the balance rod which is subject to the attraction of the spheres, and the other examining the varying attraction and average density of an ellipsoid, rather than a sphere, made of heterogeneous layers, akin to the Earth.

The second essay concerns the analytical solution to the problem for the motion of a compound pendulum developed by Leonhard Euler (1707–1783) and Pierre-Simon Laplace (1749–1827). The solution, originally devised for a pendulum oscillating around a cylindrical axis with a circular base and supported on a horizontal plane, was applied by Menabrea to a scenario where the axis moves within an equally cylindrical bearing, while also accounting the effects of friction.

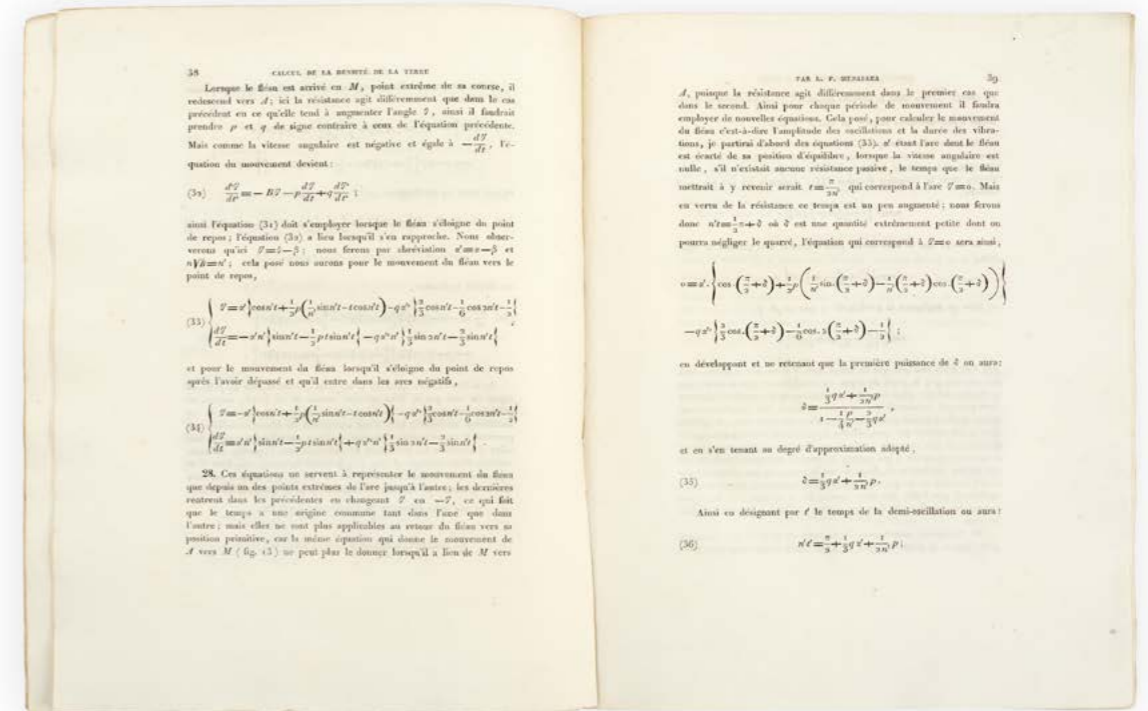
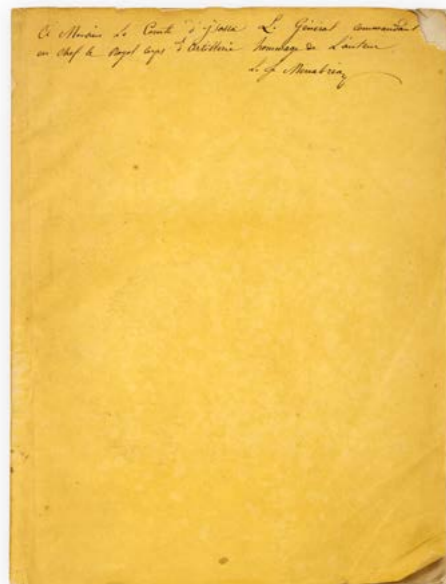
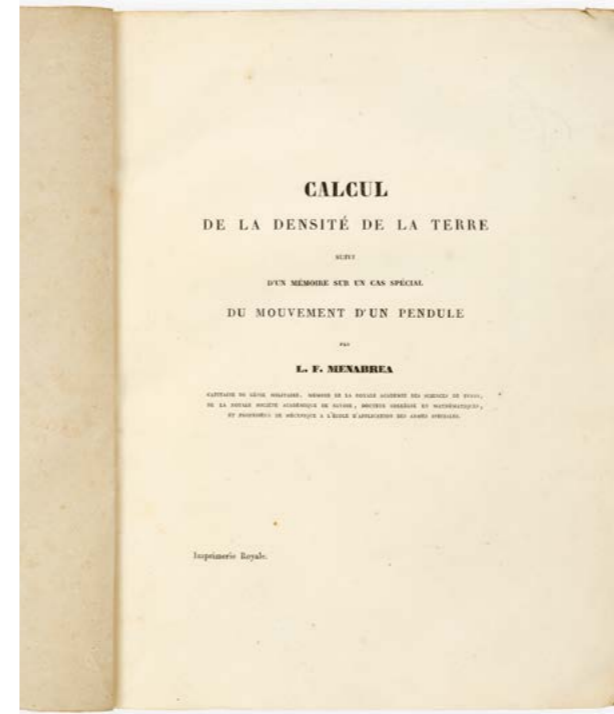
A skilled scientist and mathematician, in 1846 Menabrea was appointed head of Building Science and Practical Geometry at the University of Turin. He later participated in the Italian wars of independence as commander of the Piedmontese military engineering corps and, following the country's unification, served as the seventh prime minister of the Kingdom of Italy from 1867 to 1869. In 1876, he assumed the post of Italian ambassador to London and, six years later, was assigned to the embassy in Paris. In acknowledgment of an illustrious career, Menabrea was

bestowed with the titles of count and marquis of Valdora. He was also elected to memberships in several Italian and foreign scientific academies and received honorary degrees from the universities of Oxford and Cambridge.

Menabrea was an early and ardent supporter of Charles Babbage (1791–1871) and his pioneering work on the calculating machine since he had the chance to attend a presentation on the Analytical Engine given by Babbage in Turin in 1840. In 1842, Menabrea 'published "Notions sur la machine analytique de M. Charles Babbage" in *Bibliothèque universelle de Genève*, nouvelle série 41 (1842) 352–76. This was the first published account of Charles Babbage's Analytical Engine and the first account of its logical design, including the first examples of computer programs ever published' (Jeremy Norman's HistoryofInformation.com). Babbage, for his part, welcomed Menabrea's endorsement and commissioned the English translation of one of his essays to Ada Byron, countess of Lovelace (1815–1852), which appeared in London in 1843 as *Sketch of the analytical engine invented by Charles Babbage*, arguably 'the most important paper in the history of digital computing before modern times' (Bromley, "Introduction" in Babbage, Henry Prevost, *Babbage's Calculating Engines*, xv).

Provenance: This copy was presented by Menabrea to Flaminio della Chiesa d'Isasca (1781–1872), a lieutenant general in the army of the Kingdom of Sardinia. A scion of an old aristocratic family from Saluzzo, he concluded a distinguished military career as the military governor of Cuneo.

Very rare outside Italy: OCLC finds a single copy in the US, at Columbia University. Library Hub locates only two copies in the UK, at the Institute of Astronomy in Cambridge and at the Royal Society.



52 MENDES PINTO, Fernão. The Voyages and Adventures of Fernand Mendez Pinto, a Portugal: during his travels for the space of one and twenty years in the Kingdoms of Ethiopia, China, Tartaria, Cauchin-china, Calaminham, Siam, Pegu, Japan, and a great part of the East-Indiaes. With a relation and description of most of the places thereof; their religion, laws, riches, customs, and government in time of peace and war ... London, Printed by J. Macock, for Henry Cripps, and Lodowick Lloyd ... 1653.

Folio, pp. [14], 326; title-page printed in red and black, woodcut headpieces and initials; a very good copy in contemporary calf, later morocco spine label, fore-edge lettered 'Pinto', traces of a clasp (for a chain?) to upper front board only.

£7500

First edition in English, translated by Henry Cogan, of a travel best-seller, first published posthumously in 1614; there were nineteen editions in six languages by the end of the century, 'rivalling the popularity of Cervantes' *Don Quixote*. It is, in fact, an exotic and imaginative composite of fact and fiction, at once a picaresque prose epic and an authentic picture of sixteenth-century Asia' (Rebecca D. Catz, *The Travels of Mendes Pinto*). Mendes Pinto sailed from Portugal in a fleet commanded by Vasco de Gama in 1537 and did not return for twenty-one years, during which time he had made four visits to Japan (he even falsely claimed to be the first European to do so), as well as India, Myanmar (Burma), Vietnam, and China.

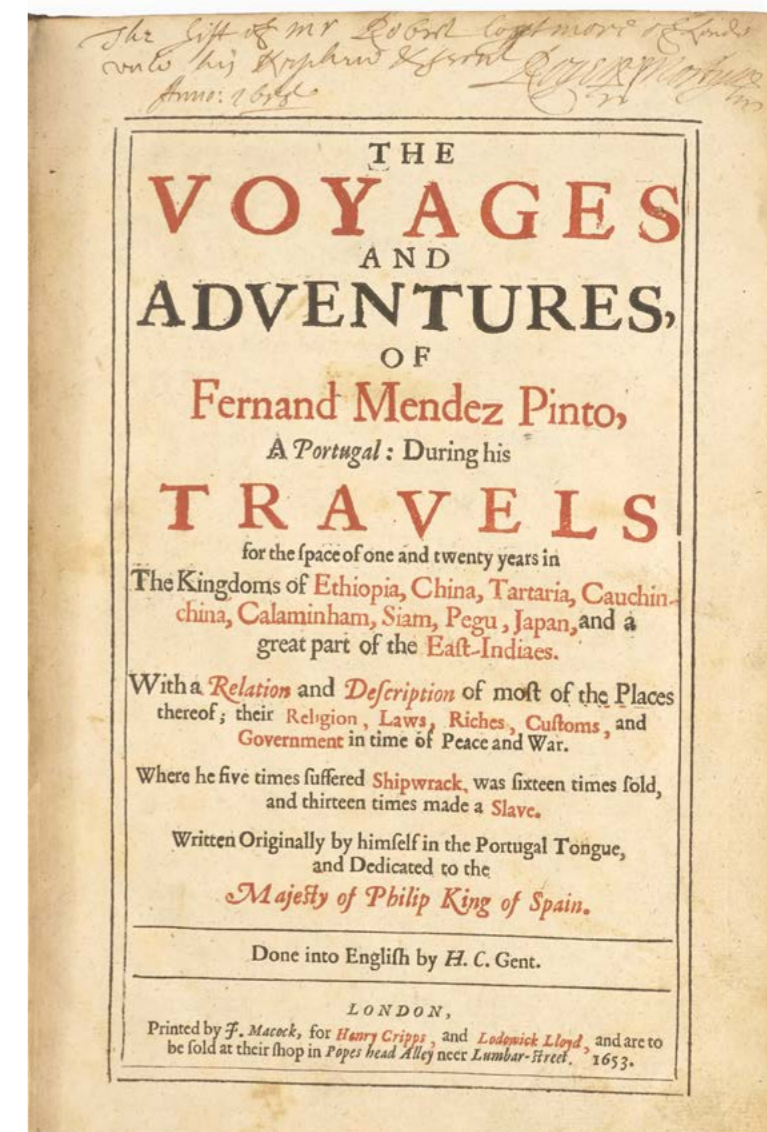
Ever since the posthumous publication of his book, Pinto has lacked 'neither detractors nor defenders, and the controversy still rages unabated in the learned world. Even in seventeenth-century England people took sides, for the taunt of Congreve's clownish Foresight in *Love for Love*, "Ferdinand Mendes Pinto was but a type of thee, thou liar of the first magnitude", is balanced by Dorothy Osborne's charming commendation of his *Peregrinaçam* as "englished" by Henry Cogan Gent, in 1653, "'Tis as diverting a book of the kind as ever I read and is as handsomely written. You must allow him the privilege of a traveller, and he does not abuse it. His lies are as pleasant harmless ones, as lies can be, and in no great number considering the scope he has for them ...' ... But if Pinto was not one of the actual European discoverers of Japan, it is equally certain that he was one of the earliest Portuguese travelers to that country, which he visited three or four times between 1544 and 1556. He had plenty of opportunity to know the real discoverers, and pass off their adventures (with suitable additions) as his own..." (C.R. Boxer, *The Christian Century in Japan*, Berkeley, 1951, pp. 18-24).

'Gifted with keen imagination, he could exaggerate when expediency required, but he knew that in the account of his travels exaggeration was not expedient, and he was constantly on guard against the notorious scepticism of his fellow-countrymen. He may have heightened the colour occasionally, but as a rule he writes with restraint, although with delight in a good story and skill in bringing out the dramatic side of events ... A hundred pictures refuse to fade from the memory, whether they are of silk-laden Chinese junks or jars of gold dust, vivid descriptions of shipwreck... or the awful pathos of the Queen of Martavão's death, the sketch of a supercilious Chinese mandarin or of St

Francis Xavier tramping through Japan' (A.F.G. Bell, *Portuguese Literature*, 1922, pp. 224-5).

Provenance: inscription to head of title 'The Gift of Mr Robert Coytmore of L... unto his nephew & g[od]son Roger Mostyn Anno 1658' – Roger Mostyn (1620–1690), a prominent Royalist during the Civil War, was married to Mary Bulkeley, daughter of Thomas Bulkeley and Blanche Coytmore; inscription to endpaper in a different hand 'This book belongs to the owner Sir R. M.' i.e. Sir Roger Mostyn, third baronet (1673–1739); nineteenth-century booklabel of Gloddaeth Library (seat of the Mostyn family), subsequently lot 906 in the Mostyn sale, Christie's 24 October 1974 (£160).

Cordier, *Japonica*, 39; Hill, p. 198; Lust, 346; Wing, M1705.



COLOMBIAN AND BASQUE INDEPENDENCE

53 MERIZALDE, José Félix. *El Chasqui Bogotano* No. 1[–40]. [Bogotá, Espinosa for Valentin Rodriguez Molano, 1826–27].

[Bound with:]

[ROYAL BASQUE SOCIETY.] *Extractos de las juntas generales celebradas por la Real Sociedad Bascongada de los amigos del pais en la ciudad de Vitoria por septiembre de 1771.* Madrid, Antonio de Sancha, 1772.

[and with four other Bogotá-printed works]

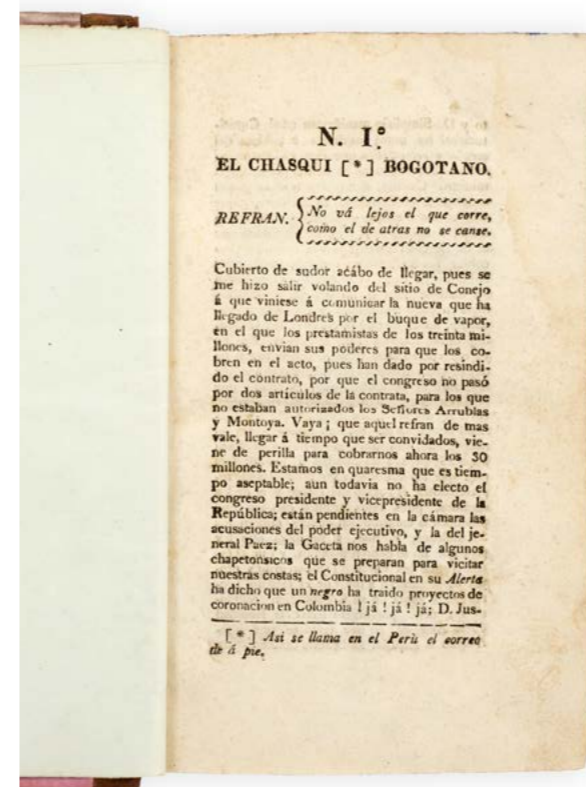
Six works in one vol., 8vo: *Chasqui*: 40 separate issues, with drop-head titles, pagination erratic but 'continuous': pp. 20, 25–38, [4], [51]–58, [4], [59]–88, '86', [2], 88–101, 192–352, [355]–386, no issue 15 as issued (instead there is a No. 14 extraordinario), later issues with a woodcut of a carriage above the masthead (one with a sailboat); *Extractos*: pp. [6], 85, [1], with an engraved device to the title-page; a couple of issues of *El Chasqui* foxed, and with small burn-marks to foot of several pages; bound with four further items; manuscript index to front endpaper, traces of old booklabel and ownership stamps removed; in very good condition, in contemporary quarter calf, later pink moiré paper covers; from the library of the historian of Colombia Malcolm Deas.

£1250

Six very rare publications, opening with the complete run of an anti-Bolivarian periodical by the doctor José Félix Merizalde (1787–1868), an important figure in the early Independence movement in Colombia; a 'chasqui' was an Inca messenger, a symbol therefore of resistance against Spanish authority as well as of communication.

Merizalde had joined the patriot army as a doctor in 1812, eventually rising to the post of *medico mayor*. A concerted supporter of the Vice-President of Gran Colombia Francisco de Paula Santander, 'Merizalde became the real founder of yellow journalism in Colombia, since he devoted himself to uninhibited criticism of everything that came within his view, with the one exception of the Catholic Church ... With the *Chasqui*, in 1827, he ultimately became a rabid champion of the liberal cause against Bolívar. If Merizalde was often irresponsible, he was also fearless, and he became the first martyr to the cause of press freedom in Bogotá when he was attacked on the street by an aggrieved lieutenant colonel' (David Bushnell, 'The Development of the Press in Great Colombia', *The Hispanic American Historical Review* 30:4, 1950). Erratically printed, and executed *ad hoc*, it varies from 2 to 8 pages per issue, and includes some passages in verse. Merizalde's support of Santander led him to be imprisoned after the attempted assassination of Bolívar in 1828. Also found here is a pamphlet, *El Dr. Merizalde a sus conciudadanos* (Bogotá, 1825), in which he defends himself against attacks related to his position as Director General of Hospitals (not in Library Hub, not in OCLC).

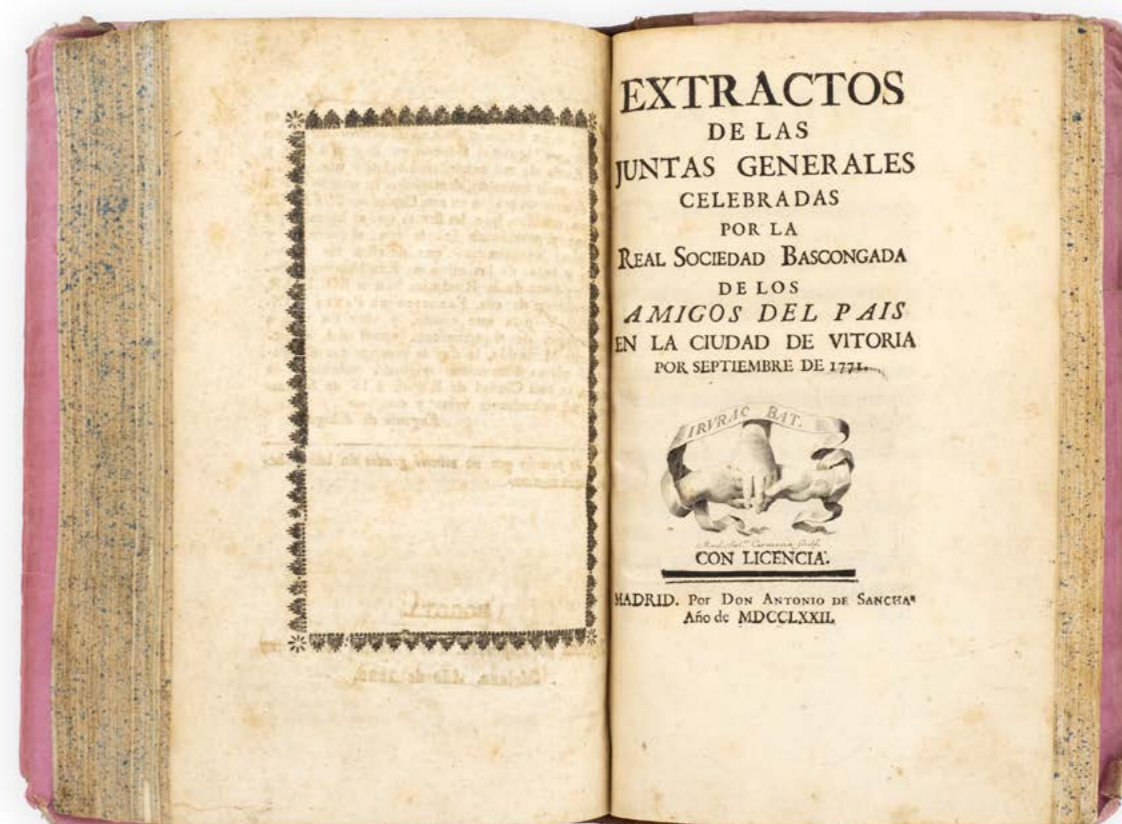
Unrelated to the other content is the first annual publication of the *Extractos* of the Real Sociedad Bascongada de Amigos del Pais (also known as La Bascongada), a cultural and economic organisation founded in 1765 to promote the Basque language and economic and scientific development. It was the first such Real Sociedad in Spain – others were to follow around the country. The *Extractos* printed the schedule of the six-day annual meeting, summaries of the material presented, covering agriculture, metallurgy, medicine (smallpox vaccination), etc., and resolutions for the coming year. The list of members (pp. 57–73) includes some resident in Spanish colonies; **and on pp. 75–85 is printed a catalogue of books, machines and curiosities in the Society's collection.**



El Chasqui: not in Library Hub, not in OCLC; the National Library of Colombia has an incomplete run, but a full set is at the Biblioteca Luis Ángel Arango, Bogotá.

Extractos: not in Library Hub, OCLC shows Newberry only in North America.

A full list of contents is available on request.





WITH THE CANON PRINTED ON VELLUM

54 MISSAL, *Use of Augsburg.* Missale secundum ritum Augustensis ecclesie diligenter emendatum et locupletatum: ac in meliorem ordinem q[uam] antehac digestum. [Dillingen, Sebald Mayer,] 1555.

Folio, ff. [xxviii], 471 (without the final blank leaf), gothic letter, printed in red and black throughout, title within woodcut border incorporating the arms of the Prince-Bishop of Augsburg, full-page woodcut of the Virgin and Child with Saints Ulrich and Afra and the arms of the Prince-Bishop on title verso, woodcut of the adoration of the sacrament of the altar within full architectural woodcut border on f. xxviii verso, the same border repeated on 10 other pages, numerous large and small woodcut historiated initials, printed music, the eight-leaf canon section printed on vellum, including full-page woodcut crucifixion opening the canon, large woodcut initial 'T' (*Te igitur*) depicting bread falling from heaven, and small Pascal lamb within roundel; title closely cut at top slightly affecting black line around border, a couple of other borders just shaved at top, closed tears at lower margin in c. 20 leaves, half of which somewhat crudely repaired with sixteenth-century manuscript fragments, minor wormholes at the beginning, light small waterstain to top edge, nevertheless a very good copy, bound in twentieth-century panelled tan pigskin over boards, brass catches and clasps, black roan lettering piece to spine; Foyle bookplate to front pastedown (see below).

A beautiful copy of this imposing and richly illustrated Missal, the masterpiece of the prototypographer of Dillingen.

In 1540 the last Catholic printer of Augsburg, Alexander Weissenhorn, had departed for Ingolstadt, forcing the bishop of Augsburg to turn to printers in the episcopal seat of nearby Dillingen for the printing of liturgical books. Cardinal Otto Truchsess von Waldburg, Prince-Bishop of Augsburg from 1543 to 1573, called the printer Sebald Mayer to Dillingen in 1549, and Mayer and his successors dominated printing there well into the seventeenth century. Truchsess commissioned Matthias Gerung (c. 1500–1568/70), a pupil of Hans Schäufolein who had recently switched religious allegiance, to produce five fine woodcuts to illustrate the present Missal. Dodgson also attributes the canon initial and pascal lamb to Gerung, but this is not confirmed by Hollstein.

Provenance: from the library of William Alfred Westropp Foyle (1885–1963), bookseller and businessman, co-founder with his brother Gilbert of Foyles bookshop in 1903, purchased for £32 at Sotheby's, 30 October 1950, lot 118 (clipping from the sale catalogue tipped onto front free endpaper). William Foyle, one of the great booksellers of the twentieth century, amassed a rich and impressive personal collection of manuscripts and books, housed in the twelfth-century monastery of Beeleigh Abbey and forming one of the largest private libraries of its day. After William's death his library passed to his daughter Christina (1911–1999), who also inherited Beeleigh Abbey and the Foyle Empire. Following her death the bulk of the Foyle Library was sold over three days in a landmark sale at Christie's in 2000, while in a private arrangement with the auction house a significant portion of the library was acquired by William Richard Christopher Foyle (1943–2022), Christina's nephew, and his wife Catherine. The two also acquired the abbey and set about rebuilding the book collection and restoring Beeleigh Abbey and its gardens.

Adams L 1178; Bucher, *Dillingen* 39 ('das drucktechnisch und künstlerisch bedeutendste Werk S. Mayers'); Hollstein X, 73–77; VD16 M 5556; Weale-Bohatta 109. OCLC records only three copies in the US (Library of Congress, Concordia Seminary Library, and Harvard) and three in the UK (Bodleian, British Library, and Cambridge University Library).

£6500



POSSIBLY THE FIRST MASQUE WITH MOVEABLE SCENERY

55 NABBES, Thomas. *Microcosmus. A Morall Maske*, presented with generall liking, at the private House in Salisbury Court, and heere set down according to the Intention of the Authour ... *London, Printed by Richard Oulton for Charles Greene ... 1637.*

Small 4to, pp. [54], wanting the initial blank; edges slightly browned but a very good copy, in nineteenth-century half blue morocco, endpapers renewed.

£5000

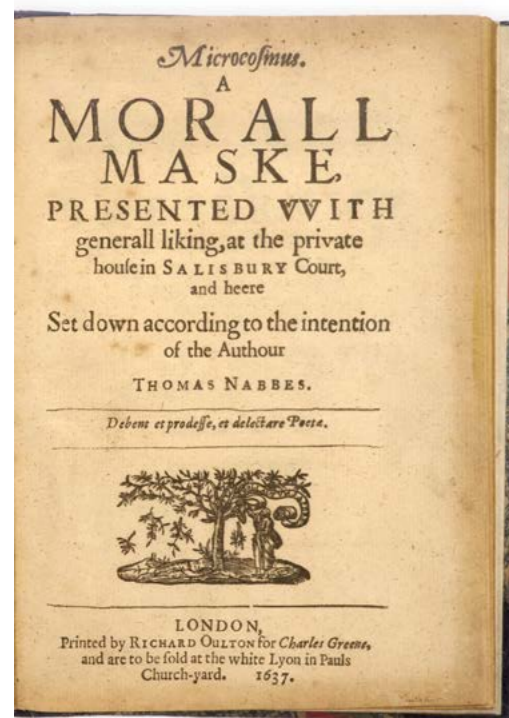
First edition of an allegorical morality play (the Elements, the Senses, Love, Fear, Hope, Melancholy, *et al.*) which 'may be the first English masque presented in a theatre with moveable scenery' (*Pforzheimer Catalogue*).

Completed during the seventeenth-month plague-closure of the theatres from May 1636 to October 1637, *Microcosmus* is 'the offspring of a morality play and a Jonsonian court masque ... it has much in common with Middleton and Rowley's *World Tossed at Tennis*, and even more with Ford and Dekker's *Sun's Darling*', another 'moral masque' (Bentley).

In *Microcosmus*, 'Nabbes chronicles the temptations of an Everyman figure, Physander, who is led astray by Sensuality and the personified five senses before being rescued by Temperance. In the climactic trial scene Physander acquits himself against Sensuality and Malus Genius, who are banished to hell' (*Oxford DNB*). Unlike a regular masque, there is a readily identifiable plot, and while some characters remain abstractions, the senses take the form of a chambermaid (sight), usher (hearing), huntsman (smell), cook (taste), and 'Ladies Gentleman-usher' who 'kill[s] Spiders for her Monkey' (touch).

In the form it is printed here, the masque requires extensive stage machinery: as the play progresses five scenes are 'discovered', set within a 'Front', presumably a proscenium arch of some sort, probably with a pair of shutters ('Love and Nature returne to the Scene, and it closeth'). Recent scholarship has sided with Bentley in agreeing, against expectation, that such a complicated staging may indeed have been possible even on a small private stage such as Salisbury Court; on the other hand, the instructions may represent the unrealised or partly unrealised 'intention of the Author' as mentioned on the title-page.

STC 18342; Greg 514; Pforzheimer 756. See Astington, 'The "Messalina" Stage and Salisbury Court Plays', in *Theatre Journal*, 43:2 (1991), pp. 141–156.



TRIOS AND QUARTETS, PUBLISHED AND IMPORTED

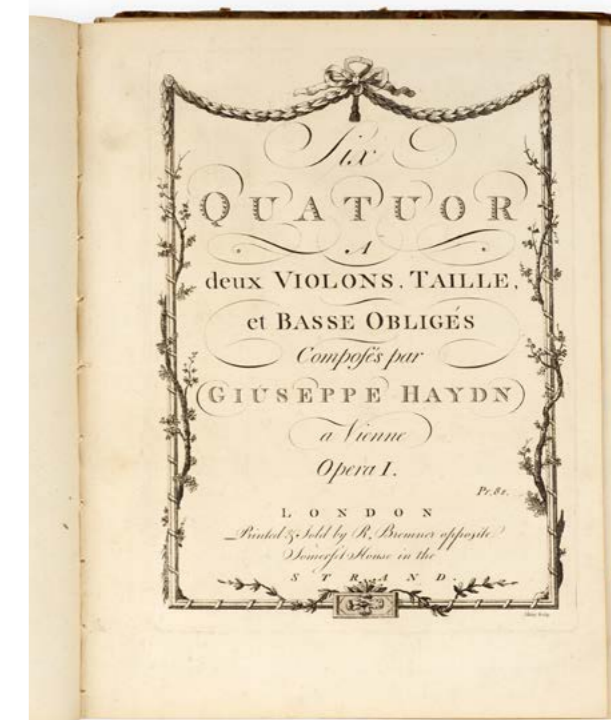
56 NAPIER, William, publisher and music-seller. Three part-books of trios (complete) and three (of four) of quartets (lacking the *secondo* part), published by Napier and others, and assembled for retail by him c. 1775. *Mostly London, 1769–1775.*

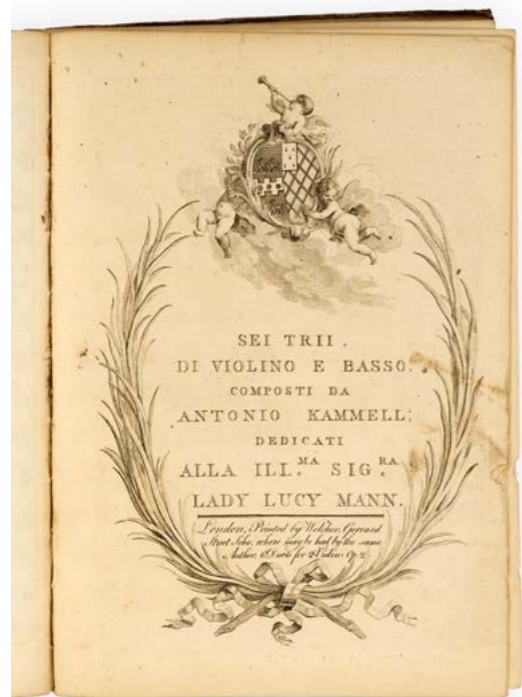
6 vols, folio, comprising sixteen collections of trios (in total 96 works) and thirteen collections of quartets (78 works), bound in parts; manuscript Index to the Primo parts within a large stippled engraved border signed 'Mango sculp' and with the note at the foot 'These Books made up at William Napiers Music Shop Corner of Lancaster Court, Strand'; a few scattered spots and stains, withal in very good condition, bound in worn but original half calf and marbled boards, red morocco labels to covers, spines very dry, chipped and splitting.

£1250

An impressive collection of string trios and quartets, including compositions by Giordani, Boccherini, J. C. Bach, Abel, and the virtuoso Maddalena Sirmen, as well as the first publication in England of any work by Haydn (the quartets Op.1 and 2).

The volumes were bound and indexed for retail by the Scottish violinist and music publisher William Napier (c. 1740–1812), who in 1772 opened a music shop in London at the 'corner of Lancaster Court, Strand'. To his own editions of 1772–75 of works by contemporaries active in London like Pierre Vachon (1738–1803), William Cramer (1746–1799), Frederic Schumann (fl. 1760–80, best known as a performer on the musical glasses), and Tommaso Giordani (1730–1806), Napier has added a fine selection of publications published in recent years in London by Peter Welcker and Robert Bremner, including trios by Stefano Galeotti (1723–1790), Jacob Herschel (1734–1792, the elder brother of the astronomer and composer William Herschel), Carl Friedrich Abel (1723–1787), Antonín Kammel (1730–1784), and Luigi Boccherini (1743–1805); and quartets by Abel, Kammel, Johann Christian





Bach (1735–1832), and Josef Haydn – unauthorized printings of his earliest quartets (as well as two spurious attributions). Bremner's printings of Opp. 1 and 2 were preceded only by editions printed in Amsterdam, and were the first works by Haydn to appear in print in the British Isles – his reputation grew steadily from that point until his arrival in London in 1791.

Also included is the Paris-printed first edition of six quartets by Maddalena Sirmen (née Lombardini, 1745–1818); unusually for the age she was not from a family of musicians, but studied under Tartini, and was evidently highly esteemed as a violinist. She was 'one of the first women who composed music for string quartet' (her husband's name also appears on the title-page) and 'oversaw the publication of her own works', (E. Wiesbauer, Introduction to Lombardini Sirmen's *Six string quartets*). She performed in London in 1771 (as a violinist) and 1772 (as a singer), and Napier was to publish a reprint of the current quartets as well as several other works by her.

A full list of contents is available on request.

BROXBOURNE

57 NIXON, Howard M. Broxbourne Library: Styles and Designs of Bookbindings from the twelfth to the twentieth Century ... with an Introduction by Albert Ehrman. London, Maggs Brothers for the Broxbourne Library, 1956.

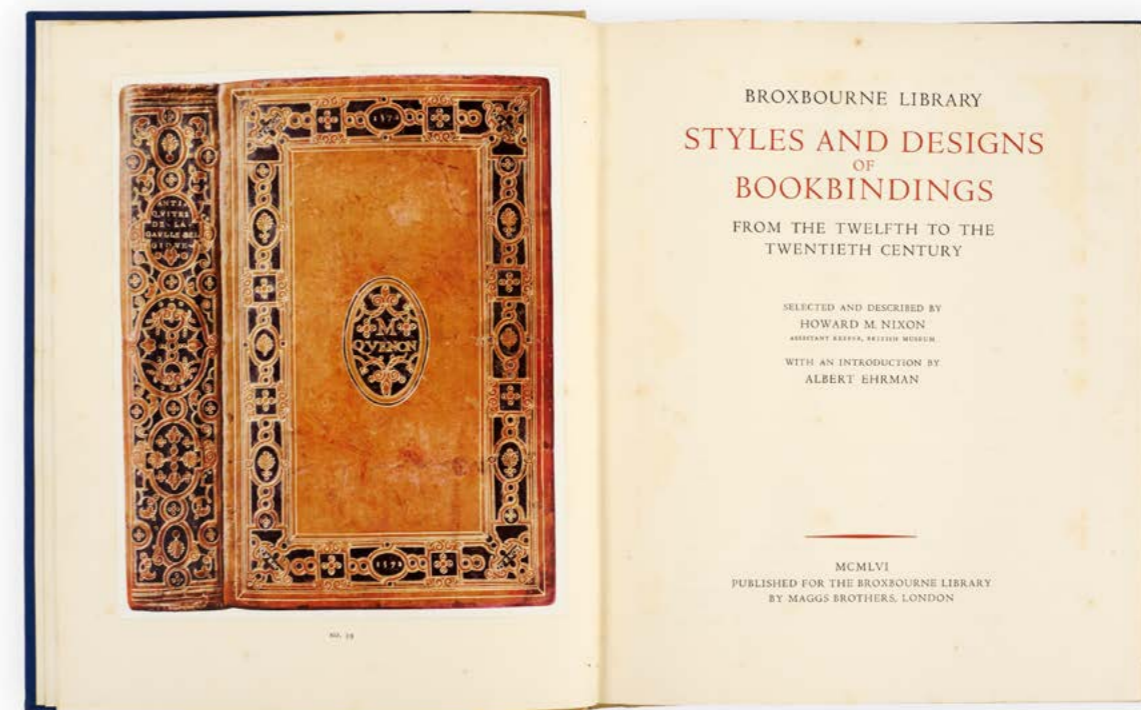
Folio, pp. ix, [1], 250, [1], [1 (blank)]; extensive black-and-white illustrations throughout of which many full-page, five mounted colour plates of which one as frontispiece and two others full-page, title printed in red and black; a few occasional small spots, but a very good copy; in the original vellum-backed bevelled boards with blue cloth sides, gilt blue morocco lettering-piece to spine, top-edge gilt; very lightly worn.

First edition, one of three hundred copies, of Howard Nixon's richly illustrated catalogue of the bindings in the library of Albert Ehrman.

One of Nixon's most important catalogues, the *Broxbourne Library* includes 119 largely unpublished bindings from the collection of Albert Ehrman (1890–1969), together illustrating the history of European bookbinding from the twelfth century through to design bindings of the 1950s. Nixon's detailed descriptions discuss at length the techniques of the bindings, their binders and owners, and comparable bindings in other collections or published elsewhere.

A large portion of Ehrman's library was dispersed by Sotheby's in 1977 and 1978. Alongside bookbinding, interests represented in his collection were early printing, type specimens, and bookseller's catalogues, the last of which provided the material for his Roxburghe Club book (with Graham Pollard) *The Distribution of Books by Catalogue* (1965).

£875



NOT BY THE AUTHOR OF *FANNY HILL*

58 [NOVEL.] *Memoirs of an Oxford Scholar*. Containing his Amour with the beautiful Miss L— of Essex; and intersper'd with several entertaining Incidents. Written by himself ... *London, W. Reeve, 1756.*

8vo, pp. 264, [4 (ads)], with a half-title; a very good copy in nineteenth-century calf, rebounded; contemporary ownership inscription to title: 'C. Burke'.

£3250

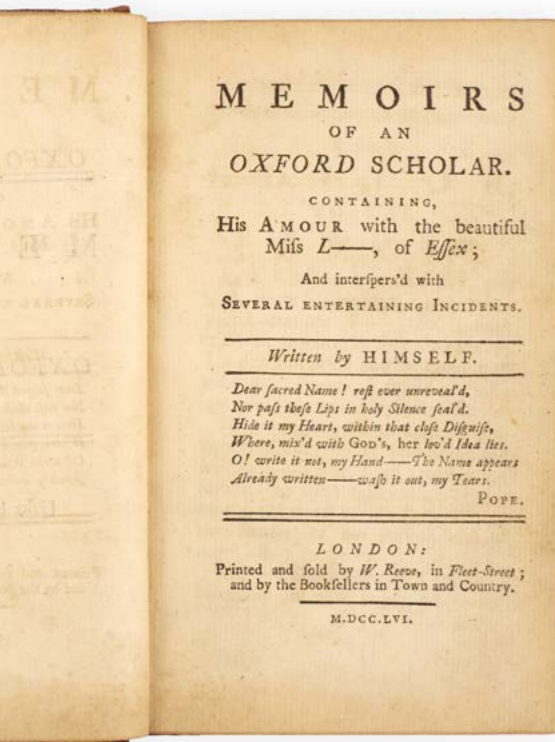
First edition of a scarce anonymous novel, a romance of lovers separated by fate and finally reunited, but culminating in tragedy.

It is almost certainly not by John Cleland, but shares with his *Memoirs of a Coxcomb* its general structure and a tension between sexual freedom and reformation. **If not explicit, the London passages are bawdy by implication: and the Scholar visits a bagnio and Tom King's Coffee House (notorious as a meeting place for prostitutes and their clients) – 'I shall wave a description of these nightly Orgies';** while at his aunt's he 'courted, kissed, and toyed' with her goddaughter Corinna 'at the Expence of her Honour', even as he regrets his unfaithfulness to his true love, Chloe. Likewise he exposes the intrigues of a rival for Corinna's affections (another Oxonian he catches canoodling with a milkmaid), even as he lies to her about Chloe and laments his own hypocrisy – it is a family trait perhaps, and he is shocked to discover his own father's infidelities – 'so outwardly good, and so inwardly bad'.

Memoirs is also 'a narrative haunted by wrongful death, which seems to hover round the figure of the narrator's kindly and generous friend Colonel Standard, who lives in "pleasant Retirement in a small Village" outside London (18). It is the colonel who enables the lovers to marry by providing them with a secluded retreat to which Chloe's family cannot trace her [he had also assisted in the elopement of the scholar's own parents]; but this retreat, we learn, is a "Haunted House" (200, 251), whose only previous inhabitant was "villainously murdered" (203) by a man and wife with whom he charitably shared it' (Gladfelder). The Colonel's willingness to help is informed by his own history: his lover was 'shot dead at her own family's garden door when stealing away to elope with him'. These various elopements and deaths seem to foreshadow the scholar's own fate – the final elopement cut short by Chloe's death from a fever.

The unconfirmed association between the *Oxford Scholar* and John Cleland was spun into 'fact' by an enterprising modern editor in 1968, when it was re-issued as a long 'suppressed' work by Cleland in the wake of the trial that permitted the publication of *Fanny Hill* in America – eight added pornographic scenes cemented the connection.

H. Gladfelder, "By the Author of *Fanny Hill*": Selling John Cleland', *Eighteenth-Century Life*, 43(2).



SOUTHEY'S COPY, WITH A LONG NOTE

59 POCKLINGTON, John. *Altare Christianum: or, the dead Vicar's Plea*. Wherein the Vicar of Gr. being dead, yet speaketh, and pleadeth out of Antiquity, against him that hath broken downe his Altar. Presented, and humbly submitted to the consideration of his Superiours, the Governours of our Church. *London, Richard Badger, 1637.*

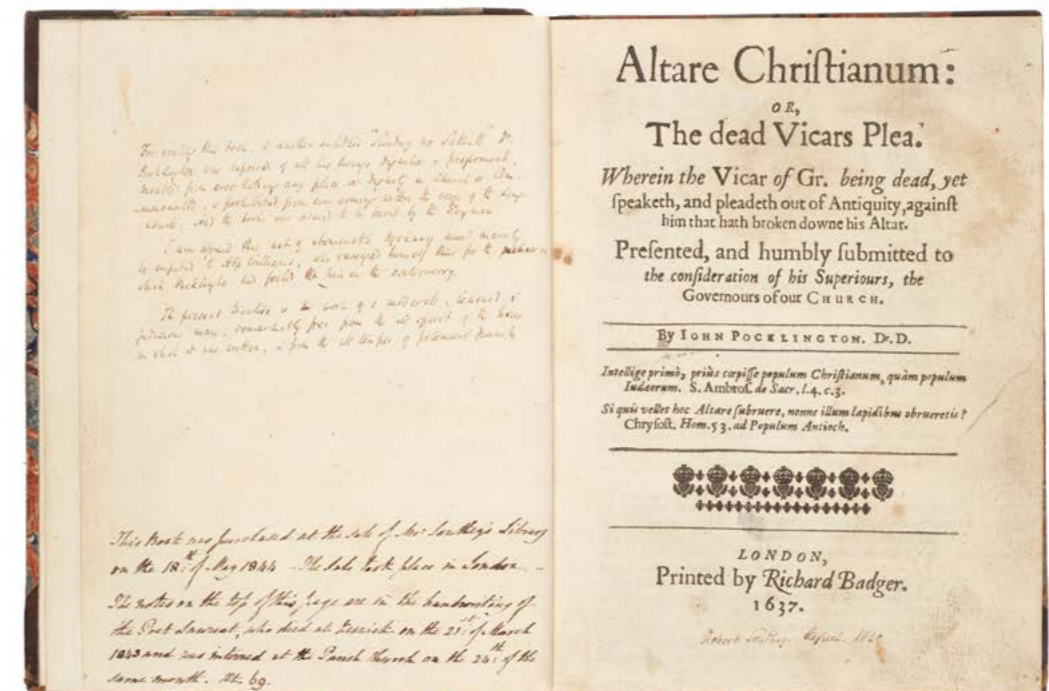
4to., pp. [4], 163, [1, blank]; a very good copy in nineteenth-century half calf with marbled boards, spine gilt, rubbed; joints cracked; cords sound, some insect damage to rear cover; bookplate sometime removed from front pastedown; ownership inscription of Robert Southey to title page dated 'Keswick 1820', and 11-line note in his hand to front flyleaf; sold at the sale of his library, Sotheby's 18th May 1844, lot 2340, £1 11s; with a note by the purchaser; contemporary ownership inscription of John Mason to final blank page.

£3750

First edition, from the library of Robert Southey, with an eleven-line note in his distinctive diminutive hand.

Pocklington's high church, altar-wise polemic, a rebuff of his former patron, the troublesome bishop John Williams, served him well in the short term: 'It is significant that [in June 1637] he was sworn a chaplain-in-ordinary to the king' (*ODNB*). However, with the advent of the Short Parliament in 1640 the same book got its author into difficulty. Southey notes: 'For writing this book, and another entitled "Sunday no Sabbath" [1636], Dr Pocklington was deprived of all his living, dignities and preferments, disabled from ever holding any place or dignity in Church or Commonwealth, and prohibited from ever coming within the verge of the King's Courts. And the book was ordered to be burnt by the hangman.' It is, though, 'remarkably free from the ill spirit of the times in which it was written'. The work was read by Southey as part of his research for *The Book of the Church*, in which Pocklington is mentioned in volume II, a passage echoing the note here. **Though Southey was a prodigious reader he rarely annotated his books; in the 1844 sale comprising almost four thousand books, fewer than one hundred feature annotations** .

STC 20075.



POCOCKE'S CELEBRATED ACCOUNT

60 POCOCKE, Richard. *A Description of the East, and some other Countries.* London: W. Bowyer for the Author, [and sold by J. and P. Knapton, W. Innys, W. Meadows, G. Hawkins, S. Birt, T. Longman, C. Hitch, R. Dodsley, J. Nourse, and J. Rivington' (l)], 1743-1745.

Folio (412 x 254mm), 3 parts bound in 2 volumes, pp. I: [2], vi, [8], 310; II, i: [2], xi., [1], 268; II, ii: vii, [1], 308; Roman and Greek types; engraved title-vignettes, engraved dedication in II, I, and engraved headpiece, 178 engraved plates, maps, and plans numbered 1-32, 34-76 (as issued) and 1-103, by G. Child, G.D. Ehret, Sam Wale, T. Jeffreys *et al.* (6 folding, 5 double-page, and one double-page folding); woodcut head- and tailpieces, and initials; some light browning and offsetting, a few II. and plates with short, skilfully-repaired tears, bound without final blank in English late-18th-century full diced Russia gilt, boards with gilt borders of broad and narrow rules, board-edges gilt, turn-ins gilt with greek-key roll, spines gilt in compartments; boards lightly rubbed, extremities a little rubbed and bumped causing minor losses on corners and spine ends, spines faded and with cracking on joints, one front flyleaf excised from each volume.

£8000



First edition, demy folio issue. A successful churchman Pococke (1704-1765) is now best remembered as a traveller and mountaineer. His earliest journeys were undertaken between 1733 and 1736 through continental Europe. His 'next and most ambitious journey, from 1737 to 1740, was to the Near East, then virtually unknown to western travellers. On 29 September 1737 he reached Alexandria, and went to Rosetta, where he visited Cosmas, the Greek patriarch. In December he left for Upper Egypt and on 9 January 1738 reached Denderah. He visited Thebes but did not go up the Nile beyond Philae [...] Pococke reached Cairo in February 1738. He next visited Jerusalem, and bathed in the Dead Sea to test a statement of Pliny's about the specific gravity of the water. He travelled in northern Palestine, and explored Balbec. He also visited Cyprus, Crete, where he climbed Mount Ida, parts of Asia Minor, and Greece. He made a thorough survey of the coast of the Troad on horseback in 1740 and made a good guess at the location of Troy (Hissarlik)' (*ODNB*). Returning via Europe – where he visited Naples, ascended Vesuvius twice, and explored the Savoy Alps – Pococke reached England in 1742..

'The work was acclaimed at the time, and Gibbon in the *Decline and Fall of the Roman Empire* described it as of "superior learning and dignity" ... "the quality and particularly the earliness of his observations and their record in prose, maps, and diagrams make him one of the most important near eastern travellers, ranking with Frederik Ludvig Norden and Carsten Niebuhr, in stimulating an Egyptian revival in European art and architecture, and recording much that has subsequently been lost' (*ibid.*). 1,190 sets of *A Description of the East* were printed on demy folio sheets (as here) and 60 were printed on royal folio sheets; a further 500 copies of the final section of the first volume were reset and repaginated, and issued separately in 1743 as *Dissertatio de geographia Aegypti*.

Provenance: Edward Winnington, with his bookplate as second baronet (after 1791). An MP and 'a gentleman eminent for his attainments in Literature' (*Gentleman's Magazine*, 1805), he was elected a member of the Society of Dilettanti in 1788 (cf. L. Cust, *History of the Society of Dilettanti* (London: 1914), p. 277).

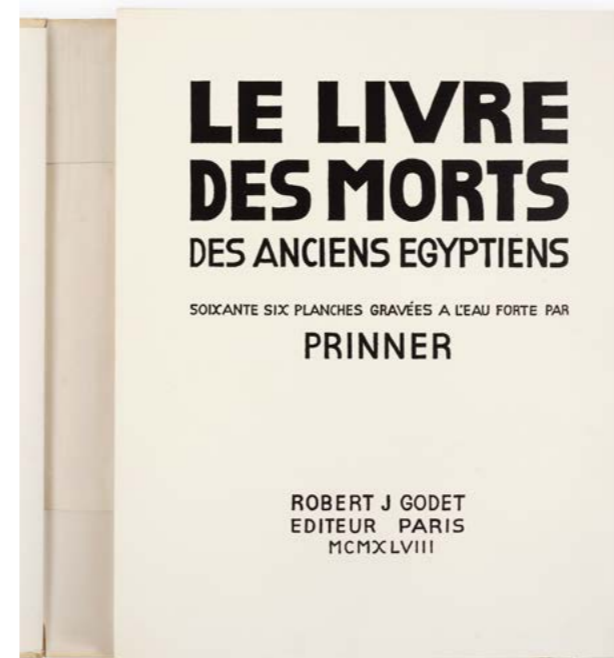
Atabey 965; Blackmer 1323; Brunet IV, col. 750 ('Ouvrage intéressant et fort recherché'); Cobham-Jeffery p. 51; ESTC T31684; Ibrahim-Hilmy II, p.125; Lowndes p. 1893; Röhrich 1396; Tobler pp. 127-128; Weber II, p. 513.

ENGRAVING THE AFTERLIFE

61 PRINNER, [Anton]. *Le livre des morts des anciens egyptiens: soixante six [sic] planches gravées a l'eau forte.* Paris, Robert J. Godet, 1948.

Folio, comprising title, half-title, limitation, and 67 etched and engraved plates, printed on 38 bifolia of handmade *Rives royal* paper, with preliminary and terminal blank bifolia, most with tissue guards; slight offsetting to limitation leaf, else an excellent set; loose as issued in a printed paper wrapper, glassine wrapper, housed in a black leather and cloth chemise and slipcase; a few small chips and tears at extremities of glassine, chemise and slipcase a little rubbed, nonetheless a very good set.

£8500



First edition, numbered 16 and signed by the artist and publisher, one of 200 copies on Rives royal a la main from a total edition of 218, of this remarkable surrealist livre d'artiste interpreting the ancient Egyptian Book of the Dead, by the transgender Hungarian painter and sculptor Anton Prinner.

Born in Hungary and educated at the Budapest school of fine arts, on moving to Paris in 1928 Anton Prinner (*né* Anna Prinner, 1902–1983) changed his name and pronouns and paused his artistic work to focus instead on studying the occult, esoteric, and mystical. Returning to the visual arts in the early '30s, he became associated with the *émigré* surrealist community and developed friendships with André Breton, Jacques Prévert, and Pablo Picasso.

Before the Second World War Prinner mastered several printing techniques, including etching and copper-engraving, studying under the English painter and printmaker Stanley William Hayter (1901–1988) at Atelier 17, and went on – largely due to the unaffordability of metal plates – to develop *papyrogravure*, a technique of relief printing from cardboard plates. After spending years in hiding during the German occupation, he returned to printmaking in the late '40s and worked on several prints and *livres d'artiste*, the most extensive being *Le Livre des Morts*.

Regarded as Anton Prinner's masterpiece, *Le Livre des Morts* combines both image and text in sixty-seven etched plates to reimagine the Egyptian *Book of the Dead*, a compendium of mortuary spells intended to protect the deceased and guide them through the afterlife. Prinner's version is based on Paul Pierret's 1882 French translation of the Ptolemaic papyrus of Luefankh, held at the Egyptian Museum of Turin, and his captivation with the subject likely influenced by his friendship with the Hungarian writer and literary translator Maria Peterdi (1919–1970), a student of Egyptology at the Sorbonne and his fellow printmaking student under Hayter at Atelier 17.

OCLC finds only one set in North America (Pennsylvania State), and Library Hub one substantially incomplete set in the UK (Bodley, ten plates only).



ET OSIRIS SE SALUT À TU HATHAKHE KHFFA QUI SE DONNE
LA FORME AU MIEUX SCANDIE EST TON LIEU À L'HORIZON. ILLI
MONTANT LA BOMBE TERRE DE TUS RAYONS AVANT L'HEURE OMBRE
SUS TA TÊTE LA DROITE DE TUS ET LE GAUCHE DE TON PLACE. TU
TUN FRONT. TON ÉLAT FAIGRIS LA PRÉPARATION DES ALIMENTS



LES MILLIONS D'ÊTRES ME TOUCHENT DE LEURS BRAS



ON FERA DES SACRIFICES AUX DIEUX
AVEC SES BOEUFs SES GAZELLES ET SES PORCS



OSIRIS QUANDRE EST LE DIEU PLANTER
DANS LA TERRE PAR DEVANT ET PAR DERRIÈRE DONNE LE
PAIN ET LE BIEN-ÊTRE AUX ÉTRES DE LA TERRE
DANS LA CONSTITUTION D'UN DIEU
DE LA TERRE ET D'UN DIEU DE LA TERRE



OSIRIS LE DIEU EST JE SUIS AMENÉ À TOI JE SUIS L'AVIRON DE RA
FAISANT ABORDER SA BARQUE QUI NE SOIS PAS BRÛLÉ QUE LA
FLAMME NE S'ENVELOPPE PAS JE SUIS AU PREMIER FUS D'OSIRIS
QUE TOUT DIEU RENCONTRE DANS SON OMBRE

O METAMORPHOSÉS:
SI CET OSIRIS N'EST JUGÉ DIGNE DE FAIRE
DANS LA DIVINE RÉGION INFÉRIEURE
TOUS LES TRAVAUX QUI S'Y FONT, ALORS
LUI EST ENLEVÉ TOUT PRINCIPES MAUVAIS
COMME À UN HOMME. MAÎTRE DE SES FACULTÉS
OR MOI JE VOUS DIS:
JUGEZ MOI DIGNE POUR CHAQUE JOURNÉE
QUI S'ACCOMPLIT ICI DE FERTILISER LES
CHAMPS D'INONDER LES RUISSEAUX, DE
TRANSPORTER LE SABLE DE L'OUEST À L'EST
OR, DONC VOUS DIS JE CÉLA. MOI, OSIRIS N'



O PHALLUS D'OSIRIS S'AGITANT POUR LA DÉSTRUCTION
DES REBELLES ET CONDAMNANT À L'IMMORTALITÉ PENDANT
LES MILLIERS D'ANNÉES LES EFFORTS DE BABA. SI DE
SUS S'APORTE VERS L'EST LE PHALLUS DE RA ME DÉVORERA



OSIRIS LE DIEU EST JE SUIS AMENÉ À TOI JE SUIS L'AVIRON DE RA
FAISANT ABORDER SA BARQUE QUI NE SOIS PAS BRÛLÉ QUE LA
FLAMME NE S'ENVELOPPE PAS JE SUIS AU PREMIER FUS D'OSIRIS
QUE TOUT DIEU RENCONTRE DANS SON OMBRE

GOD'S WORD IS LIKE TO SILVER PURE

62 [PSALMS.] Whole Book of Psalmes. Collected into English Meeter ... *London, for the Company of Stationers, 1641.*

16mo, ff. [1], 173, [18]; a very good copy, in an exquisite contemporary binding of pierced and engraved silver (no hallmarks), featuring a huntsman, dog, hare, stag and hawk among looping vines and flowers, secured at five points by pins to the original pink silk-covered boards (silk faded), flat hinged spine divided into compartments with a line of perforations at head and foot, original clasps; small fractures at head and foot of front cover neatly repaired (the front cover re-riveted).

£15,000

A spectacular and very rare example of a seventeenth-century openwork silver binding, on a miniature edition of the English metrical psalms.

The vogue for embroidered bindings in the first half of the seventeenth century is well documented, and many examples have survived that made use of silver thread. But while it is known that English craftsmen were also producing solid silver bindings in this period, few if any surviving examples have been definitively identified. The present binding may be one such, and bears certain distinctively English features, such as the flat spine and the hinges that fasten front-to-back. The style of decoration and the lack of a hallmark suggest it might have been produced by one of the Dutch or Netherlandish silversmiths active in London at this date (the most famous of whom was Christiaen van Vianen) – despite the extremely high quality of their work, as aliens they were not permitted to hallmark their silver. It could also have been bound in the Netherlands for an English exile.

Another, though very different, example of a silver binding on a psalter (Edinburgh, 1640) can be found in the National Library of Scotland (Bdg.s.888) – much rougher work than the present, featuring birds and flowers, the silver panel is beaten not engraved.

Wing B2384A. Five copies in ESTC; Library of Congress only in North America.



FROM THE LIBRARY OF AN ANGLICAN BISHOP OF JERUSALEM

63 QUR'AN. Ottoman Turkey, dated AH 1243 (1827–8 AD).

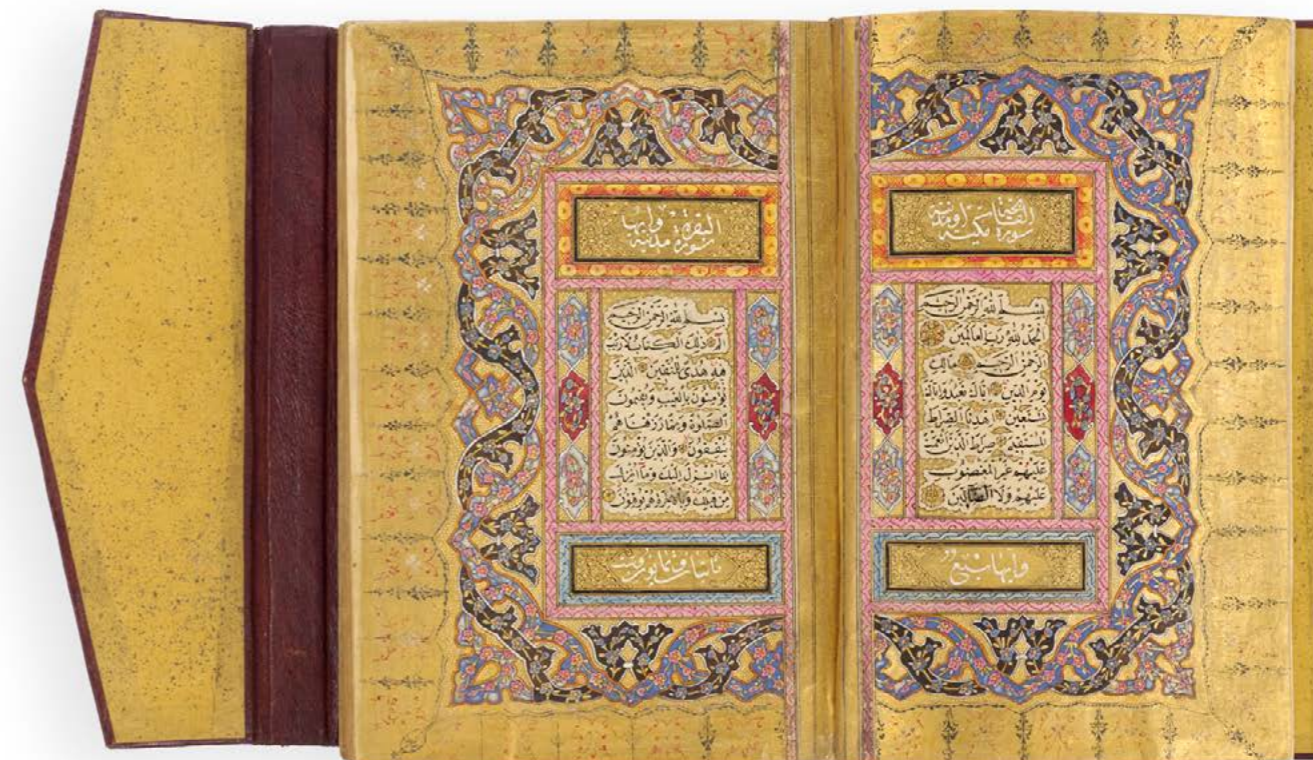
Manuscript in Arabic on fine, lightly polished cream paper (173 x 110 mm), ff. 295 plus one flyleaf at beginning and three at end, written in a fine small *naskhī* in black ink with reading marks in red ink, 17 lines to the page within a border formed of broad gold and thin red and black lines, sura headings in a fine white *riqā'* on stippled gold panels with decoration in orange, pink and light blue, marginal ornaments marking textual divisions in a variety of traditional designs in gold and colours, verse-markers of whorl or six-petal rosette design in gold set off with orange and blue dots, with a fine illuminated double-page opening on a partly stippled gold ground, text within framing bands of pink, light blue and yellow with orange penwork, text panels framed by an elaborate lobed border in a design of black and blue interlace with small blue and pink flowers; some very minor marginal soiling, smudges on ff. 14r, 97r, 291v and 292r, manuscript numbering of verse divisions in a later hand, but generally in excellent, fresh condition; contemporary Ottoman binding of maroon goatskin, covers and flap richly tooled in gilt to a lattice design within ruled and roll-tooled gold frames, mustard yellow endpapers speckled in blue-grey, edges painted in a leafy design in gold; minor crack along spine, but in excellent condition, preserved in the original maroon goatskin slipcase tooled in gilt (slightly rubbed, old repairs to flap).

£9500

A finely written and very attractive Ottoman Qur'an, with notable provenance. It is signed (f. 295v) by the scribe Muhammad Amin an-Nadari of Üsküdar (Scutari) and dated AH 1243 (1827–8 AD).

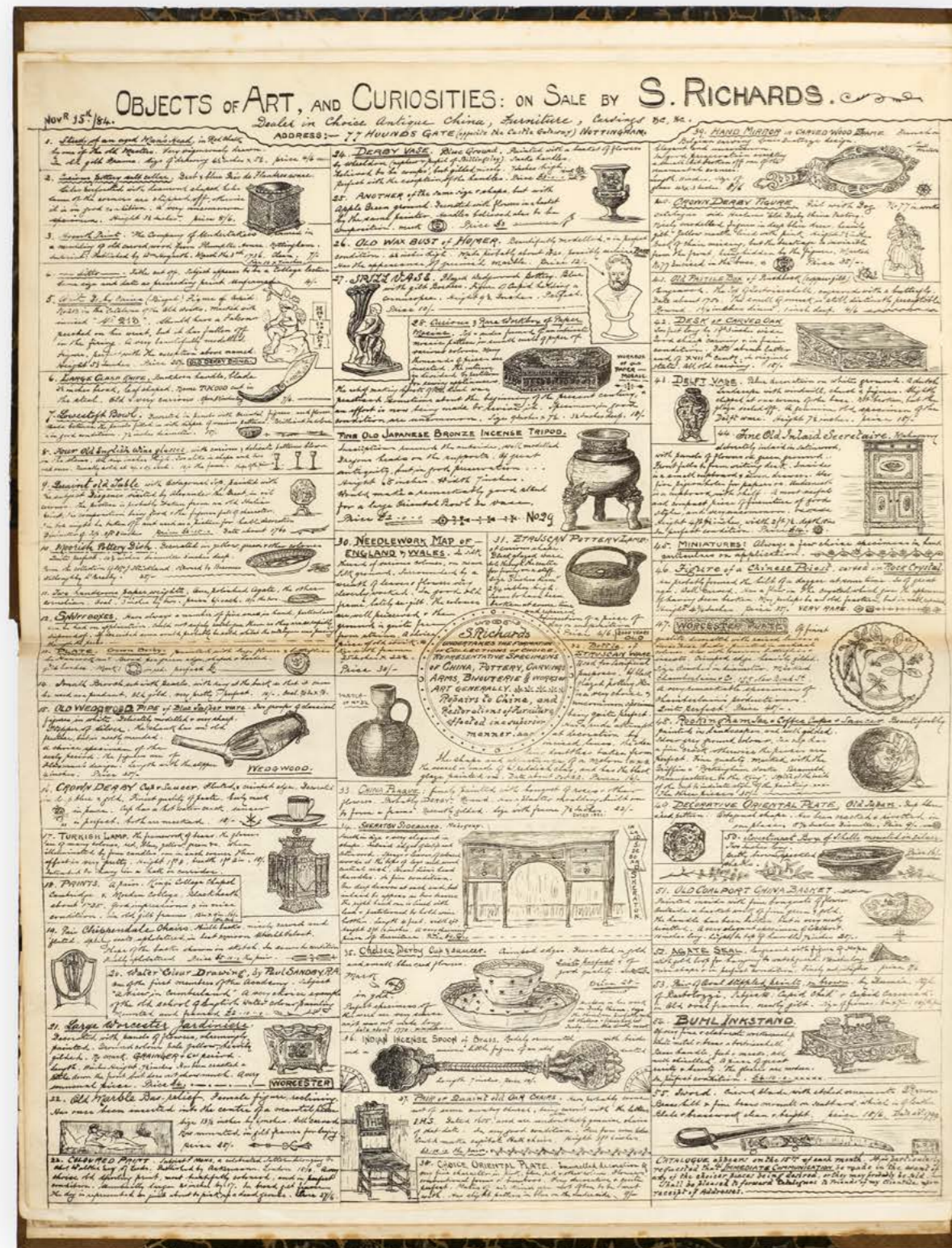
Provenance: Joseph Barclay (1831–1881), Anglican bishop of Jerusalem, with his armorial bookplate. Loosely inserted is an early twentieth-century typed note stating that 'this volume was brought by its Mohammedan possessor to Dr. Barclay by night hidden under his robe. No follower of the Prophet will part with so sacred a book unless compelled by great necessity and then with the utmost secrecy'. Barclay was nominated incumbent of Christ Church, Jerusalem, in 1861, resigning and returning to England in 1870. 'In 1879 the see of Jerusalem became vacant, and Dr Barclay's experience and attainments marked him out as the only man likely to fill the post successfully. He was consecrated at St Paul's Cathedral in London on 25 July 1879. He was most enthusiastically welcomed to Jerusalem, and entered on his duties with his usual vigour, but his sudden death there, after a short illness, on 23 October 1881 put an end to the hopes of those who believed that at last some aims of the bishopric's founders were to be realized. Bishop Barclay's attainments were considerable. He preached in Spanish, French, and German; he was intimately acquainted with biblical and rabbinical Hebrew; he was diligently engaged at his death in perfecting his knowledge of Arabic; and he had acquired some knowledge of Turkish during his residence in Constantinople' (*ODNB*).

According to the same typed note the Qur'an was subsequently with Quaritch ('Quaritch says "one of the prettiest little volumes of its kind I have ever had"'); later pencilled ownership inscription (on Barclay's bookplate) of Jane Peckover.



ART AND CURIOSITIES

64 RICHARDS, S[amuel]. [Catalogue of] Objects of Art and Curiosities on sale by S. Richards, [Number I-LX]. Nottingham, [Derby, Bemrose & Sons], 15 November 1884 to 16 December 1889.



60 anastatically-printed single sheet trade catalogues on thin paper, large folio (c. 560 x 460 mm), folded and mounted on stubs, numbered intermittently at the head, most signed 'S. R. fecit' at the foot; catalogues 1-20 are in a vertical format; catalogue 32 partly torn, else in very good condition, with the original printed covers to catalogues 23 and 28 bound-in at either end, in early half buckram and marbled boards.

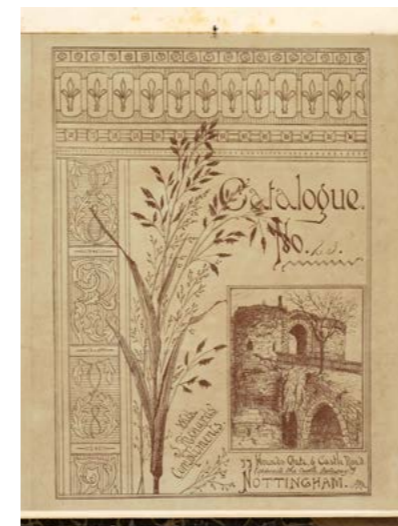
£1750

Very rare collection of the first sixty trade catalogues of the antique dealer Samuel Richards, which he issued from his Nottingham shop at 77 Hounds Gate, opposite the Castle Gateway, on the 15th of every month from November 1884 until around 1915. They were produced by Richards himself, combining descriptive text and small sketch-drawings of the objects, under a decorative masthead, and were printed in Derby by Bemrose & Sons, who had developed a proprietary 'Facsimile Process' in the early 1860s. After Catalogue 60 Richards commenced a New Series which extended to at least 252 issues.

In Catalogue 1, Richard announced his ability to help form collections in all fields, and to repair or restore china and furniture, both of which predominate in his lists. The first catalogue had 55 items including two Hogarth prints, a Derby vase painted by Weeldon (£3), a needlework map of England and Wales (30s), a wax bust of Homer, and a Sheraton sideboard (£9 10s). From catalogue 21 the format rotated from vertical to horizontal and the number of items was reduced but with larger illustrations.

Later catalogues include Japanese swords, Etruscan pottery, a Staffordshire bust of George Washington, seventeenth-century carved oak furniture, a full suit of armour 1560-1650, a carved stone toki from the Cook Islands, Australian spears and boomerangs, English beadwork, Limoges enamel, etc., but the bibliophile would have had slim pickings. Apart from a few drawings, some occasional sporting or topographical prints, and two leaves from a 14th-century illuminated psalter, we note only one book: Broughton's *Daniel his Chaldie Visions and his Ebrew* (1597) (7s). Richards also advertises his own book, *An Antiquarian's Memorandum*, a work of which we can find no record.

Richards (b. c. 1859) traded in Nottingham c. 1880-1920. His catalogues are a delightful reflection of collecting taste over nearly half a century and their ephemerality has made them consequently rare. **We can trace runs of catalogues 1-60 at the Brotherton Library and the V&A only.**



CATALOGUE OF OBJECTS OF ART AND CURIOSITIES ON SALE BY
S. RICHARDS, 77 HOUNDS GATE, NOTTINGHAM.

NUMBER XL MARCH 15th 1888

1. Old English Glass. Small flat ear jug, perfect for ceremonial purposes. Height 4 1/2 in. In perfect preservation, and a fine example of the blown glass work of our fathers. The neck with the stopper has not been replaced. The proportion of the jug is shown in the form. Price 2/6.



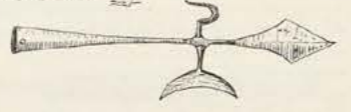
2. MEDALLION of Queen Anne's Jubilee. Well preserved and transparent, with best of Queen Anne's relief beautifully finished showing all details of costume. Signed and dated by the artist O. B. 1705. May possibly have been the last fine example. Dimensions 5/16 in x 2 1/2 in. Price 2/6.



3. STAFFORDSHIRE JUG. A good model. Richly decorated. In fine condition. Height 10 in. Price 1/6.



4. HEAD OF A DAE. Finely carved by the night artist at Sheik, Belgium. XVIIth Century. Very curious specimen, from the artist's collection. Length 2 1/2 in. Clean and free from marks. Price 2/6.



5. FINE ANTIQUE EARRING. Probably Phoenician, one of the specimens found during excavations in Cyprus by Major de Cesnola. Of fine gold with two small emeralds coloured with red glass beads. Apparently burnt with the coals as the work is foundly finished. Height 1 1/2 in. A choice example of early goldsmith's work. Price 2/6.

6. ANOTHER EXAMPLE. Small wire, fine gold. An exceptionally well made and finely finished. Height 1 1/2 in. Price 1/6.



7. Small Delft Glass. Triangular shape with decoration of flowers on the front in blue. Nicely painted and in perfect order. Size 1 1/2 in by 1 1/2 in. A curious and valuable piece of the white Delft. Price 1/6.

NOTE: A few copies of the Catalogue No. 10 are available. It will be pleased to give 1/- each for any which can be sent.

8. FINE OLD HELMET. A handsome small specimen of the 17th century. The Commission's armorial bearings are on the front. The helmet is in perfect preservation. Price 2/6.



9. CHINESE PORTRAIT. A well-preserved miniature portrait painted on ivory by a native artist. Size 1 1/2 in. Height 1 1/2 in. The portrait is a fine example of the Chinese style. The subject is a man in a yellow robe with a red sash. The background is a light blue. The portrait is in perfect preservation. Price 2/6.

10. FINE OLD POTTERY BEAR JUG. A well-preserved specimen, being fine from the slightly blue glaze. The bear is in the center of the front. The bear is in perfect preservation. Price 2/6.



11. Quartz Clock. A well-preserved specimen, being fine from the slightly blue glaze. The clock is in the center of the front. The clock is in perfect preservation. Price 2/6.



12. RARE DAGGER. A well-preserved specimen, being fine from the slightly blue glaze. The dagger is in the center of the front. The dagger is in perfect preservation. Price 2/6.

13. Small Enamel Badge. A well-preserved specimen, being fine from the slightly blue glaze. The badge is in the center of the front. The badge is in perfect preservation. Price 2/6.



ANTWERP ENAMEL CANDLES.

20. HIGHLY DECORATED DISH or COMPART. In the form of a shell. The ground is a brilliant blue. The painting is in the center. The painting is in perfect preservation. Price 2/6.



21. HANDSOME MIRROR. A well-preserved specimen, being fine from the slightly blue glaze. The mirror is in the center of the front. The mirror is in perfect preservation. Price 2/6.

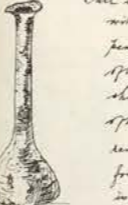
CHOICE ORIENTAL CUP & SAUCER. A well-preserved specimen, being fine from the slightly blue glaze. The cup is in the center of the front. The cup is in perfect preservation. Price 2/6.



CHOICE SPIDE VASE. A well-preserved specimen, being fine from the slightly blue glaze. The vase is in the center of the front. The vase is in perfect preservation. Price 2/6.



ANCIENT GLASS. A well-preserved specimen, being fine from the slightly blue glaze. The glass is in the center of the front. The glass is in perfect preservation. Price 2/6.



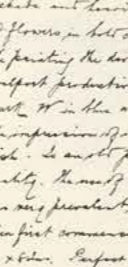
SIMILAR SPECIMEN. A well-preserved specimen, being fine from the slightly blue glaze. The specimen is in the center of the front. The specimen is in perfect preservation. Price 2/6.

Blue & White Worcester CHINA. A well-preserved specimen, being fine from the slightly blue glaze. The china is in the center of the front. The china is in perfect preservation. Price 2/6.

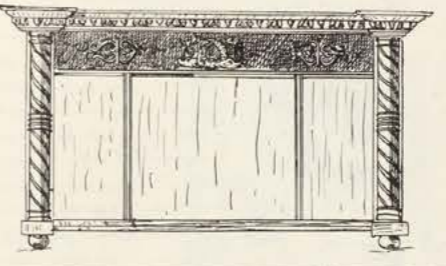


ANTWERP ENAMEL CANDLES.

22. PAIR BLUE & WHITE DELFT CORNICIAE. A well-preserved specimen, being fine from the slightly blue glaze. The corniciae are in the center of the front. The corniciae are in perfect preservation. Price 2/6.



23. FINELY CARVED OAK CHEST. A well-preserved specimen, being fine from the slightly blue glaze. The chest is in the center of the front. The chest is in perfect preservation. Price 2/6.



24. ANCIENT POTTERY. A well-preserved specimen, being fine from the slightly blue glaze. The pottery is in the center of the front. The pottery is in perfect preservation. Price 2/6.



25. ANTIQUE POTTERY. A well-preserved specimen, being fine from the slightly blue glaze. The pottery is in the center of the front. The pottery is in perfect preservation. Price 2/6.

NOTE: A few copies of the Catalogue No. 10 are available. It will be pleased to give 1/- each for any which can be sent.

'A CORNERSTONE OF ANTARCTIC LITERATURE'

65 ROSS, James Clark. A voyage of discovery and research in the southern and Antarctic regions, during the years 1839-43 ... With plates, maps, and woodcuts ... London, John Murray, 1847.

2 vols, 8vo, pp. lii, [4], 366, with 6 maps (2 folding) and 5 tinted lithographs; [v]-x, [2], 447, [1], with 2 maps (1 folding) and 3 tinted lithographs; with 23 inserted leaves with letterpress text of contents preceding each chapter, 17 of these with wood-engraved illustrations; some foxing to titles, maps and plates, closed tear to folding plate facing vol. 1 p. 232; overall very good in contemporary tree-patterned calf by Riviere, rebounded with gilt spines laid down, recent red and green morocco lettering-pieces, recornered, marbled edges and endpapers; a few abrasions to covers.

£1750

First edition, 'one of the most important works in the history of Antarctic exploration' (Hill), and 'a monument to one of mankind's greatest expeditions of geographical and scientific exploration' (Rosove).

In the course of his expedition Ross discovered Victoria Land and the twin volcanoes, Erebus and Terror (named after his two ships). The Ross Sea, which leads towards the heart of the Antarctic continent and was the natural point of entry for the great expeditions of the 20th century, was so-named by Scott in memory of Ross's achievements in the region. 'Ross returned to England in 1843 with a large accumulation of observations on magnetism and other branches of natural sciences, including geology and marine life at great depths. He had carried out in his survey the greatest work of its kind yet performed - and, remarkably, with the loss of only one man through illness. This was due in no small measure to the great attention given to the selection of supplies for a mixed diet' (DSB). The expedition's naturalist was J.D. Hooker, whose botanical summaries incorporated in Ross's text struck Charles Darwin as 'eminently well done' (see Correspondence IV, p. 169).

Abbey, 610; Ferguson, 4636; Hill, p. 260; Rosove 276.A1 ('a cornerstone of Antarctic literature and a monument to one of mankind's greatest expeditions of geographical and scientific exploration'); Sabin, 73367.



TRACT ON TRIREMES FROM THE LIBRARY OF PIERRE-DANIEL HUET

66 SCHEFFER, Johannes Gerhard. Constantini Opelii de fabrica triremium Meibomiana epistola perbrevis ad amicum. 'Eleuteropoli' [Freistadt?], 1672.

4to, pp. [2], 34; woodcut initial, head-piece; browned; otherwise good in contemporary calf over thick boards, rebounded with new lettering-piece, board edges gilt, red edges; a little marked and worn; gilt arms of Pierre-Daniel Huet to covers, shelfmark labels to front pastedown, printed slip pasted at foot of title-page 'Ne extra hanc Bibliothecam efferatur. Ex obedientia.', ink inscriptions to front endpapers (including 'D. de S. 607') and at head of title, nineteenth-century bookplate of 'Henri Lambert avocat Versailles'.

£875

First edition of this treatise on the ancient oar-driven warships known as triremes by the noted German philologist and archaeologist Johannes Scheffer (1621-1679), written as a critical response to the *De fabrica triremium liber* of Marcus Meibom, which had appeared in Amsterdam the previous year.

The trireme was the standard warship of the classical world for much of the time from the fifth century BC to the fourth century AD, its principal weapon being a bronze ram. The Athenians, whose ships could accommodate a crew of two hundred, were the finest practitioners of trireme warfare. The exact arrangement of the oarsmen has long been a subject of controversy and is dealt with here.

Scheffer had a longstanding interest in ancient ships, one of his earliest works being his *Dissertatio de varietate navium* of c. 1650. He had moved to Sweden in 1648, attracting the favour of Queen Christina, who appointed him professor of eloquence and politics at Uppsala University, where he also served as librarian.

Provenance: from the library of the distinguished French savant and bishop Pierre-Daniel Huet (1630-1721), famous as the originator of the Delphin Classics, for his influential attacks on Descartes, and for his support of fideism. He amassed a library of some 8000 books, many now preserved in the Bibliothèque nationale de France. His label appears at the foot of the title with the instruction 'not to be removed from this library'.



REPUBLICAN ROLE MODEL

67 SGUALDI, Vincenzo. L'Uticense aristocratico overo il Catone ... libri sette. Al serenissimo principe et eccellentissimo senato di Venetia. *Bologna, per l'herede del Benacci, 1645.*

4to, pp. [12], 267, [1 (blank)], [14 (index)], [2 (blank)]; woodcut initials, head- and tail-pieces; a little marginal worming to last few leaves; a very good, clean copy, recased in contemporary vellum, gilt roll-tooled border with corner- and centrepieces to covers, spine decorated in gilt, four green silk ties, 'Catone Sgualdi' written in ink to bottom edge; a few tiny wormholes to covers, some wormtracks to pastedowns.

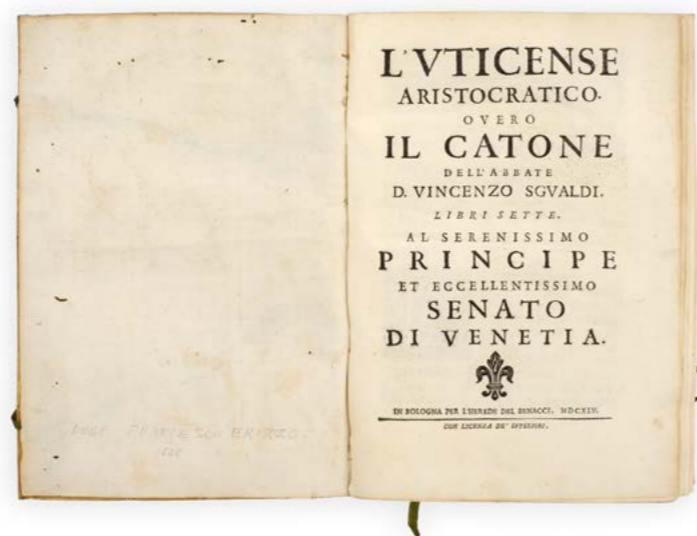
£850

Rare first edition of a biography of Marcus Porcius Cato Uticensis (Cato the Younger), the first-century BC Roman senator and great-grandson of Cato the Elder, by Vincenzo Sgualdi (c.1580–1652) of Piacenza, abbot of Monte Cassino, in an attractive binding.

A great supporter of senatorial government and the republican cause, Cato the Younger was the chief antagonist of the 'first triumvirate' of Caesar, Pompey, and Crassus, although he later supported Pompey, reasoning that any government was better than none. As governor of Utica in north Africa, he refused to surrender to Caesar after Pompey's defeat, preferring suicide to Caesar's pardon, having spent his last night reading Plato's *Phaedo*. 'His death conferred its own nobility on the losing Republican side ... to inspire Romans with a republican ideal long after republicanism was dead' (*Oxford Companion to Classical Literature*).

Sgualdi does not pretend that his account is anything other than adulatory, maintaining that while Cato was no god there was nevertheless something divine about him. He insists upon the veracity of his account, however, and hopes that it will inspire future Catos in its turn. Divided into seven books, Sgualdi's text traces Cato's career, with asides, *inter alia*, on virtue, citizenship, Stoics, and ambition. Sgualdi is perhaps better known for his 1640 utopia *Repubblica di Lesbo overo della ragione di stato in un dominio aristocratico*.

USTC 4018305. **No copies traced in the US and only one in the UK (Blickling Hall).**



LOVE IN A SPIN

68 SHARPHAM, Edward. Cupids whirligig. As it hath bene Sundrie times acted, by the Children of his Majesties Revels. *London, Tho: Creede, and Ber: Alsop, and are to be solde by Arthur Johnson, 1616.*

Small 4to, pp. [80]; title-page slightly shaved, just touching the first word at the top, and slightly trimming the date at the bottom; a few leaves in the text shaved at the bottom, with the loss of an occasional catchword or signature mark; with a very good copy in full dark blue crushed morocco, gilt, by Riviere; booklabel of Kenneth Rapoport.

£6000

Third edition of an early Jacobean comedy based upon a tale in Boccaccio's *Decameron*, with a contemporary London setting.

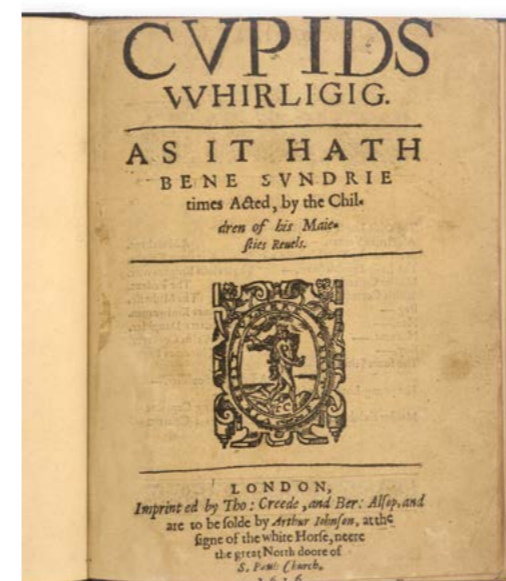
A satire, parodying Lyly and influenced by Marston, it is almost entirely in colloquial prose, with a few passages in verse, and was first performed, and printed, in 1607 – shortly afterwards Sharpham died of the plague.

The characters include Old Lord Nonsuch and Young Lord Nonsuch, Alderman Venter, Sir Timothy Troublesome and wife (and her kinswoman Peg), Master and Mistress Correction, Master Exhibition, a Welsh courtier named Nucome, and four scholars. Amusingly, the early eighteenth-century literary antiquary Thomas Coxeter once ascribed this play to Shakespeare, upon the authority of 'an old bookseller'. Furnivall, in his *Allusions to Shakespeare* (1886), does refer to this play as illustrating passages in *Romeo and Juliet*. But Sharpham's authorship is secure.

Sharpham (1576–1608), also wrote another play called *The Fleire* (1607), which was acted at Blackfriars in 1605–6, and on several other occasions, by the children of the revels (as was the present play). Schooled in Devon, he was admitted to the Middle Temple in 1594 but never kept chambers. He 'must have associated with inns of court literary circles, but documentary evidence of his activities is lacking. Ben Jonson called Sharpham a "rogue" (Ben Jonson, 1.133), but he may still be the "E. S." who wrote a commendatory poem for Jonson's *Volpone* (1607)' (*Oxford DNB*). He was also probably the author of a 'coney-catching' tract printed in 1597 entitled *The Discoverie of the Knights of the Poste*.

This is a rare play in any form: this copy, last handled by us in 1997, is the only copy of any edition to have appeared at auction in the last sixty years. Of the first edition nine copies are known (one imperfect), of the second edition (1611) seven; and of the present printing there are eight copies in six locations: British Library (imperfect), Guildhall, Bodleian (3 copies, one imperfect), Folger, Boston Public Library, and Illinois; plus fragments at Huntington and the V&A.

STC 22382.



CATHOLIC 'EROTICA'

69 SHERBURNE, Sir Edward. Salmacis, Lyrian & Sylvia, Forsaken Lydia, the Rape of Helen, a Comment thereon, with severall other Poems and Translations ... *London, W. Hunt, for Thomas Dring, 1651.*

8vo., pp. [4], 102, 95-169, [1], with a fine compartmented frontispiece followed by a Latin dedication to Thomas Stanley (misbound before the title-page); two page numerals and a headline just shaved at the top, the sidenote on K3 verso partially cropped, else a very fine copy in early nineteenth-century green straight-grain morocco, decorated in gilt and blind, gilt edges, by Welcher, with his ticket; from the library of John Mitford, with his neat notes on the endpapers; the Bradley Martin copy.

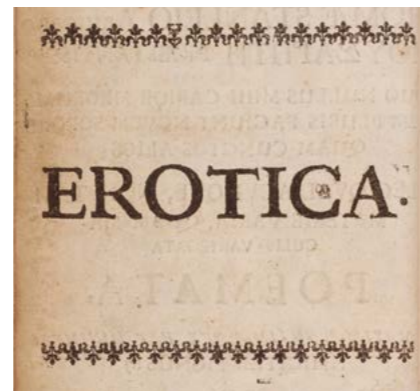
£4250

First edition of a charming book of Caroline poetry, original and translated, in a most sympathetic and well-preserved collector's binding. This is the first issue; it was reissued in the same year under the title *Poems and Translations, amorous, lusory, morall, divine*, reflecting the divisional titles here: 'Erotica', 'Ludicra', 'Ethica', 'Sacra'.

Sir Edward Sherburne was a Catholic, and a member of the royalist literary circle of Sir Thomas Stanley, his cousin and the dedicatee of this volume. 'One of that considerable company of Englishmen who have combined the careers of arms and of scholarship' (*Pforzheimer Catalogue*), he was commissary-general of artillery at Edgehill, attended Charles I to Oxford, remained there until the town's surrender, and in 1648 was living in the Middle Temple, reduced to dependence on his kinsmen following the seizure of his estates, possessions, and library. After the Restoration he was able to return to his post as clerk of the ordnance at the Tower.

Like his cousin Stanley, Sherburne was at ease producing fluent English versions of classical and foreign poems, and inevitably it is only the relatively slim sections of original poetry — 'The Sunrise', 'Chloris Eyes and Breasts', 'Cælia Weeping', 'On the Innocents slain by Herod', and other lyrics secular and divine — that have earned him the enduring respect of critics.

Wing S 3223; Hayward 102.



PHOTOBAKES

70 SIMMONS, Owen. The Book of Bread. [Deluxe issue]. *London, Maclaren & Sons, [1903].* [offered with:]

SIMMONS, Owen. The Book of Bread. *London, Maclaren & Sons, [1903].*

[and with:]

LEWIS, T Percy, and A.G. BROMLEY. The Book of Cakes. *London, Maclaren & Sons, [1903].*

1) 4to, pp. 360, with 12 chromolithographic plates (of which 4 on a vibrant blue background) and 10 silver bromide prints tipped in on card leaves (2 on green card, 8 on brown) with printed captions; a further 6 half-tone photographic illustrations printed in text; some very slight foxing, very gently toned in places, one or two spots or marks, small adhesion from p. 64 to facing plate, edges of silver bromide prints slightly silvered, occasionally very slightly creased at inner margin, some minor offsetting from the prints, otherwise an excellent copy; bound in the original pebble-grained red morocco, title blocked in gilt to upper board, spine gilt-ruled in compartments and lettered directly in gilt, turn-ins roll-tooled in gilt, edges gilt, red and gold marbled endpapers; corners slightly worn, stain to rear cover and part of spine.

2) 4to, pp. 360, with 12 chromolithographic plates (of which 4 on a vibrant blue background), 8 photomechanical plates on navy blue card with printed captions, and 2 silver bromide prints tipped in on green card leaves with printed captions; a further 6 half-tone photographic illustrations printed in text; some slight foxing, the odd spot or marks, silver bromide prints slightly silvered with offsetting onto facing pages, edges of plates and prints occasionally slightly creased at inner margin, one bromide with short tears not affecting leaf, otherwise internally fresh and clean; bound in the original publisher's

Extremely rare 'edition de luxe' of *The Book of Bread*, with ten silver bromide prints and in the original morocco binding, along with the standard first editions of *The Book of Bread* and *The Book of Cakes*, in their original green cloth bindings; combining both issues of the celebrated early photobook along with its confectionary counterpart, featuring life-sized photographic reproductions of loaves and captivating chromolithographic cakes.

Originally intended as a technical monograph on bread-making for manufacturers, *The Book of Bread* is now recognised for its artistic merit as an iconic piece of early conceptual art. '*The Book of Bread* is one of those rare books that can be judged by its cover, or rather, by its name. It is, as its title says, a book about bread. As Owen Simmons states in his introduction, it is a companion volume to 'that most excellent "Book of Cakes"'. A monograph about the manufacture of bread, it is the bread-maker's bread book, illustrated with photographs, about which Simmons — evidently a man who did not hold with false modesty — writes: 'However critical readers might be, they will be forced to admit that never before have they seen such a complete collection of prize loaves illustrated in such an excellent manner.' ... The nineteenth-century photobook was primarily an archive in which the things of the world were stored and catalogued. **Here, at the beginning of the twentieth century, one of the humblest, yet most essential of objects is catalogued as precisely, rigorously and objectively as any work by a 1980s Conceptual artist'** (Parr & Badger, *The Photobook: A History* I, p. 56).

The 'edition de luxe' of *The Book of Bread* was produced as a limited edition of 350 copies, and bound in morocco rather than the usual publisher's green cloth. **The most significant difference between the two issues, however, is in the photographic reproductions. Where the standard edition has only two tipped-in silver bromide prints on green card (along with eight photomechanical plates on black card), in the edition de luxe all ten are bromide prints (the additional eight on brown card).**

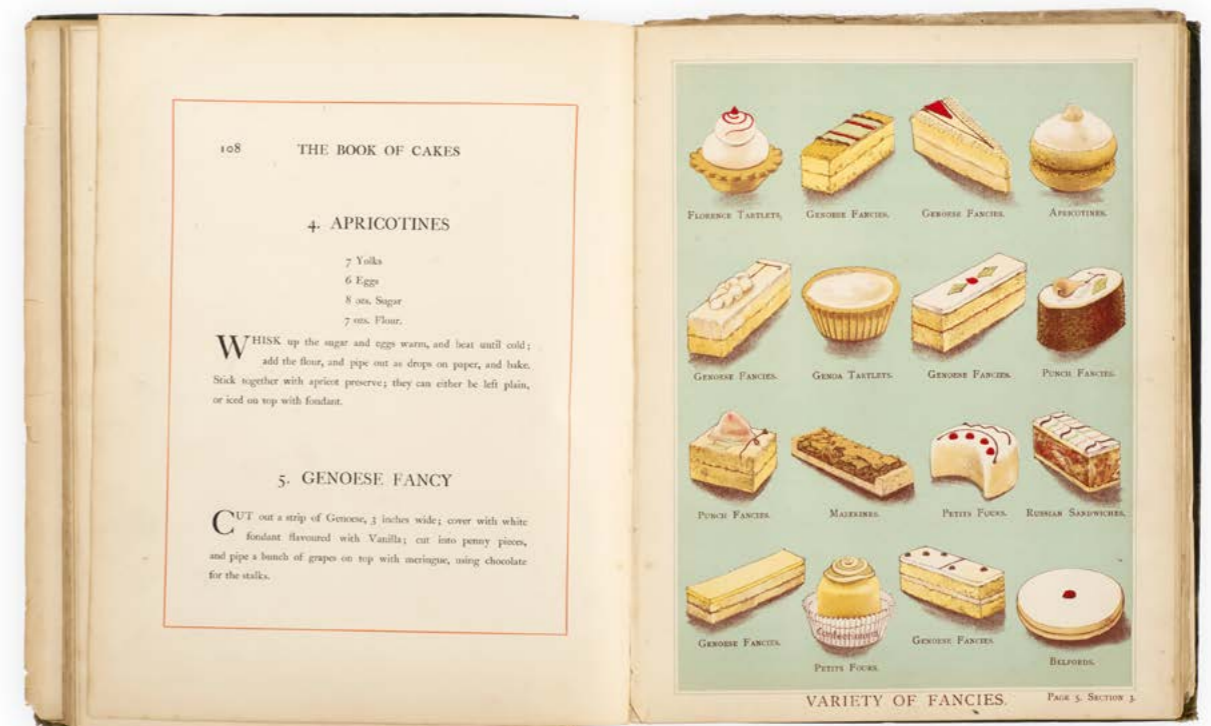
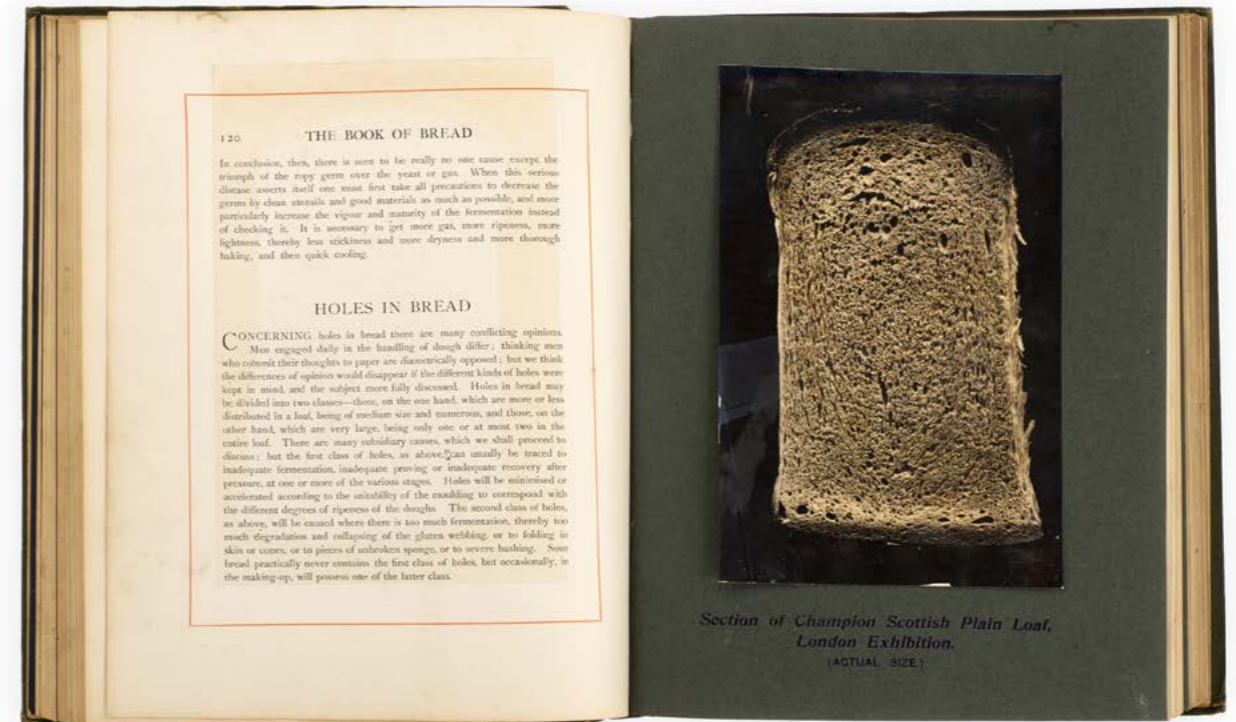
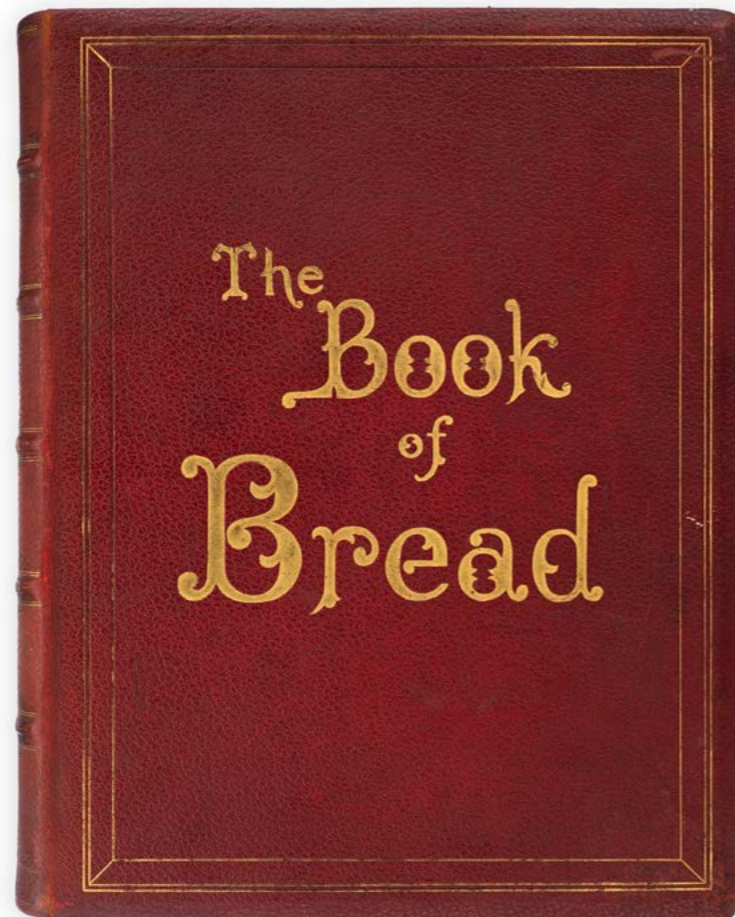
The Book of Cakes, companion to *The Book of Bread*, also contains glorious technicolour plates of bakes, along with illustrations of decorating techniques such as marzipan fruits, sugar roses, piping, and lettering. Produced by T. Percy Lewis, the chairman of Confectionary Judges for the London Exhibition of 1903, and A.G. Bromley, a prize-winning confectioner, the work

green cloth, title blocked in gilt to upper board and in black to spine, border in black to upper board and spine; boards soiled and worn, gilt lettering worn away, joints and edges scuffed with some loss of cloth.

3) 4to, pp. 228, with 48 chromolithographic plates, some enhanced with gold or silver; a further 8 half-tone photographic illustrations printed within text and 1 diagram; some slight foxing, occasional spots or marks, 7 plates loose, tear to head of pp. 181-190, stain to gutter of p. 124 and facing plate; bound in the original publisher's green cloth, title and border blocked in black to upper board and the spine; boards soiled and worn, upper board faded, lettering worn away, joints and edges scuffed; 'Big Top Birthday Greetings' with corresponding drawing of a circus big top in pen to verso of first free endpaper.

Together £4500

was the culmination of Maclaren & Son's ambition to 'produce a work upon British confectionery which would be creditable to the producers and valuable to the trade', a publication intended to 'mark an epoch in the art of confectionery, ... destined to remain the standard work on the subject for many years'. The illustrations, with the exception of those for wedding, birthday, and similar cakes, were all reproduced from actual cakes, for which samples were submitted by a 'small body of very willing and very able confectioners' with most of the cakes made to order. The illustrations of wedding cakes come from prize-winning examples shown at the London International Exhibition, all of which had been previously photographed by Maclaren & Sons for use in their publication, *The British Baker*.



MEMBER'S COPY

71 SPENCER, Eleanor P. *The Sobieski Hours: A Manuscript in the Royal Library at Windsor Castle.* London, [Rampant Lion Press for] Academic Press, 1977.

Folio, pp. [2 (blank)], [xiv], 69, [3], [90 (Plates i-lxxxviii)], [4 (colophon, blank)], with colour frontispiece and 8 colour plates mounted on leaves with red-printed captions; printed in red and black throughout; very faint stain to title, a few small spots to fore-edge, else a very good copy; bound by Gray's of Cambridge in burgundy morocco-backed boards with burgundy cloth sides, gilt black morocco lettering-piece to spine between two raised bands, top-edge gilt; Quaritch prospectus loosely inserted.

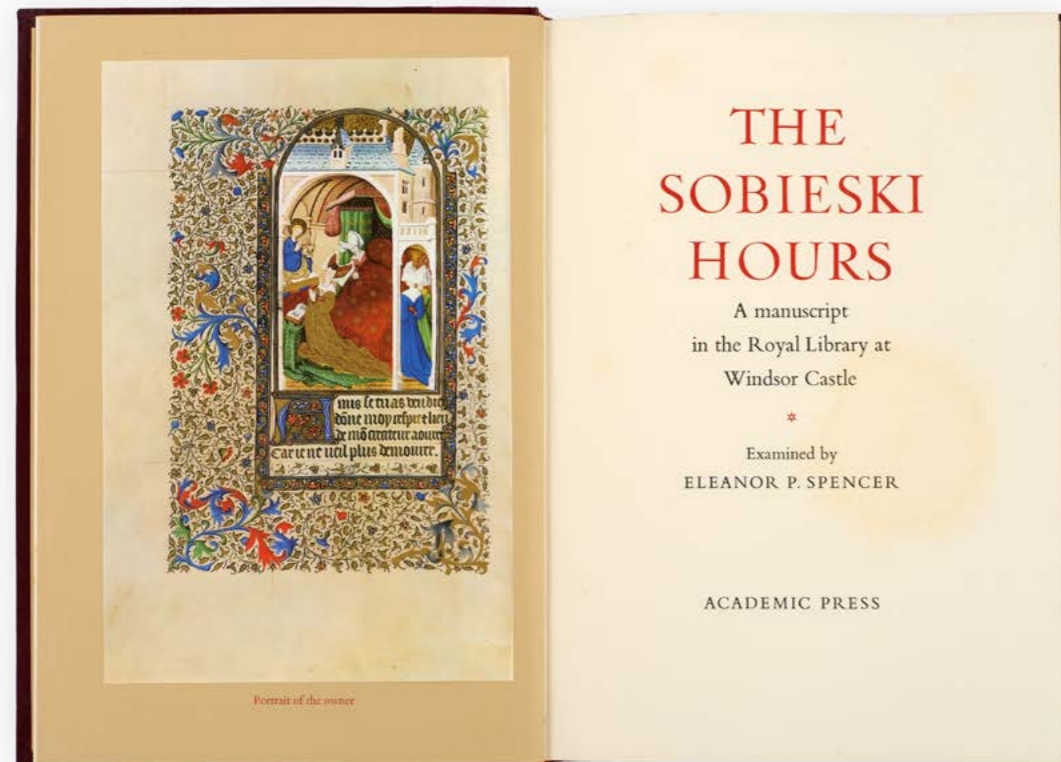
£475

Limited edition, dedicated and presented to the Roxburghe Club by Robin Mackworth-Young, a member's copy presented to Adrian McLaughlin.

'The Sobieski Hours is one of the greatest yet least known monuments of French manuscript illumination at its most splendid period. It is now at Windsor Castle, among the other treasures of the Royal Library ... The manuscript was written for a noble patron who was probably called Marguerite. She may well have been the Marguerite de Bourgogne, eldest daughter of John the Fearless, who would have been Queen of France if her first husband had outlived his father, Charles VI' (prospectus).

The first monographic study of the manuscript, and the first publication on it in English since 1906, the present volume reproduces all ninety-seven miniatures from the Sobieski Hours, accompanying a commentary by the art-historian Eleanor Patterson Spencer (1895–1992).

Provenance: this copy printed for presentation to Adrian McLaughlin, with his name printed in red on the list of members of the Roxburghe Club.



'UNHAPPILY REPRESENTED BY SOME ILL-NATUR'D FEMALES'

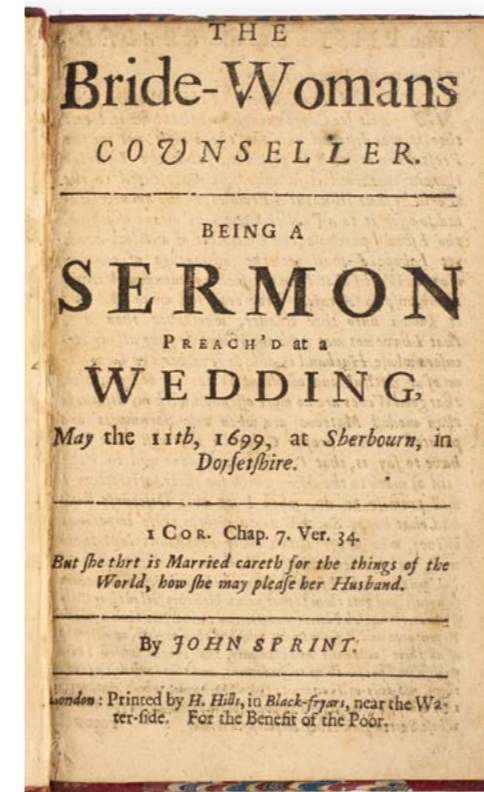
72 SPRINT, John. *The Bride-Womans Counsellor. Being a Sermon preach'd at a Wedding, May the 11th, 1699, at Sherbourn, in Dorsetshire ... London, H. Hills 'for the Benefit of the Poor', [1708?]*

8vo, pp. 16; cut close, a little pale foxing but a good copy on nineteenth-century half red roan and marbled boards, rubbed; leather bookplate of the collector Edward Hailstone (1818–1890).

£450

Rare edition of a notoriously misogynistic wedding sermon first published in 1700, in which Sprint blamed failed unions on disobedient wives. **It elicited several noteworthy contemporary feminist responses**, including *The Female Advocate* (1700) by 'Eugenia', and the first published work of the poet Mary Chudleigh, *The Ladies' Defence* (1701), a dialogue in verse in which one of the characters is a nameless parson clearly modelled on Sprint; it is also one of a number of works answered by Mary Astell in *Some Thoughts concerning Marriage* (1700). Chudleigh's poem had circulated first in manuscript, and in Sprint's 'Epistle to the Reader' he notes that his work was 'designed only for the Pulpit, not for the Press, but it hath fallen out, that the Doctrine therein contained is so unhappily represented to the world by some ill-natur'd Females, that I am necessitated to offer it to a Publick View'.

The controversy clearly contributed to the success of Sprint's work. There were two undated editions printed by Hills (paginated 15, [1] and 16), and another from a different setting of type dated 1709.



ANNOTATED BY A PUPIL OF MELANCHTHON

73 STADIUS, Johannes. *Ephemerides novae et auctae Ioannis Stadii ... ab anno 1554 ad annum 1576 ... Cologne, heirs of Arnold Birckmann, 1560.*

4to, ff. [386]; with divisional titles, woodcut device to main title and to divisional title *Ephemeris anno Christi 1554*, woodcut portrait of Stadius to main title verso, woodcut initials, woodcut horoscopes and eclipse diagrams; toned, a few light marks; very good in contemporary pigskin over boards, covers tooled in blind to a panel design with rolls incorporating cherubs and heads in medallions, three raised bands to spine; a little marked and rubbed; ownership inscription to title 'Jo: Mercurius Morsheim comparabat sibi integum librum hunc cum compactura 21 ursatis anno 1560 die 3 decemb.' (see below), marginal annotations in the same hand to 45 pp., some underlining.

£4750



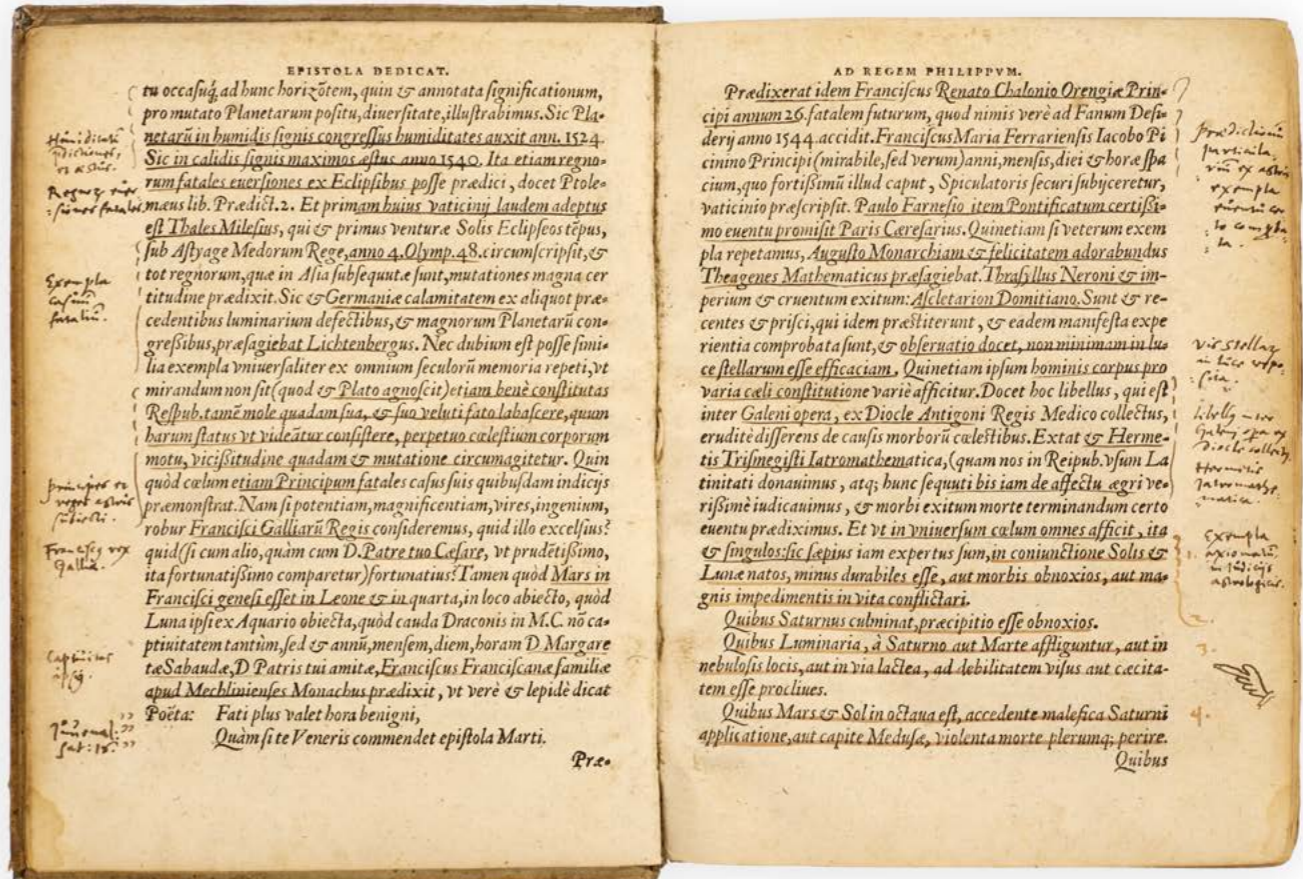
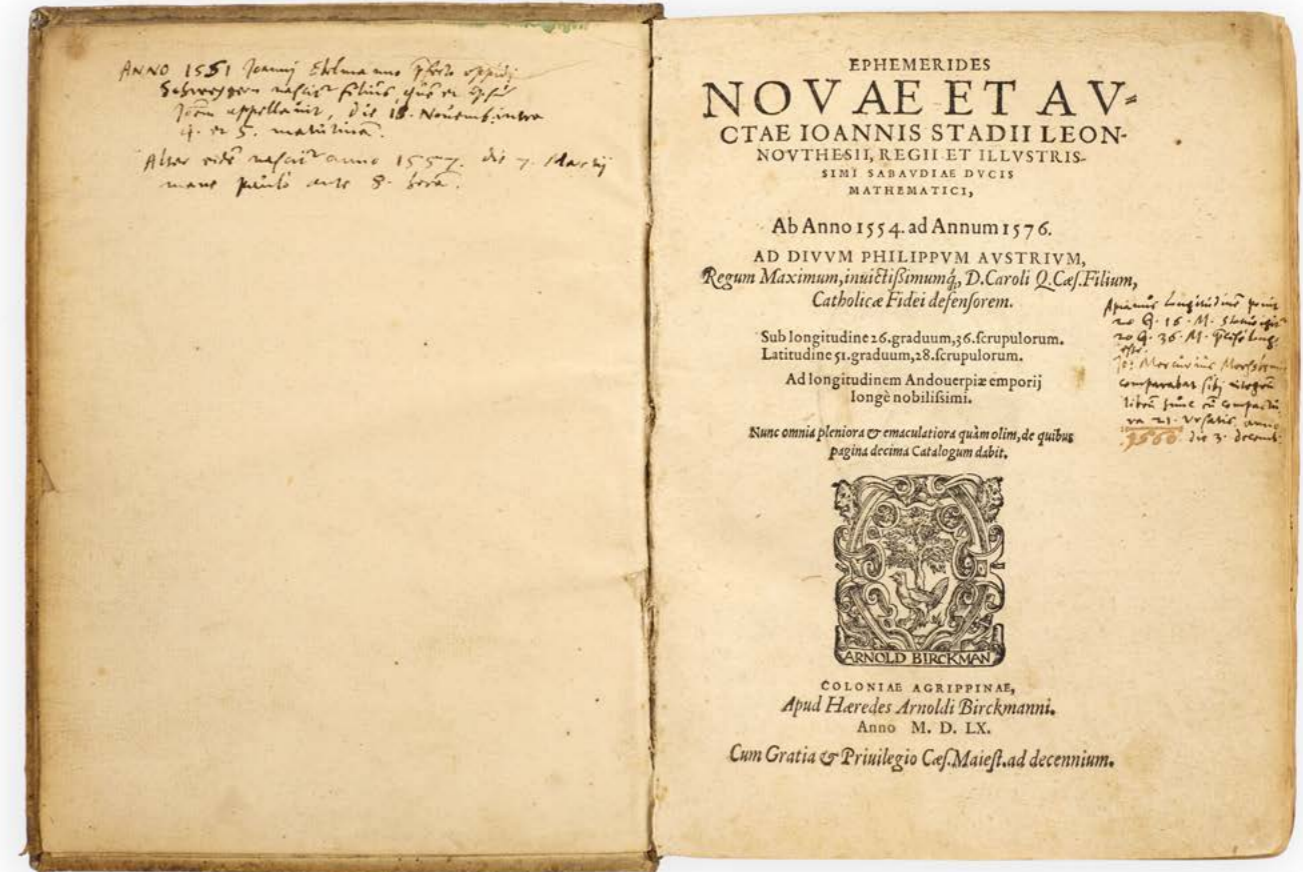
Second edition (first 1556) of Stadius's important *Ephemerides*, providing the positions of heavenly bodies in the sky between the years 1554 and 1576, **this copy with interesting annotations by a contemporary German schoolmaster, a former pupil of Melanchthon.**

Stadius (1527–1579) studied at Leuven under the pro-Copernican Dutch polymath Gemma Frisius. It was Frisius who encouraged him to publish the *Ephemerides*, which he based upon Erasmus Reinhold's Copernican tables, and who urged him 'not to be deterred by fear of being accused of believing that the earth is moved, while the sun stands still in the center of the universe' (Thorndike, *History of Magic* VI, p. 15). The *Ephemerides* were astrological as well as Copernican, with Stadius asserting 'the control by the planets of the weather and of fatal downfalls of kingdoms' (*ibid.*). The work was influential, not least on the likes of Tycho Brahe and Nostradamus.

This copy was purchased, with its elegant binding, in the year of its publication by Johannes Mercurius Morsheimer. A native of Worms, Morsheimer studied at the University of Heidelberg between 1535 and 1539 before moving to Wittenberg, where he appears to have been a pupil of Philipp Melanchthon. Returning to Heidelberg, he ran a successful private school (1546–1562) as well as serving as professor of mathematics at the university (1553–1562). It was during this time that he published a Latin grammar for schoolchildren, his *Institutionis puerilis rudimenta grammatices*, which appeared at Frankfurt in 1556. He ended his career as rector of the Latin schools at Lauingen and Heilbronn.

As well as engaging intellectually with the content of this book, Morsheimer also used it as a diary. He annotates much of the introductory matter by Stadius and Frisius and writes his own instructions on using the tables within the volume. From December 1560 to March of the following year he records weather data, noting, for example, that it snowed on Christmas Day, that on 3 January it was dry all day, with the sun shining, and a north wind rising in the evening, and that February was stormy. In September 1561, he notes the birth of a son to Nicolaus Rüdinger of Wertheim (d. 1581), teacher, poet, and a fellow graduate of Heidelberg, and in June 1564 there is a reference to the wedding of a Doctor Martin Rueland, likely the German physician and alchemist of that name (1532–1602). In November 1564 Morsheimer notes receiving various scholars at his school in Lauingen, and in November 1566 there is a reference to a dislocated arm.

Adams S1624; USTC 650729; VD16 ZV 14653. OCLC finds only 2 copies in the US (Library of Congress, Smithsonian Institution).



ILLUSTRATING THE SEVEN CORPORAL WORKS OF MERCY

74 STENGEL, Carl. *Christianae pietatis idea in VII: operibus misericordiae corporalis, spectanda & legenda proposita.* Augsburg, Sara Mang, 1622.

8vo, pp. [v], 6–152; engraved title-page with allegorical depictions of Faith and Hope, a further 8 numbered full-page copperplate engravings in-text, printed marginalia, woodcut initials and headpieces; subtle repairs to pp. 11, 15, and 37, not touching text or engravings; sporadic foxing; nonetheless a handsome copy in nineteenth-century blue straight-grained morocco by Charles Lewis, edges gilt, spine lettered directly in gilt, turn-ins triple-filled in gilt; joints and corners rubbed; ownership inscription of Lord Ronald Gower to front free endpaper recto, dated 16 February 1883, with his bookplate to front pastedown (see below); 1913 monogrammed bookplate to front free endpaper verso; 'Revd. White', 'binding', 'n° 4744-7' pencilled to first blank.

£2500



First and only edition of this uncommon devotional work by the Benedictine abbot Carl Stengel (1581–1663), **printed by a female printer and with eight emblematic engravings depicting the seven corporal works of mercy.**

The engravings (here unsigned, though attributed in the Beckford Library catalogue to Sadeler) depict: feeding the hungry ('pasce esurientes'); giving drink to the thirsty ('da potum sitientibus'); clothing the naked ('operi nudos'); visiting the imprisoned ('redime captivos'); visiting the sick ('invisae aegrotos'); sheltering travellers ('suscipe peregrinos'); and burying the dead ('sepeli mortuos'); a striking final engraving depicts the Last Judgment.

The historian, translator, and hagiographer Carl Stengel (1581–1663), author of nearly one hundred theological and devotional works and brother of the Jesuit philosophy professor Georg Stengel (1584–1651), entered the Benedictine order at the age of fourteen at the monastery of Ulrich and Afra in Augsburg. In 1630 he became abbot of the monastery at Anhausen an der Brenz; he was forced to flee several times during the Thirty Years' War, during which time he kept an extensive diary. He translated several emblem books into German. Stengel's *Christianae pietatis* was printed by the Augsburg printer Sara Mang (fl. 1617–24), widow of Christoph Mang (d. 1617)..

Provenance: 1. From the library of bibliophile, politician, art collector, and novelist William Beckford (1760–1844), likely purchased by Beckford from the library of Henry White of Lichfield. sold at the third portion of the Hamilton Palace Library sale (Sotheby's, 12 July 1883, lot 2225). 2. Lord Ronald Sutherland-Leveson-Gower (1845–1916), youngest son of the second Duke of Sutherland, with his ownership inscription to front free endpaper recto: 'I bought this little book at Bains – it belonged to the Beckford Library. RG. 16.7.83', and bookplate with the initials R.G. and the Sutherland Arms to front pastedown. Known as the 'beautiful boy' of the House of Commons, he was a friend of Oscar Wilde and is thought to have inspired the character of Lord Henry Wotton in Wilde's *The Picture of Dorian Gray*. Monogram bookplate ('G' for Gower?) surmounted by a ducal coronet and dated 1913 to front free endpaper verso, with shelfmark pencilled above.

BM STC German S2719; USTC 2071454; VD17 384:717232B. Not in Brunet. See Praz, *Studies in seventeenth-century imagery*, p. 503. OCLC finds 2 copies in the US, at Illinois and the Benedictine College Library in Kansas. LibraryHub finds 4 copies in the UK, at the BL, Bodleian, University of Glasgow, and Ushaw College.





THE THEATRE OF MATTER

76 SUDRE, Jean-Pierre. Diamantine. Images photographiques de Jean-Pierre Sudre. [N.p., Guillot, 1964].

Folio (30 x 40 cm.), ff. 18, [2, blank], with 16 large full-page gelatin silver prints (8 double page, 1 on upper wrapper); a good copy in card wrappers preserved in melinex, joints split in places but still quite firm.

£3500

First and only edition, rare; number 10 of 33 and signed by Sudre. A mesmerising series of abstract photographs emanating from crystallised chromium salts.

Sudre (1921–1997) explored the idea of photographs as evolved from matter, or *matière*, and discovered an absorbing subject in crystals. He used the *cliché verre* process, crystallizing chromium salts onto glass plates, which he then projected under an enlarger 'to create visual metaphors rife with metaphysical associations' (Brierly). His experimentation led him to develop the *mordançage* process, in which the print is manipulated by hand. In contrast the photographs in this volume benefit from the exceptional clarity of his large high contrast high gloss prints, in which one is drawn into a world of pin-sharp crystalline pattern and precision.

Sudre studied at the Institut des hautes études cinématographiques and later specialized in industrial photography. He was honorary president of the Paris photography club '30 x 40', a group of like-minded photographers determined to practice their art without following accepted artistic models.



THE FINEST BOOK PRINTED BY SONCINO

77 VIGERIUS, Marcus. Decachordum Christianum, Iulio II Pont. Max. dicatum. Fano, Girolamo [Gershon] Soncino, 10 August 1507.

Folio, ff. [viii, with blank aa8], CCXLVI, [16]; engraved title with author's coat of arms within elaborate border, 10 full-page illustrations (metalcuts?) all within white-on-black borders, and 33 mostly criblé images in text (of which 6 repetitions); title leaf re-hinged and re-margined at head, closed tear to foot of f. L (old repair), closed marginal tear to last leaf (repaired), a few small repairs to gutter margins, some light foxing and toning, occasional small marks, light marginal damp-staining towards end; very good in nineteenth-century vellum over boards, gilt-lettered spine label, manuscript title along lower edges; some light wear and marks; book label of Leo S. Olschki and later German shelflabel to front pastedown.

£12,000



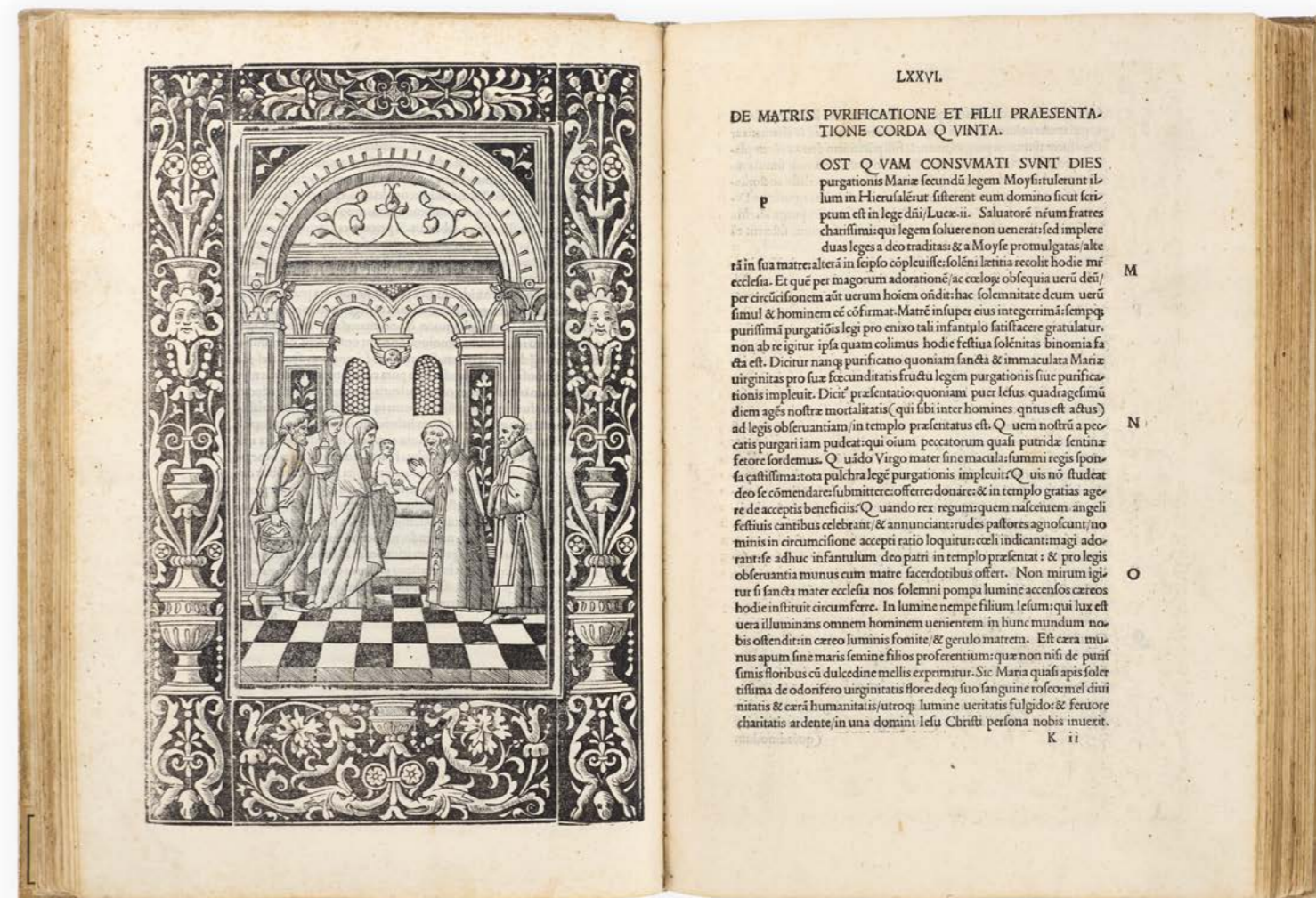
First edition, a masterpiece of Italian renaissance printing and illustration and the finest product of the Soncino press at Fano.

Despite their fine execution, the attribution of the large engraved scenes (proposed by Mortimer as metalcuts) from the Life of Christ remains controversial. The initials 'FV', which appear in the Pentecost (the final image of the sequence) and in one of the two alternating designs for borders, have led to attributions to Florio Valvassore. This is rejected by Essling, who points instead to the 'L' in the Nativity and suggests the former initials represent 'Fano urbe'. Some of the blocks were later reused in other works: the Nativity block was reused by Luc'Antonio Giunta for his 1511 Bible, where several new cuts are likewise monogrammed 'L'; the Annunciation block appeared in Adria's *De laudibus virtutibus*, printed in Palermo in 1515 by Giovanni and Antonino Pasta.

The smaller cuts, depicting the Passion with distinctive *criblé* backgrounds, are likely the work of a separate, similarly unidentified hand. Of the thirty-three scenes, six are repeated; curiously, one makes its second appearance with Christ's hand excised and another inserted to show a different gesture; in another the head is visibly a substitution, but does not appear in another configuration elsewhere in the book.

Marco Vigerio della Rovere (1446–1516) joined the Franciscan Order while his great uncle Francesco della Rovere (the future Sixtus IV) was Minister-General of the order. A professor of theology first at the University of Padua and then, from 1474, in Rome, Vigerio was elected Bishop of Senigallia in 1476 before being made a cardinal in 1505 by his cousin, Julius II, to whom this work is dedicated.

Essling part I, vol. II, p. 145, n. 1; Mortimer 537 (Soncino's 'finest book'); Sander 7589.



FIRST ILLUSTRATED VIRGIL

78 VIRGIL; Sebastian BRANT, editor. Publii Virgillii Maro[n]is opera. *Strasbourg, Johann Grüninger, 28 August 1502.*

Folio, ff. [6], CCCCVII, XXXVIII;
title in red with large woodcut,
illustrated throughout with c. 210
large woodcuts (one double-page
to 141^v–142^r), woodcut initials (some
historiated), woodcut device to
colophon; bifolium V5.6 (ff. CLI–
CLII) supplied from another copy,
title-page and final leaf repaired,
occasional mostly marginal repairs,
some marks and light damp-
staining; overall very good in
contemporary calf over wooden
boards, covers blind-tooled to a
panel design with repeated lozenge
incorporating double-headed
eagle, brass edges to corners,
brass clasps and catches; rebounded
to style, lower board split (repaired),
repairs to clasps, some wear to
joints, covers rubbed, endpapers
renewed; some crude early hand
colouring to a few of the woodcuts,
female nudity occasionally
censored in ink; inscription to title
'Liesborn classe ... poetarum' and to
last blank page 'Liber conuentus in
Leisborn [sic]', some early marginalia
and interlinear notes in several
hands.

£20,000

First illustrated edition of the works of Virgil, one of the great German woodcut books of the Renaissance, with over 200 illustrations by the artist known as the Late Master of the Grüninger Workshop.

Johann Grüninger commissioned Sebastian Brant, author of *The Ship of Fools*, to edit the volume, which comprises the *Eclogues*, *Georgics*, and *Aeneid* (including Maffeo Vegio's 'Book 13' supplement), together with the commentaries of Servius, Aelius Donatus, Cristoforo Landino, Antonio Mancinelli, and Domizio Calderini, and ends with the *Appendix Virgiliana*, a collection of poems traditionally ascribed to Virgil's youth.

The woodcuts include a magnificent double-page depiction of Aeneas and Achates admiring pictures of the Trojan War in Dido's temple in Carthage, and several scenes, also from the *Aeneid*, showing the Trojan horse and the Underworld.

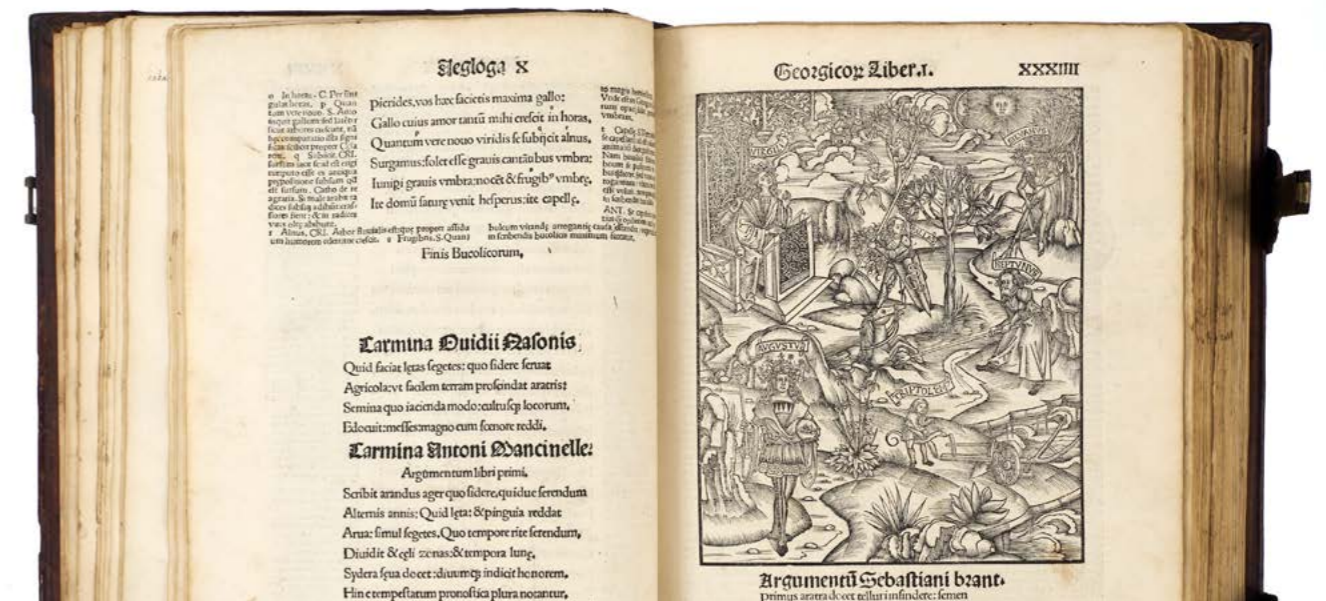
The occasional marginal and interlinear annotations – in Latin and occasional German, picking out passages of interest and supplying missing text – are in several hands, dating from the sixteenth to the eighteenth centuries: testimony to the book's usage by multiple readers over a long period. As the inscriptions to the title and final page make clear, this volume was once in the library of Liesborn Abbey, a Benedictine monastery in western Germany, said to have been founded by Charlemagne in 785 and dissolved in 1803.

Adams V 457; Brunet V, col. 1277; Kristeller, *Die Strassburger Bücher-Illustration* (1888), no. 99; VD16 V 1332.

Liesborn classe & poetarum
Publii Virgillii maronis opera.



*Impressum in regia civitate Argentor
anno 1502.*



TWENTY-FOUR PLATES OF BIRDS

79 VISSCHER, Nicolaes [I]. Avium vivae et artificiosissimae delineationes. *Amsterdam, Nicolaus [I] Visscher, 1659.*

Oblong 4to, ff. 24; slight spots, trimmed with minor loss to f. 3, light stain to f. 6, small marginal ink stain to title; a very good copy in modern marbled boards, printed paper label to upper board.

£3750

First and only edition of this rare set of ornithological prints by the famed cartographer Nicolaes Visscher I.

The fine series of twenty-four plates shows over one hundred figures in natural settings, labelled in Latin, with an engraved title depicting a marketplace with birds for sale, both dead and alive.

STCN 38591878X; Nissen 962; Wood, p. 614 ('curious and very rare').



TURTLES, FROGS AND FISH

80 WALCOTT, John. The Figures, Description, and History of exotic Animals, comprised under the Classes Amphibia and Pisces of Linnaeus. *London, W. Justins for the Author, and sold by White & son, Robson & Clarke, and J. Mathews, 1788.*

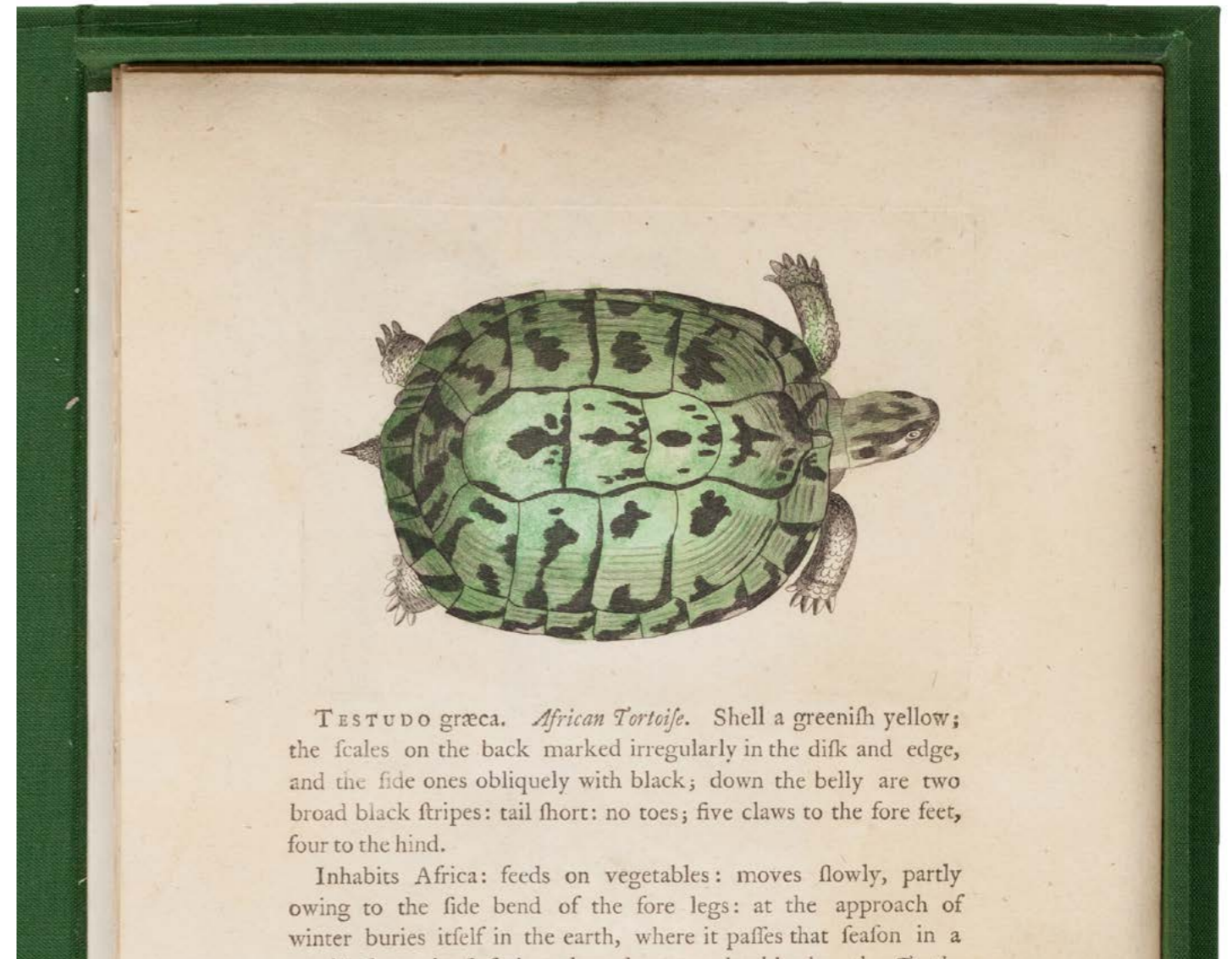
Square 8vo, ff. [66], printed recto only, with 60 copper-engravings in text, several hand-coloured; a few spots; disbound as loose leaves, housed in a modern green cloth clamshell box with gilt paper lettering-piece to spine; early ownership inscription to title, crossed through.

£3500

First and only edition, very rare, published in parts. The engraved figures and their descriptions comprise a variety of turtles, snakes, frogs, and fish, including several notable species from America. Though Walcott writes in his preface of the prospect of 'a Second Part, which will contain the remainder of such foreign animals as are known to us', none was ever published.

ESTC records only four copies in the UK (Trinity Hall, Natural History Museum, and two copies at the BL) and two in North America (Cleveland, Huntington).

ESTC T97963 ('65 leaves'); Nissen 4325 ('60 Bl.', '1788-89'); Quaritch, *Catalogue 905: Natural History* (1970), 622.



TESTUDO græca. *African Tortoise.* Shell a greenish yellow; the scales on the back marked irregularly in the disk and edge, and the side ones obliquely with black; down the belly are two broad black stripes: tail short: no toes; five claws to the fore feet, four to the hind.

Inhabits Africa: feeds on vegetables: moves slowly, partly owing to the side bend of the fore legs: at the approach of winter buries itself in the earth, where it passes that season in a

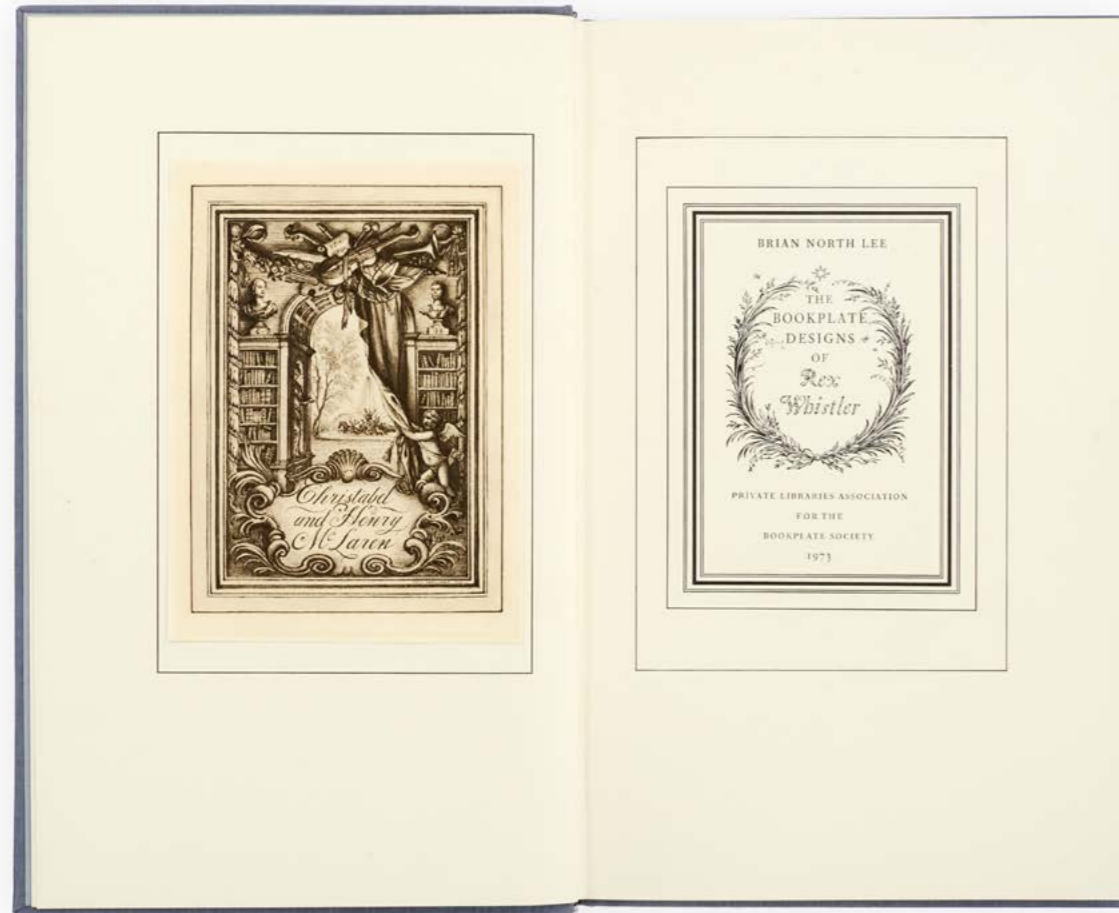
BOOKPLATES

81 [WHISTLER, Rex.] Brian North LEE. *The Bookplate Design of Rex Whistler.* [Pinner,] Private Libraries Association for the Bookplate Society, 1973.

8vo, pp. 39, [3], ff. [41 (plates)], with a tipped-on frontispiece; a fine copy, in the original pale blue cloth, spine decorated in black and gilt, acetate dust-jacket, black slipcase; bookplate of the bibliophile and BBC broadcaster D. G. Bridson.

First edition, one of 350 copies with a tipped-on rather than a printed frontispiece, a fully-illustrated catalogue of Whistler's designs for the bookplates of Osbert Sitwell, Lady Diana Duff Cooper, Victor Rothschild, Pamela Countess of Lytton etc.

£350



BITE-SIZED FAITH

82 [WINSTANLEY, Thomas]. 'A Memorandum. Or the Christian's constant Pocket-Companion London. A. D. 1752.'

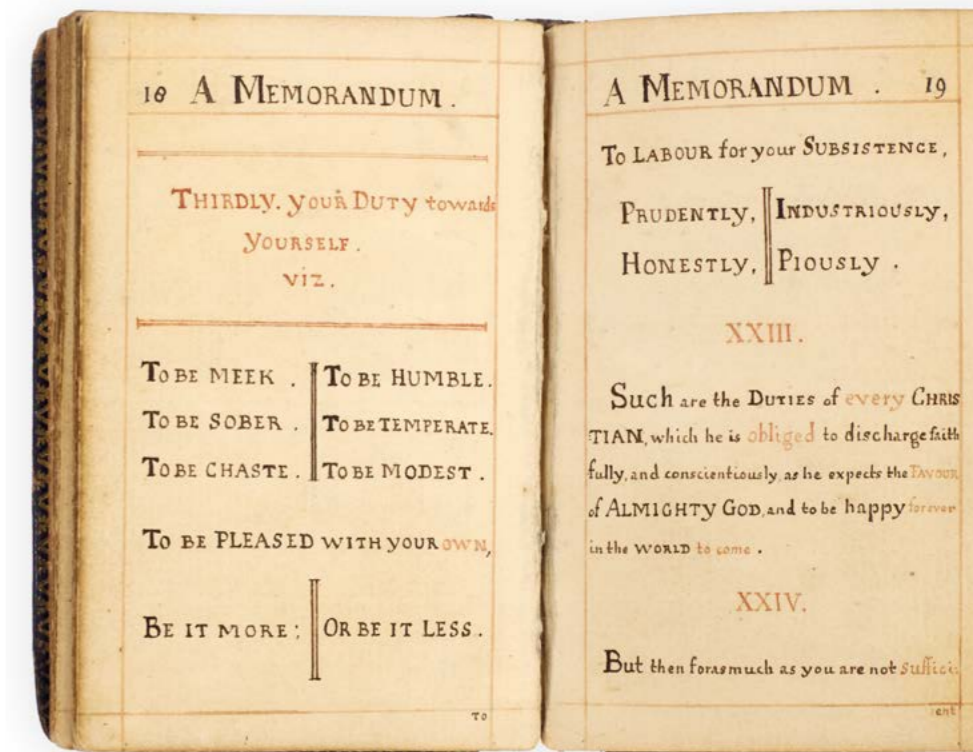
16mo manuscript, pp. [12], 48, with a half-title; written in a very neat hand in black ink, with the title, headings and important words in red; a few small stains, withal in very good condition, bound in contemporary black morocco, covers gilt with a wide border, spine gilt in compartments, headcaps chipped; inscription to half-title 'written by the Revd Mr Winstanley & given to me / Caroline Armitage'.

£950

A very attractive and unpublished pocket manuscript, assembling 'a very short account of your duty as a Christian, relating both to Faith and Practise', under 34 heads. The last of these is the longest and deals with Prayer, Reading, Meditation, and Self-Denial.

An Introduction lays out the sort of reader the work is intended for: 'you are supposed to be one, who is pretty much engaged in Business. For which reason it is made short. You are likewise supposed to a person of no great Attainments ...'.

Thomas Winstanley, absentee Rector of Llenwanerth in Monmouthshire from 1752 to 1758, signs his Introduction from Orchard Street, Westminster, the same address as appears in a published sermon he delivered in October 1753 at St George 's Hanover Square in defence of the naturalization of the Jews. He was also author of *The Christian Calling* (1754), essentially a much more elaborate (pp. 407) version of the present 'Memorandum'.







STAND 169