



QUARITCH

SEPTEMBER

New Acquisitions



BERNARD QUARITCH LTD / SEPTEMBER 2024

# SEPTEMBER

## New Acquisitions

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# FROM FINLAND TO KAMCHATKA

**1. ALEXANDER, William, *attributed*.** *The Costume of the Russian Empire*, illustrated by a Series of seventy-three Engravings. With Descriptions in English and French. London, 'printed for William Miller ... by Howlett and Brimmer ... 1803', [c. 1823].

Folio, pp. [18 (with separate title-pages in English and French)], 73 plates (coloured stipple engravings), each with facing letterpress description, English to recto, French to verso, engravings dated 'January 1 1803' but nos 4, 7, 9, 10, 17, 21, 24, 27, 32, 40-43, 46, 48, 49, 56, 59, 60, 63, 71, and 72 with watermark 'J Whatman 1823', and no. 31 watermarked 'J Whatman 1821'; some offsetting, occasional light foxing; overall very good in contemporary black crushed morocco, borders to covers roll-tooled in blind and gilt, spine in compartments lettered and decorated in gilt, edges gilt, red endpapers; some wear to joints, corners, and edges, a few abrasions to covers; armorial bookplate of 'General Hughes' to front pastedown. **£950**

**A later reprint of a handsome costume book devoted to the Russian empire, first printed by Samuel Gosnell for William Miller in 1803, illustrated with seventy-three coloured stipple engravings.**

*The Costume of the Russian Empire* was one of a series of costume books issued by Miller, the others being devoted to China, Turkey, Austria, and Great Britain. He writes as follows in his preface: 'The Russian empire is of an extent unknown to other modern nations, and hardly equalled by that of the Romans in the summit of their power. It embraces within its limits, nations the most various, with countries and climates the most opposite ... It touches the Frozen Ocean of the north: and borders upon the warm climates of Persia, Japan, and China, on the south. It occupies more than a seventh part of the known continent, and almost a twenty-sixth part of the whole globe'.







# BEMBO AS GREEK TUTOR

**2. BEMBO, Pietro.** Delle Rime di M. Pietro Bembo. Di nuovo ristampate, & con ogni diligenza corrette. Venice, Pietro Marinelli, 1586.

[bound with:]

**ARIOSTO, Lodovico.** Rime di M. Lodovico Ariosto. Satire del medesimo. Nuovamente purgate, & con ogni diligenza corrette. Venice, Pietro Dusinelli, 1583.

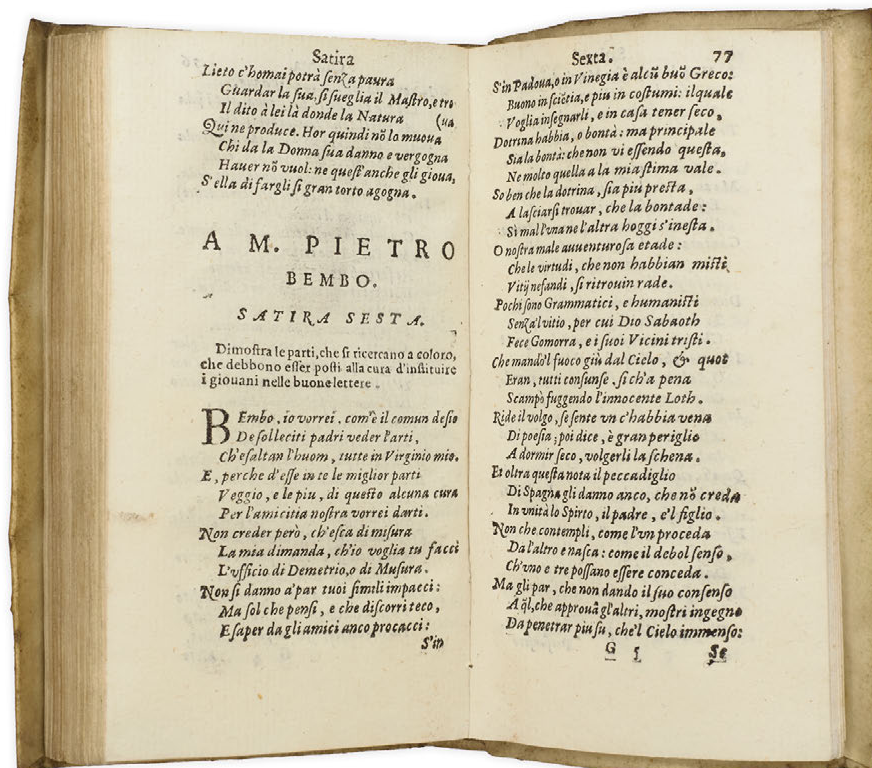
Two works in one vol., 12mo, Bembo ff. '79' (recte 69), [3 (blank)]; Ariosto ff. 84; Bembo: allegorical woodcut Abundance device to title, typographic headpieces, Ariosto: woodcut Fortune device to title; paperflaw at head of Ariosto F6 not touching text, a few small spots, very occasional light fading to text; otherwise a very good, clean copy; in seventeenth-century vellum, yapp fore-edges, spine and top edges lettered in manuscript, small faded shelflabel at foot; front pastedown coming away slightly, yapp fore-edge of upper cover lightly soiled; eighteenth-century manuscript shelfmark to front free endpaper. £350

A charming pocket volume containing 165 vernacular poems by Pietro Bembo reprinted from the 1548 Giolito edition, bound with a scarce edition of Ariosto's verse and his seven satires, the sixth of which is dedicated to Bembo.

Giolito's 1548 dedication to Pietro Gradenigo, Bembo's son-in-law, (reproduced in the present edition) asserts that this version of the text 'had been corrected by the author himself, with the addition of many sonnets, from which I produced this small example for the benefit of the reader' (f. 2r, trans.). Appended to Bembo's own poems are sonnets dedicated to him by the poets Benedetto Morosini, Veronica Gambara, Gian Giorgio Trissino, Vittoria Colonna, and Francesco Maria Molza.







Bound after Bembo's *Rime* are the poems of Ludovico Ariosto, including his *Capitoli amorosi* and unfinished verses intended for the thirty-third canto of the *Orlando Furioso*. There follow Ariosto's seven *Satire*, modelled after Horace's *Sermones* and composed between 1517 and 1525; the sixth satire, composed c. 1524-5, is addressed to Bembo in the hopes that he might tutor his son, Virginio, in Greek. It is 'both a crude representation of the vices of humanists and a tirade against the ill fortune and tyranny of men who had not allowed [Ariosto] to complete his literary education in the prime of his life' (*DBI, trans.*). Ariosto had been forced to study law by his father, and his later classical studies were cut short by his tutor's departure for France and his own father's death. His plea on behalf of his son, however, was ultimately successful: Virginio was sent to study Greek with Bembo in Padua in 1530.

Ariosto: OCLC and Library Hub find three copies outside continental Europe (Harvard, Johns Hopkins, and Wadham College, Oxford).

Bembo: EDIT16 5088; USTC 813474; Adams B-610; *Index Aureliensis* III, p. 522. Ariosto: EDIT16 2805; USTC 810792; Agnelli and Ravegnani, *Annali delle edizioni Ariostee* II, p. 68; *Index Aureliensis* II, p. 139; not in Adams.



# THE TRAVELLING SALESMAN PROBLEM

**3. [COMMERCE.]** Der Handlungsreisende wie er sein soll und was er zu thun hat, um Aufträge zu erhalten und eines glücklichen Erfolgs in seinen Beschäften gewiß zu sein. Von einem alten Commis-Voyageur. Mit einem Titelkupfer. Ilmenau, Bernhard Friedrich Voigt, 1832.

12mo, pp. iv, 203, [9 (printer's advertisements)], with copper-engraved frontispiece by William Müller; sporadic light foxing (particularly to first quire), a few marks; nonetheless a good copy in contemporary half speckled sheep with marbled sides, edges stained yellow, the publisher's printed blue-green wrappers bound in; some wear to upper joint, extremities lightly rubbed, corners bumped. £2750

**First and only edition, very rare, of this Ilmenau-printed handbook for travelling salesmen, including the earliest known description of the mathematical 'Travelling Salesman Problem', one of the most significant and most studied problems in operations research and computer science.**

The anonymously authored, pocket-sized volume presents advice on travel and salesmanship, illustrating the characters a travelling salesman is likely to encounter, detailing particular observations for salesmen of different wares, reflecting on the importance of self-confidence, and providing practical suggestions, such as travelling with one's own saddle. The final chapter discusses the optimal route for five commercial tours around Germany and Switzerland, giving suggested itineraries to achieve the shortest possible route for visiting various towns and cities without making the same stop twice. Whilst not handled mathematically, **this is the earliest known work to describe what is now famously known as the 'Travelling Salesman Problem' (or TSP) in combinatorial optimisation**, a problem central to the field of theoretical computer science (see Schrijver).





Der  
**Handlungsreisende**  
wie er sein soll

und was er zu thun hat, um Aufträge  
zu erhalten und eines glücklichen Erfolgs  
in seinen Geschäften gewiß zu sein.

Von  
einem alten Commis - Voyageur.



Mit einem Titelkupfer.

Ilmenau 1832,  
Druck und Verlag v. B. Fr. Voigt.

Stated simply as 'given  $n$  cities and their intermediate distances, find the shortest route visiting each city exactly once', the TSP has become one of the most studied problems in operations research, with applications in fields as diverse as DNA sequencing, astronomy, the manufacture of microchips, robotics, telecommunications, warehouse management, and, of course, route planning and logistics.

The publisher Bernhard Friedrich Voigt (1787-1859) was active in and around Leipzig and Weimar at the height of Weimar Classicism, and published several other guides for merchants and salesmen; his father, the mineralogist Johann Karl Wilhelm Voigt, had corresponded closely with Goethe on natural science.

**OCLC finds a single copy, at the Herzogin Anna Amalia Bibliothek.**

Not in Einaudi; not in Goldsmiths'; not in Kress. See Schrijver, 'On the History of Combinatorial Optimization (till 1960)' in *Handbooks in Operations Research and Management Science* 12 (2005), pp. 1-57.



# TRAILBLAZING TELEPHOTOGRAPHY

**4. DALLMEYER, Thomas.** Telephotography: An elementary Treatise on the Construction and Application of the telephotographic Lens ... with twenty-six plates and sixty-six diagrams. London, William Heinemann, 1899.

8vo, pp. xv, [1 (blank)], 147, [1], with halftone frontispiece and 25 plates; numerous diagrams printed in-text; scattered spotting, most heavily on the title, but a good copy; bound in publisher's dark green cloth, lettered in gilt; a few small marks, corners and endcaps a little bumped, but a good copy; bookplate of Lionel Nathan de Rothschild to front pastedown. £200

**First edition of the authoritative treatise on telephotography by the inventor of the first practical telephotographic lens.**

Thomas Rudolphus Dallmeyer (1859-1906) was the son of John Henry Dallmeyer (1830-1883), to whose memory the book is dedicated, a noted optician and lensmaker who made advances in the designs of both tele- and microscopic and photographic lenses. The younger Dallmeyer developed the first practical telephotographic lens, patented in 1891, for which he won the Royal Photographic Society Medal in 1896, and was elected President of the Society in 1900. Dallmeyer here outlines the scientific underpinnings of telephotographic lenses and compares their performance and structure with both astronomical telescopes and with the ordinary lenses of the era. He proposes that telephotography is not only invaluable for its ability to capture objects far away, but also for its use in magnifying objects in medical, geological, and naval contexts, *inter alia*.

**Provenance:** with the bookplate of Lionel Nathan de Rothschild (1882-1942), Partner at New Court Rothschild Bank, Conservative Member of Parliament, and an avid photographer who experimented with the autochrome from its first release in Britain in 1907.



PLATE X  
 "Upper Picture, View of the Saas Grät from Saas Fée. Photographed with Ross 3-inch portable symmetrical  $\frac{1}{8}$  inch yellow screen. Edward's iso-medium plate, exposure three seconds. Hour 8.30 A.M. Mountain about three miles distant. The portion included in the telephoto view is that immediately under the two asterisks.  
 "Lower Picture, Telephoto—The Dönn from other side of Saas Valley. Dallmeyer 2B patent portrait lens and high power tele-attachment. Camera extension from back of negative attachment 20 inches.  $\frac{1}{10}$  on portrait lens. Edward's iso-medium plate with yellow screen. Hour 9 A.M. Exposure 12 seconds. Mountain  $4\frac{1}{2}$  miles distant." (Dr. E. Spitta's description.)

*Le plus haut, harmonieux et beau génie féminin de ce temps*

## THE FIRST BOOK PRINTED ON TIMOR

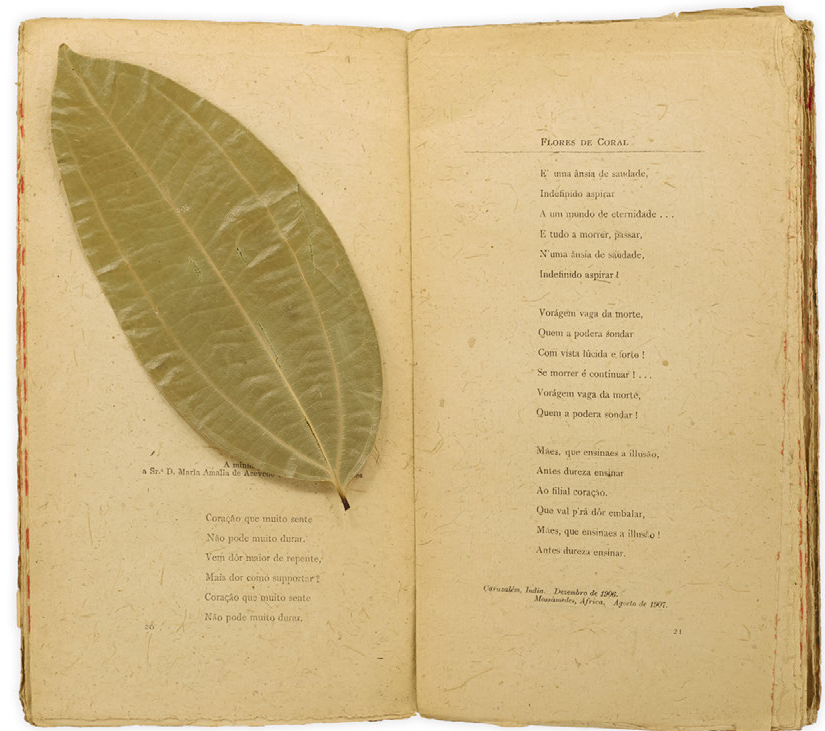
**5. DE CASTRO, Alberto Osório.** Flores de Coral. Ultimos Poemos. Dili, Ilha de Timor – Insulindia, Imprensa Nacional, 1908 [(colophon:) 31 December 1909; (wrapper:) 1910].

Tall thin 8vo, pp. 272; uncut, and in very good condition, in the original red, silver-sprinkled printed paper wrappers (dated 1910) preserved in a folding red morocco-backed box with paper sides (signed 'D. Montecot'); small portions of covers and spine wanting, short closed tear to upper cover at foot; tissue repairs and remnants of old adhesive to lower wrapper; some pressed tropical (?) flowers, a large leaf, and a moth preserved between the pages; signed and numbered by the author, with lengthy authorial presentation inscription on the half-title (see below); two gilt paper samples with red geometric woodcut designs loosely inserted.

£4750

**First edition of the first book printed on the island of Timor, no. 2 of 31 copies on a combination of song-kió-zu and tço-tzu paper from Guangzhou, a presentation copy, with a long dedicatory inscription in French from de Castro to the Romanian-French poet Anna, Comtesse Mathieu de Noailles, dated 5 February 1910.**

De Castro (1868–1946), who played a notable role in Portuguese poetry in the early years of the twentieth century, was a judge by training, and was in Timor from 1908 to 1910 as president of the Tribunal de Timor; he had published earlier collections of verse in Coimbra and Goa. *Flores de Coral* comprises forty-eight symbolist poems with an exotic edge, collecting poems from 1905 to 1908 written in Timor, Goa, Indonesia, the Gulf of Bengal, Sri Lanka, Singapore, and along the Suez Canal, several of which drafted at sea. The poems are followed by very lengthy notes (pp. 132 ff.) covering the language, ethnography, flora, history, &c. of the Portuguese East Indies. The entry for 'Timor' occupies over fifty pages and includes material on the Catholic missions and quotations from songs in Bahasa.





Au plus haut, harmonieux et beau  
Séjour féminin de ce temps, Âme de  
l'Asie mineure hellénisée, Âme clai-  
re et ignée de l'Iran, Âme de Rome,  
Âme des petites statues Tanagraïennes,  
Âmes des jeunes mortes Alexandri-  
nes des nécapoles d'Antinoë,  
Âme d'Occident, Âme d'Orient,  
Âme des Roussalkas et des Steppes,  
Âme des fées et des landes, Âme  
des Péris, des cyprès et des rosaires,  
Âme des <sup>FLORES DE CORAL</sup> iconostases, des sources, des  
villes mortes, de la lampe d'Aladdin,  
à Mme la Comtesse Noailles

de Noailles,

ce fruste livre de l'extrême  
Malaisien.

Hommage admiratif  
et dévotion fervente  
de l'auteur

Ile de Timor, Dilli  
Lahane, ce 5 février 1910

Our copy was presented by the author to the celebrated poet Anna, Comtesse de Noailles (née Princess Bibesco-Bassaraba de Brancovan), the first woman elected to Belgium's Académie Royale de Langue et Littérature, and in 1931, the first woman to be made Commander of the Legion of Honour. Her salon on Avenue Hoche was frequented by the likes of Colette, Cocteau, Valéry, and Gide, and she maintained a thirty-year correspondence with Proust. Although it is not clear where or when de Castro and the Comtesse de Noailles ever met – if they met at all – her influence on him is palpable, and he was perhaps one of her numerous admirers. The wrappers feature a quotation from her *L'Ombre des jours*, the second poem in the collection, 'Outra vida', is dedicated to her, and another poem, 'Surpresa', quotes her in an epigraph. In his long inscription on the half-title, De Castro dedicates 'ce fruste livre de l'extrême Malaisien' to her as 'The greatest, most melodious, and most beautiful female genius of our time, the soul of Hellenised Asia Minor ... of Rome, of small Tanagrian statues ... of the East and of the West, of Rusalkas and the steppes, of fairies and the moors ... of cypresses and rosaries, of iconostases, soirées, dead cities, of Aladdin's lamp ...' (trans.).

Although *Flores de Coral* is dated 1908 on the title-page, the colophon states that printing was finished on 31 December 1909 and the wrapper is dated 1910. 72 copies were printed on song-kió-zu paper, and 257 on tço-tzu paper; this is one of 31 copies printed on a combination of both song-kió-zu and tço-tzu, with paper samples for each loosely inserted (pictured above).

Library Hub finds three copies in the UK (BL, Bodley, Rylands).

# QUESTIONS OF LOVE & LANGUAGE

**6. EQUICOLA, Mario.** Libro di natura d'amore ... con somma diligentia corretto. Venice, Pietro di Nicolini da Sabbio, 1536.

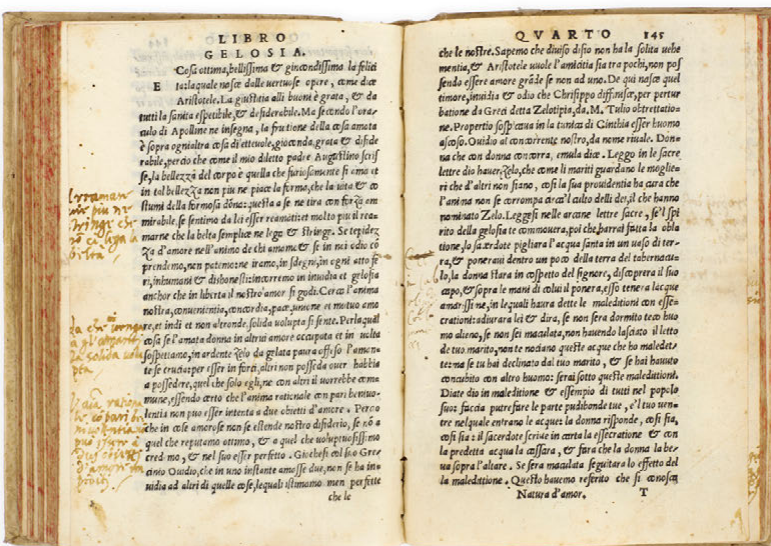
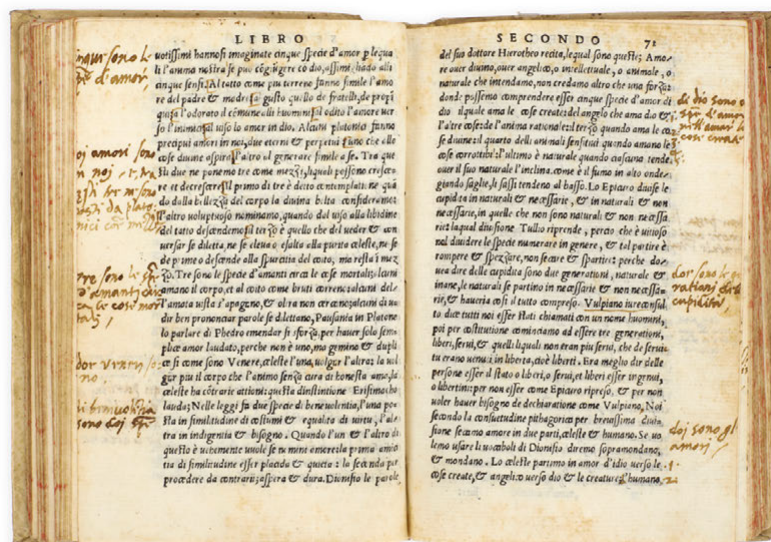
8vo, ff. 223 (bound without final blank); italic letter, capital spaces with guide letters, title within architectural woodcut border; wormhole to upper inner corner of the last 60 ff. touching a word in a couple of instances (without impairing legibility), some foxing or staining, title-page with slight chip to the top and fore-margin, some annotations shaved; bound in eighteenth-century vellum over boards, spine lettered directly in gilt, edges sprinkled red; spine peppered with pinholes; c. 75 pp. of seventeenth-century marginalia, and inscription in the same hand in the margins of second leaf, obscured in ink; marginalia in a second hand to a further 3 pp.; evidence of erased inscription (likely the same ownership as the first hand) to the title and, in the same hand, inscription to rear pastedown ending 'di Napoli ... Gennaro da Siena'; small old private library ink stamp to title. **£1000**

An early edition of one of the most popular and pervasively influential Renaissance treatises on the nature of love, first published in 1525 in a strongly regional vernacular, soon re-fashioned in a more standard Italian vernacular, and republished at least in thirteen further editions and translations by 1607.

Equicola's treatise, which addressed the metaphysics and the nature of poetic courtly love, includes a literary history of the theme of love spanning from the Greek and Latin classics to the Provençal poets, to the Medieval French, Italian, and Spanish troubadours, to Dante, Petrarch, and Pico. Though almost entirely unacknowledged as a source (notable exceptions were Agostino Nifo and Lope de Vega, who did mention the where due), Equicola's work has been found to have been used by many, or, in the words of Nesca A. Robb, 'shamelessly pillaged by his fellow authors' (*Neoplatonism of the Italian Renaissance* (1956), p. 189).







Per honorare il nostro usitatissimo idioma, & per non ri-  
fugire la consuetudine del cotidiano fauellare: me son sfor-  
zato far la interpretation chiara, con uocaboli non oscuri.  
Et perche ogni compositione o per il subieto & sententie,  
o per la dottrina & elocutione suole dilettere, quel che se-  
guira di questa, ne so, ne posso giudicare. Affermo so-  
lamente che con la possibile & dilucida breuita ui si dispa-  
ta quanti & quali siano li effetti, cause, & moti, che per  
amor all'animi nostri auengono, & quelli commoueno  
quale fa/fa, quale la uera uolupta, che indi resulta. Don-  
de dalla materia il libro di natura d'amore nominamo: pi-

In stark contrast to many of his contemporaries, Equicola, a courtier at the court of Isabella d'Este, was a 'supporter of the notion of an inter-regional, courtly vernacular as a solution to the linguistic debate over what the nature of the Italian language might be, and therefore did not write following the model of the Tuscan vernacular' (Gallagher, in Boria ed., *Investigating Gender, Translation and Culture in Italian Studies* (2007), p. 283). His *Libro di natura d'amore* was allegedly first written in Latin and appeared in 1525, as *Libro de natura de amore*, made accessible to a wider public through a Tuscanised revision in the following year.

The seventeenth-century annotator of this copy takes a particular interest in Equicola's dedicatory letter to Isabella d'Este, in which the author explains that he was begrudgingly 'forced to provide a clear interpretation, without using obscure words, to honour our most useful language and the habits of daily speech' (f. 2<sup>r</sup> trans.), as well as the fourth book, in which the author discusses jealousy and the causes of lovers' sighs, tears, and sleeplessness, and the fifth, on love, hate, and inspiring feelings of love in others.

EDIT16 18190; USTC 828210.



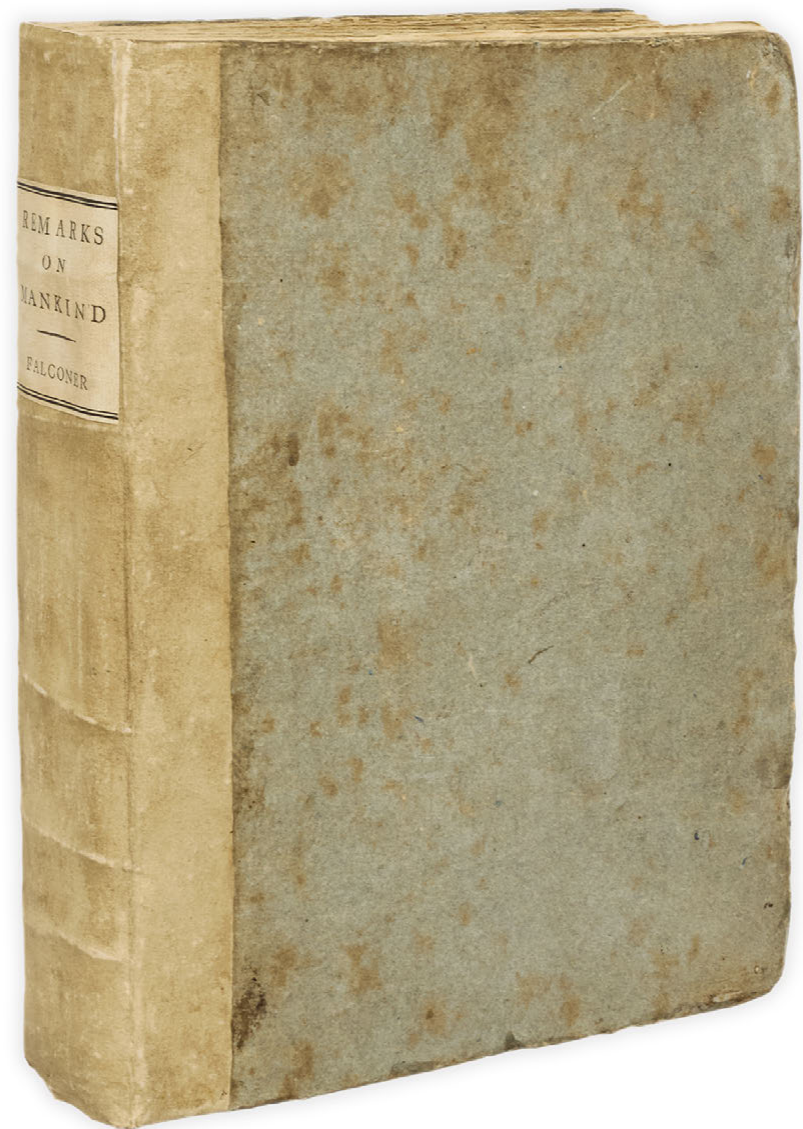
# ON DARWIN'S 'BOOKS TO BE READ' LIST

**7. FALCONER, William.** Remarks on the Influence of Climate, Situation, Nature of Country, Population, Nature of Food, and Way of Life, on the Disposition and Temper, Manners and Behaviour, Intellects, Laws and Customs, Form of Government, and Religion, of Mankind. London, C. Dilly, 1781.

4to, pp. [xvi], 552, [25], [1 (publisher's advertisement)]; lightly foxed with light toning to edges, occasional paperflaws, small marginal stain to p. 142, slight worming to inner margin of M-Q, short closed tear to upper margin of Z4 and outer margin of Dd2, not affecting text; a very good copy, uncut in original blue paper boards, skilfully rebacked to style with plain paper backstrip and printed spine label; boards slightly foxed; contemporary pink Parisian bookseller's ticket ('Théophile Barrois') to front pastedown. **£1750**

**First edition of Falconer's pioneering contribution to the late Enlightenment's study of environmental forces on society.**

A physician and fellow of the Royal Society, William Falconer (1744–1824), trained in medicine in the 1760s at Edinburgh and Leiden. On his return to England, he was appointed physician first at the Chester Infirmary and later at the Bath General Hospital, emerging as a prominent figure in the active scientific circles of Georgian Bath, where his well-heeled spa practice counted the Duke of Portland, Lord Chancellor Thurlowe, William Pitt, and Horatio Nelson among its patients. His scholarly reputation was secured by prolific writings that spanned a wide variety of topics, comprising, *inter alia*, studies of plague, influenza, and fever, the antiseptic qualities of fixed air or carbon dioxide, and the implications of climate, diet, and lifestyle for health. He was awarded the first Fothergill Gold Medal of the Medical Society of London in 1796 for *A Dissertation on the Influence of the Passions upon Disorders of the Body* (1788). This was followed in 1805 with a silver medal for the research into the Bath waters and their impact on chronic conditions, notably rheumatism, gout, and sciatica, for which he is most famous.





## BOOK I.

## On the Effect of Climate.

## CHAP. I.

## ON THE EFFECT OF HEAT AND COLD UPON THE ANIMAL BODY.

**T**HIS method of illustrating the effects of climate has been adopted by Mr. Montesquieu; but the subject he made use of, which was a dead sheep's tongue, being very improper on many accounts, and his anatomical and physiological knowledge very confined, his inferences from thence are far less clear and happy than what have generally flowed from the pen of that illustrious author. To avoid similar mistakes, the deductions I shall attempt to draw from this source will be taken from known and acknowledged effects on the *living* human body.

The effects of heat and cold may be considered here with respect to their action on the nervous, sanguineous, and glandular systems.

The present work, one of Falconer's best-known texts, investigates the influence of particular moral, physical, and environmental factors on human society. Falconer partly attributes the emergence of England's natural theological tradition, for instance, to the nation's temperate climate.

'In Britain the book was frequently used as a reference work on the progress of human development, and especially on the topic of influence of climate. Following Falconer's death in 1824, the *Annual Biography and Obituary* described the *Remarks* as "a very important work [which] displays an almost unlimited extent of learning and research". As late as 1838 the young Charles Darwin could place Falconer's *Remarks* on his "Books to be Read" list. The work was particularly influential in Germany as a serious contribution to the study of the history of man, following the publication of a translation in Leipzig in 1782 ... [*Remarks*] placed Falconer alongside Montesquieu in France, the *literati* in Scotland and Floegel, Iselin and Feder in German' (Mills, p. 297).

ESTC T60417; Goldsmiths' I 12116; cf. Norman 755.

See Mills, 'William Falconer's *Remarks on the Influence of Climate* (1781) and the study of religion in Enlightenment England', *Intellectual History Review*, 28:2 (2018), pp. 293-315.

# THE BOOK OF KINGS

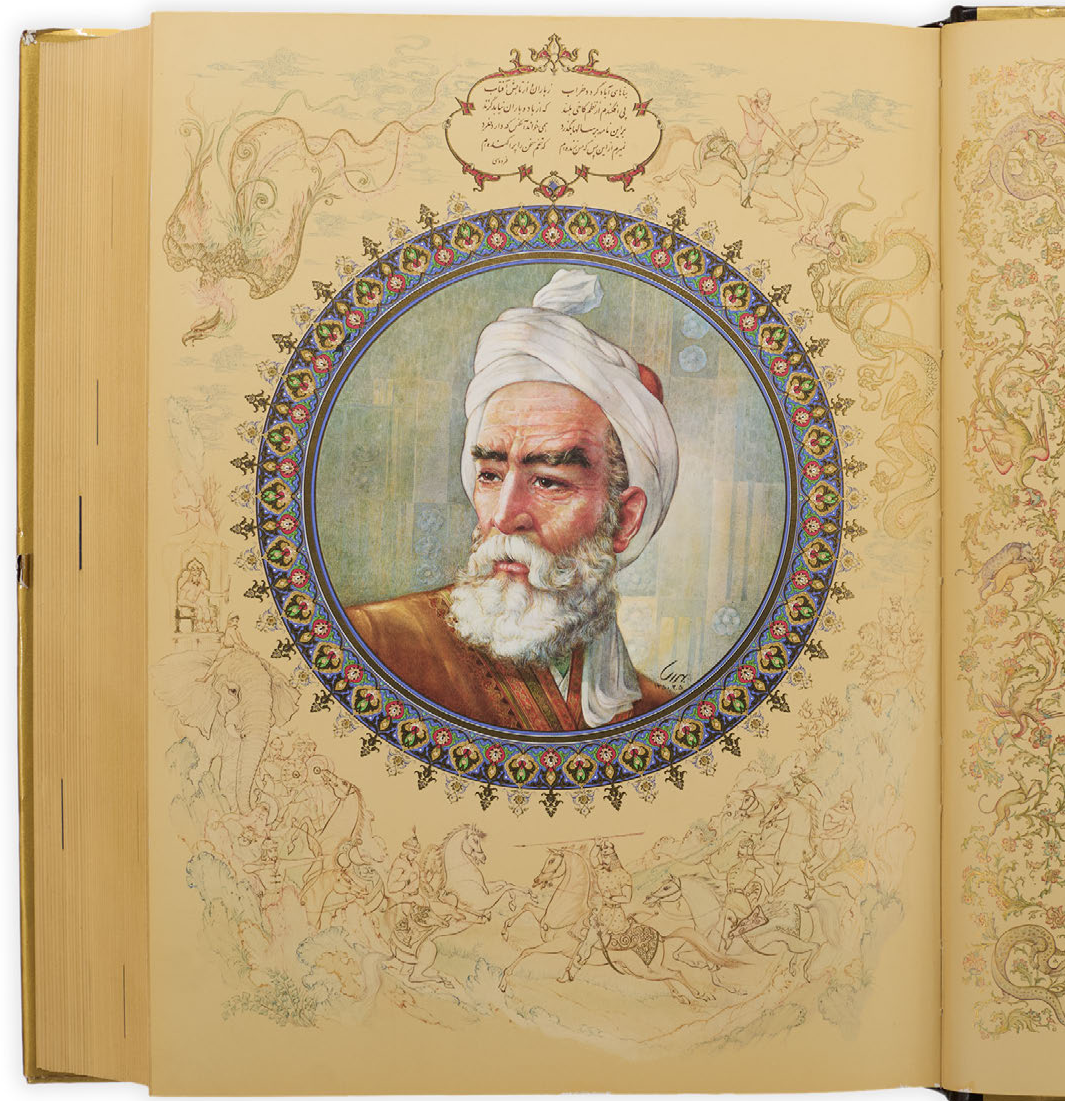
**8. FERDOWSĪ.** *Shāhnāmāh*. Tehran, Amir Kabir, AH 1350 [AD 1971].

Large folio (385 x 285mm), pp. 1056; text in Persian *nasta'liq* in double columns within borders of foliage, birds and mythical beasts, with ten full-page illustrations reproducing miniatures by Moḥammad Bahrāmī; a very good copy in the publisher's binding of black calf-backed decorated boards, spine titled in gilt, dustjacket; dustjacket slightly torn at head of spine, a few short tears and some minor fraying elsewhere. **£4750**

**A lavishly-produced edition of the *Shāhnāmāh* (or *Shahnameh*), rare in the dustjacket, one of a thousand copies printed to mark the 2500th anniversary of the founding of the Persian Empire.**

'In 1971, a luxury edition of Ferdowsi's *Šāh-nāma*, based on the famous 19th-century century edition of Jules Mohl and under the supervision of Moḥammad Ja'far Maḥjub, was produced. Jawād Šarifi, Moḥammad Bahrāmī, and 'Ali-Aṣqar Ma'ṣūmi were respectively the artists for the calligraphy, miniatures, and ink drawings of this fine edition. The bookbinding and the artwork of the cover were done by Ḥosayn Eslāmiān. The miniatures were printed in 16 colours, and the text itself in six colours' (*Encyclopaedia Iranica*).

This is one of the most significant productions of the Amir Kabir publishing house founded by Abdorrahim Jafari in 1949 and confiscated during the Iranian Revolution of 1979. Mohammed Reza Pahlavi, the last Shah of Iran, chose the edition as a gift for foreign dignitaries who attended his extravagant celebrations at Persepolis in October of 1971. Despite the association with the Shah, the publisher dated the work using the Hijri year (1350) and not the new imperial date (2535) stipulated in a royal edict.









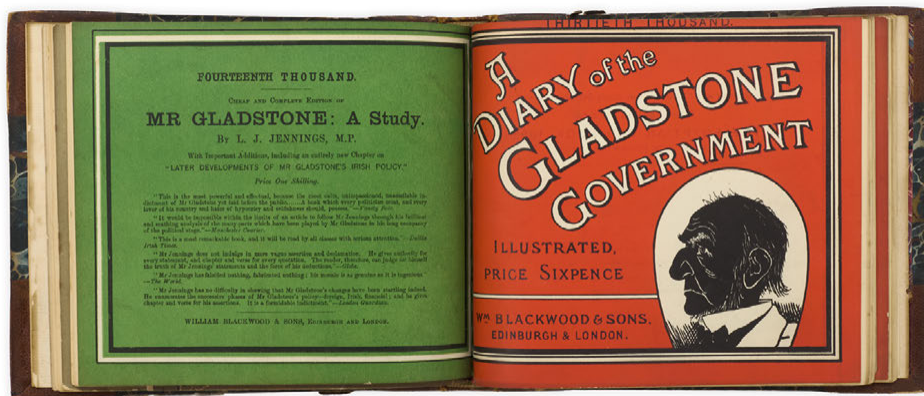
# SATIRE AGAINST GLADSTONE & THE EMPRESS OF INDIA

9. [GLADSTONE.] Sammelband of anti-Gladstone satire. *Edinburgh and London, 1876 [- c. 1892].*

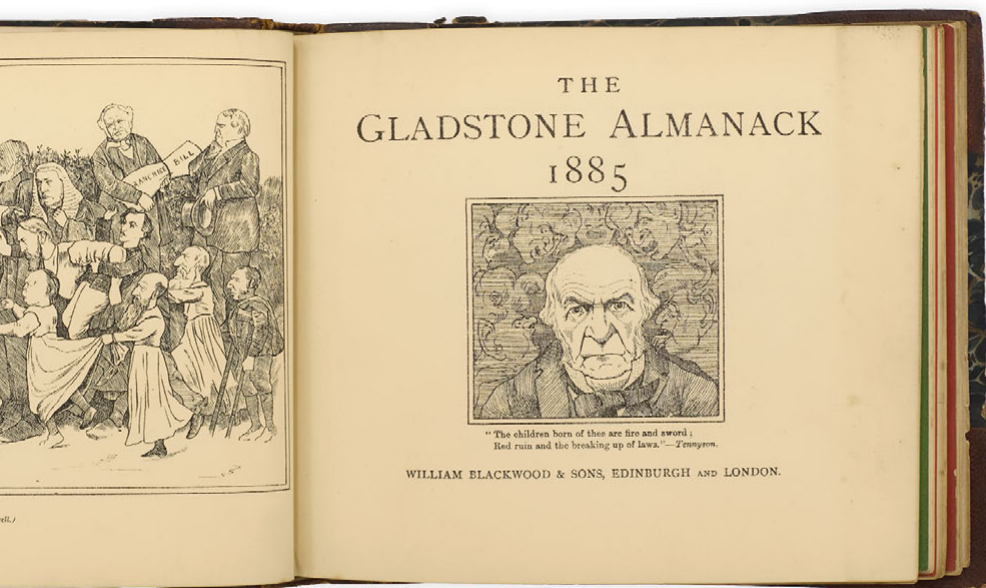
Seven works in one vol., large oblong 8vo; wood-engraved illustrations throughout, 2 large folding frontispieces, each work with colourful printed wrappers, manuscript list of contents; a few light spots, but very good copies; bound together in contemporary hard-grained half morocco with marbled sides by Woolstencroft of Warrington (label to front pastedown), spine ruled in compartments and lettered 'Pamphlets' and numbered '22' in gilt, marbled endpapers; boards worn at extremities. **£475**

A sammelband of late nineteenth-century political satire against Gladstone during his second, third, and fourth terms, between 1885 and 1894, bound with a satirical work criticising the Royal Titles Act 1876 which granted Queen Victoria the title of Empress of India.

Six of the seven works, published anonymously by George Stronach, satirise the government and policies of four-time Prime Minister William Ewart Gladstone (1809-1898), with the *Almanack*, *ABC*, *Diary of the Gladstone Government*, and *Coming Gladstone* critiquing the policies implemented by Gladstone across his tenure, including domestic policies such as the Franchise Bill of 1885 and the Kilmainham Treaty of 1882, while *The Irish Green Book* and *The Egyptian Red Book* focus on the development and consequences of the Irish Land Commission established by Gladstone in 1881 and on the British occupation of Egypt from September 1882 to January 1885, carefully supported by references to Hansard.

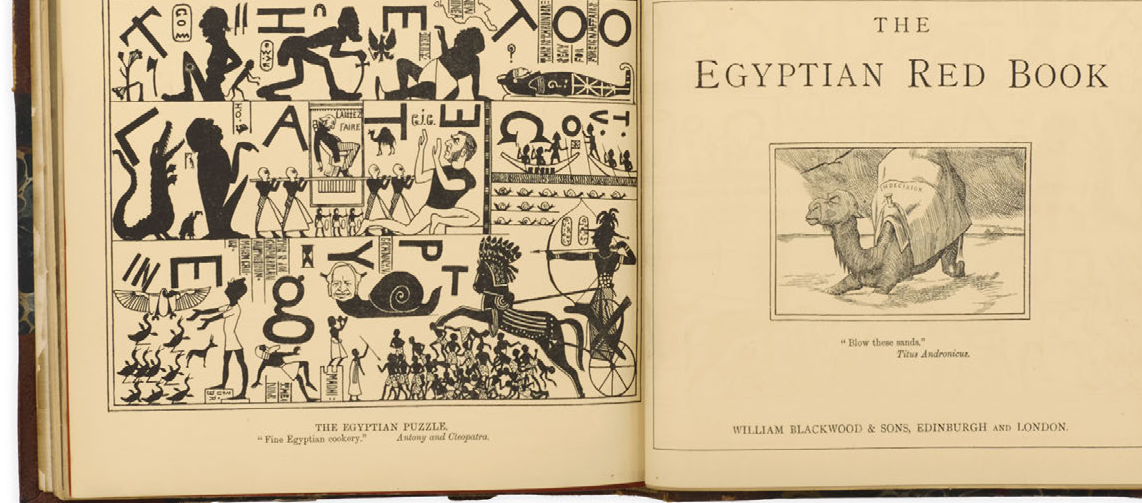






All heavily illustrated, the pamphlets take various forms from political poetry to critical calendars, organising Gladstone's failures across the years by date into the form of a diary. Statistics comparing Gladstone's government to Disraeli's point out Gladstone's shortcomings – in the increased emigration from Britain, the increased tax burden, the decrease in farmed land, the increase in poverty in Ireland – while also mocking the misuse of statistics in 'How Liberal Surpluses (?) are Concocted'.

Bound with the anti-Gladstone pamphlets is *The Blot on the Queen's Head*, a satire by the politician and satirist John Edward Jenkins (1838–1910) critiquing the Royal Titles Act of 1876, which recognised Queen Victoria as Empress of India. Though an ardent imperialist, Jenkins opposed the bill and is best known for his campaigns for social reform: from 1870 he was a member of the Aborigines Protection and Anti-Slavery Society through which he championed the rights of Indian indentured labourers in British Guiana, and published in the same year *Ginx's Baby* (1870), a commentary on poverty and the religious education of abandoned children in the United Kingdom.



Comprising:

1. [JENKINS, Edward.] *The Blot on the Queen's Head ...* by a Guest. [London,] Strahan & Co, 1876. 16mo, pp. 32, with 3 plates; front wrapper only bound in, shaved at lower margin.
2. [STRONACH, George.] *The Gladstone Almanack 1885.* Edinburgh & London, William Blackwood & Sons, [1885]. Oblong 8vo, pp. [28], with folding frontispiece.
3. [STRONACH, George.] *The Gladstone ABC.* Edinburgh & London, William Blackwood & Sons, [1883?]. Square 8vo, pp. [32].
4. [STRONACH, George.] *The Irish green Book.* Edinburgh & London, William Blackwood & Sons [1887–1888?]. Oblong 8vo, pp. 30, [2]. 'Twentieth thousand'.
5. [STRONACH, George.] *A Diary of the Gladstone Government.* Edinburgh & London, William Blackwood & Sons, [1892 onwards?]. Oblong 8vo, pp. 26, [2], with folding frontispiece. 'Thirtieth thousand'.
6. [STRONACH, George.] *The coming(?) Gladstone.* Edinburgh & London, William Blackwood & Sons, [1892?]. Oblong 8vo, pp. 31, [1].
7. [STRONACH, George.] *The Egyptian red Book.* Edinburgh & London, William Blackwood & Sons, [1885?]. Oblong 8vo, pp. 28, [4].

# GETTING LAST RITES RIGHT

**10. GOBAT, George.** *Alphabetum Ordinis et extremae Unctionis quo xiii Praecipuis Casibus factis non fictis declaratur universa Materia sacrae Ordinationis extremaeque Unctionis.* [Konstanz,] David Hautt, 1664.

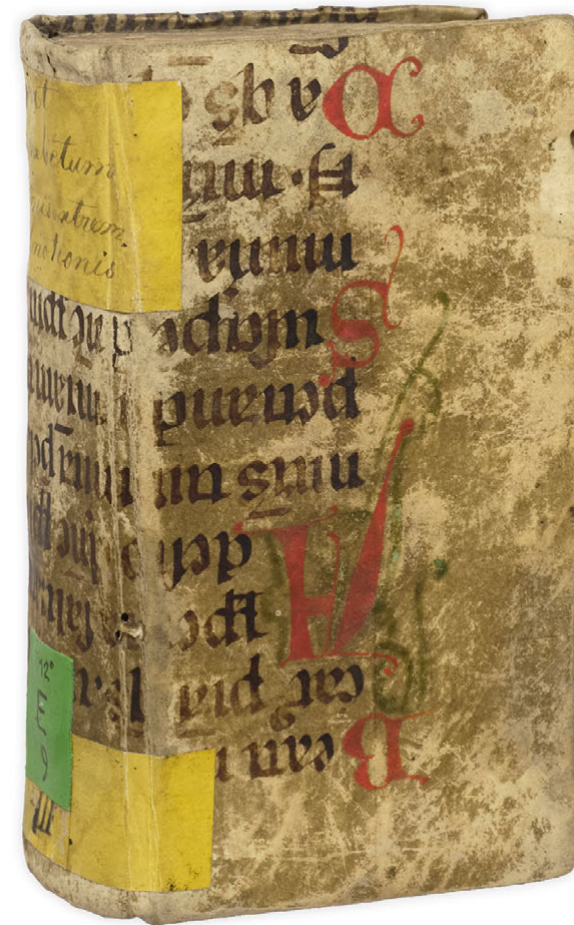
12mo, pp. [xxiv], 690, [30]; woodcut initials and typographic headpieces; browning and sporadic foxing; in a contemporary binding of manuscript waste utilising a fragment of an early thirteenth-century Missal in Latin, with initials in red, one decorated with penwork in green; somewhat scuffed, front hinge split; early ink ownership inscription of Fulda Abbey in Frauenberg ('Bibl. ff. Minor[um] Fuldæ') to title, later ink stamps of the same to title verso and front free endpaper, nineteenth-century yellow shelflabels and modern green shelflabel to spine. £650

**First edition, rare, of George Gobat's thirteen cases of 'factis non fictis' on ordination and extreme unction, in defence of the Jesuit philosophical tradition, bound in thirteenth-century manuscript waste.**

The French Jesuit George Gobat (1600–1679) was ordained at Eichstätt, Bavaria, in 1629 and served as professor of philosophy at Freiburg from 1632 before moving to Munich as rector in 1638 and to Regensburg as professor of moral philosophy in 1651. From 1653 he was Moral Theologian and confessor at Konstanz Cathedral, a post he held until his death in 1679. His multiple volumes of case studies, offering instruction on aspects of the church and religious life by way of real-life examples, were later published in three collected volumes as *Opera Moralia* (1678). Gobat's work was condemned by the Holy See in 1679, including personal condemnation from Innocent XI, and his writings continued to be a point of theological contention into the eighteenth century.

**No copies traced outside Continental Europe.**

USTC 2695174; VD17 12:107097B; Sommervogel III, col. 1507.11.





אמונת ישראל

THE

FAITH OF ISRAEL,

EMIN

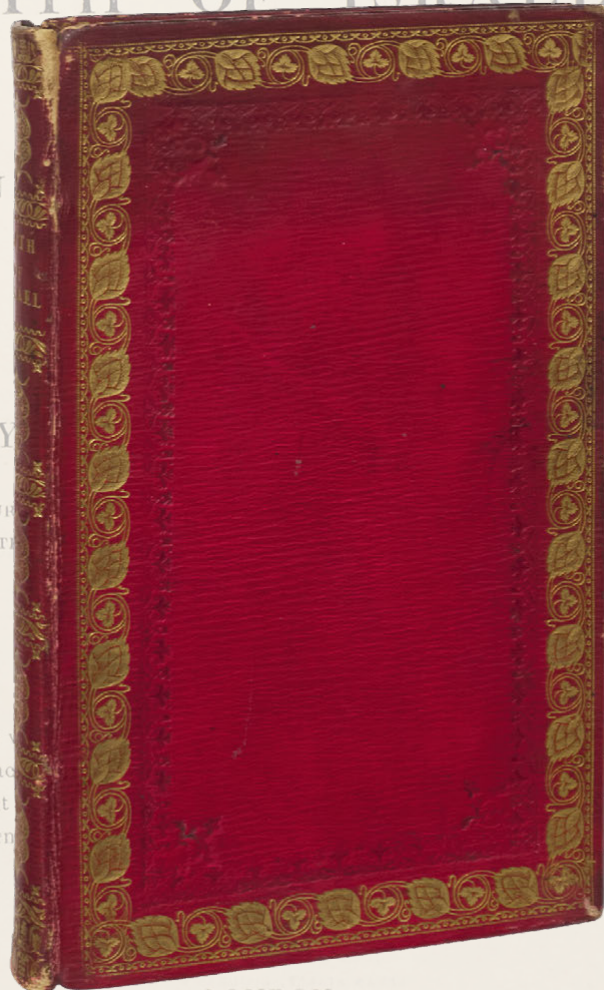
S

BY

PUBLIC LECTURER  
CELEBRATED

OF THE  
OF

This volume  
the attack  
without  
true sense



LONDON:

PRINTED FOR THE AUTHOR, AND SOLD BY HIM, 8, RIX'S COURT,  
CHURCH LANE, COMMERCIAL ROAD; AND DANIEL, BOOK-  
SELLER, 2, KING STREET, COVENT GARDEN.

1834.

## SPONSORED BY SIR MOSES MONTEFIORE

**11. GOODMAN, Tobias, Rabbi.** אמונת ישראל [Emumat Yisrael]. The Faith of Israel, selected from the Writings of the most eminent Divine Philosophers and Commentators ... London, [John Wertheimer for] the author, 1834.

8vo, pp. [iv], vii, 228; some offsetting from place-marker to pp. 112-117; otherwise a handsome copy in contemporary straight-grained red morocco, gilt border of hops, board edges and turn-ins roll-tooled in gilt, flat spine richly gilt in compartments, edges gilt, blue silk place-marker, *moiré* endpapers; upper inner hinge cracked, light wear to corners and joints, small chip at head. £850

**First and only edition in book form of an 1819 sermon given by Rabbi Tobias Goodman, thought to have been the first to have delivered a sermon in English in a British synagogue, our copy from the Rothschild Library at Exbury House, Hampshire.** Goodman's sermon on the death of Princess Charlotte of Wales in 1817 is the first Jewish sermon printed in English; his *Faith of Israel* sermon, delivered two years later at Liverpool's Seel Street Synagogue and published as a twenty-page pamphlet in the same year, was intended to 'rescue the sacred words of God from the attacks of the enemies of Holy Scripture and Revelation'. He expanded his sermon over the course of several years and its publication in book form was sponsored twenty-five years later by Sir Moses Montefiore (1784-1885) and Lady Judith Montefiore (1784-1862, *née* Barent Cohen), to whom the book is dedicated. The resulting work is both an educational textbook of sorts and a defence of the Jewish faith from Christians (Goodman was an outspoken opponent of the evangelical London Society for Promoting Christianity Amongst the Jews) and the then-nascent Reform movement.

**Provenance:** from the Rothschild library at Exbury House; Exbury House had been acquired in 1919 by Major Lionel Nathan de Rothschild (1882-1942), grandson of Baron Lionel Nathan de Rothschild, the first Jewish MP.

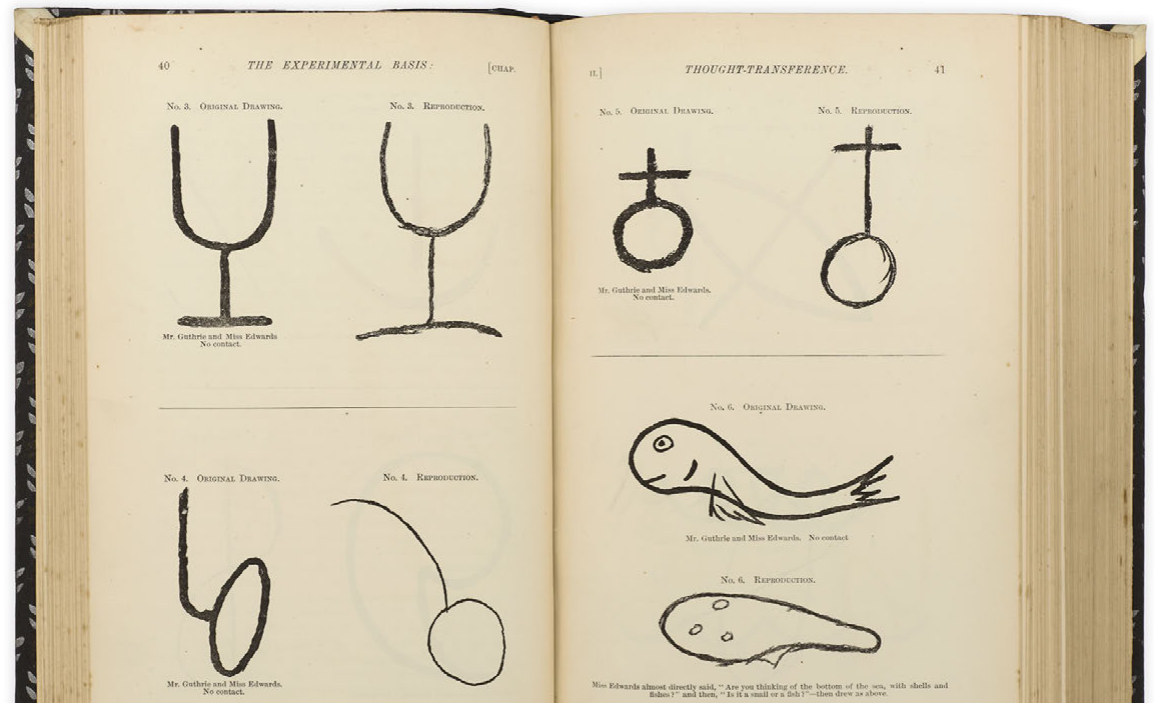
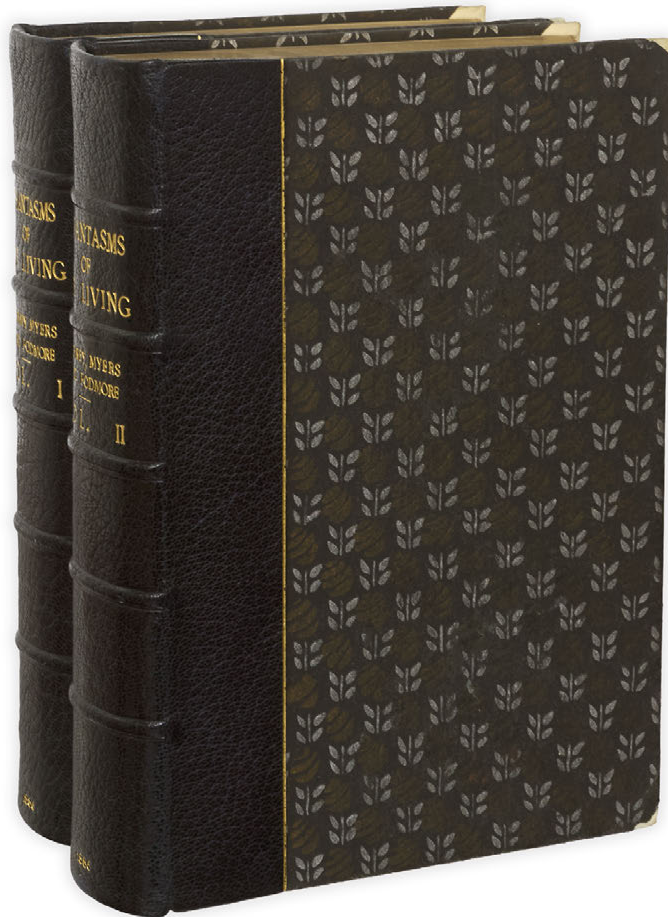
# SEEING GHOSTS

**12. GURNEY, Edmund, Frederic W.H. MYERS, and Frank PODMORE.** *Phantasms of the Living ...* London, Society for Psychical Research, and Trübner & Co, 1886.

Two vols, 8vo, pp. lxxxiv, 573, [1]; xxvii, [1], 733, [1], with half-titles; numerous illustrations within the text; some scattered foxing at extremities; else a very good copy in modern quarter black morocco with patterned paper sides and vellum tips, spine lettered directly in gilt. **£800**

**First edition, second issue as usual, with the note regarding corrections and additions on the verso of the title-page of vol. I and said Corrections included.**

*Phantasms* contains much of the early work of the Society for Psychical Research, documenting over 700 cases studies of ghosts, and covering telepathy, hypnotism, dreams, hallucinations, &c. Aided by Eleanor and Henry Sidgwick, *Phantasms* attempted to 'prove the reality of telepathy, and to demonstrate that "phantasms" (impressions, voices, or figures) of persons undergoing some crisis - especially death - are perceived by their friends and relatives with a frequency which mere chance cannot explain' (Schultz, Henry Sidgwick (2004), p. 319).





## Introduction

HOSPICE. The dictionary defines it as a house of rest, a home, and traces its origin to the Latin *hospitium* meaning hospitality or lodging, which in turn relates it to *hospes*, the word for a host. And by one of those happy double-takes which are part of every language, *hospes* was also the Latin word for a guest.

As usual, the language was coming out ahead. Long before the great religious orders of the Middle Ages opened their own hospices for the traveller and the sufferer, the double meaning of the Latin word was telling people that those in need of sanctuary and those with sanctuary to offer should be bound together in a single mutual venture. As a concept, as a working institution, the hospice acknowledges this deep human need for care and depends upon the human capacity to provide it. It is as if T.S. Eliot's line, 'The whole earth is our hospital,' had come marvellously to life.

The Irish Hospice Foundation thrives upon the commitment of everyone involved with it. Their efforts show that 'the survival of the

fittest' is not the only factor at work in the evolution of our species. Something nobler is in evidence here, something evolving from an equal and opposite and far more radiant vision of mutual protection. The writers and artists contributing to *The Whoseday Book* want to see that vision realised and generously supported. They want to remind us of that threshold of possibility where what is sympathetic in our nature recognises and embraces what is dependent, and to remind us further that this is a threshold where the two halves of the word *farewell* can separate and see themselves again for what they really are, not a parting salute but an encouragement to meet what comes with spirit and force: to fare well.

Seamus Heaney  
Patron

Seamus Heaney

Seamus Heaney: Photograph Perry Ogden 1998

## A POEM A DAY

**13. HEANEY, Seamus, et al.** *The Whoseday Book*. Dublin, *The Irish Hospice Foundation*, 1999.

Oblong 4to, pp. [392], with scattered black-and-white illustrations reproducing photographs, drawings and manuscripts; slightly shaken, but a very good copy in the publisher's black cloth, slight wear to edges of dustjacket; ownership inscription 'Sheita Duffy', to 1 January. **£500**

First edition of an anthology of contemporary Irish poetry and art in calendar form, **this copy signed by Seamus Heaney (twice), Michael Hartnett, Aidan Higgins, Paul Muldoon, Ulick O'Connor, William Trevor, Maeve Binchy, Éilís Ní Dhuibhne, Nóirín Ní Riain, Billy Roche, Dermot Bolger, Medbh McGuckian, and Frank McCourt.**

*The Whoseday Book* was produced to raise money for the Irish Hospice Foundation, with an introduction by the society's patron Seamus Heaney, who was also one of the 366 contributors (2000 was a leap year).

# THE MONTEFIORES & MOROCCO

14. **KNAFO, Josef, Rabbi.** ספר זבח פסח [Sefer zevach pesach] ... Livorno, Eliyahu Benamozegh, 1875.

8vo, ff. רי [210]; title within woodcut border, text in Hebrew; marginal tear to f. קל with small loss (not touching text), lightly and uniformly browned; bound in contemporary sheep-backed boards with marbled sides, title gilt directly to spine, edges stained yellow; spine worn and corners bumped, dust-soiling to top-edge; presentation inscription in Hebrew and English to front flyleaf (see below). £650

**Rare Passover Haggadah with commentary by the Moroccan rabbi Josef Knafo, presented to the Anglo-Jewish philanthropist Lady Louise de Rothschild (1821-1910), founder of London's first independent Jewish women's philanthropic associations and the first working girls' club for Jewish immigrants.**

Lady Louise Rothschild (née Montefiore) married Sir Anthony Nathan de Rothschild in 1840 and in the same year created the first independent Jewish women's philanthropic associations, the Jewish Ladies' Benevolent Loan Society and the Ladies' Visiting Society. *Zevach Pesach* is the first published work by Rabbi Yosef Knafo (1823-1900) of Essaouira (Mogador), Morocco, and includes Passover laws, commentary on the Haggadah, and prayers for the month of Nissan. Knafo 'succeeded in publishing a far greater number of books than the majority of his Moroccan rabbinic contemporaries. This fact was particularly remarkable considering there was no printing press in Morocco at that time and Knafo had only modest resources ... Knafo achieved this feat through a pioneering act of what we would today call "crowdfunding", supported by donors big and small' (Abensour, p. 116). The present work was thus published in Italy thanks to Knafo's personal connection to the Livorno rabbi and printer Eliyahu (or Elijah) Benamozegh, the cousin of Knafo's teacher, Rabbi Abraham Coriat.





To the Baroness  
L. de Rothschild  
London with the  
Author's humble  
compliments

מלכת ארם ה' ע"ה יוסף כנאפו י"ץ

*Provenance:* inscribed by the author in Hebrew, with an English presentation inscription (in another hand) above 'To the Baroness L. de Rothschild, London, with the Author's humble compliments'. It is likely that Louise's connection to Knafo stemmed from the philanthropic efforts of her uncle, Sir Moses Montefiore, on behalf of the Jews of Essaouira: after the city was bombed by the French in 1844, Montefiore established a Committee for the relief of the Sufferers at Mogadore, and he travelled to Morocco in 1863-4.

**We find copies in the UK at UCL (on loan from the Montefiore Endowment) and the British Library, and in the US at the Society for the Preservation of Hebrew Books in New York.**

Yudlov 1452. See Abensour, 'In Praise of the Multitude: Rabbi Yosef Knafo's Socially Conscious Work in Essaouira at the end of the Nineteenth Century', in *Jewish Social Studies* 27:1 (2022), pp. 115-149; Schroeter, 'Anglo-Jewry and Essaouira (Mogador), 1860-1990: the social implications of philanthropy', in *Jewish Historical Society of England* 28 (1981-2), pp. 60-88.

# CAMBRIDGE- PRINTED CALVINIST COMMENTARY

**15. [NEW TESTAMENT.]** Novum Testamentum Domini nostri Iesu Christi interprete Theodoro Beza. *Cambridge, John Field, 1666.*

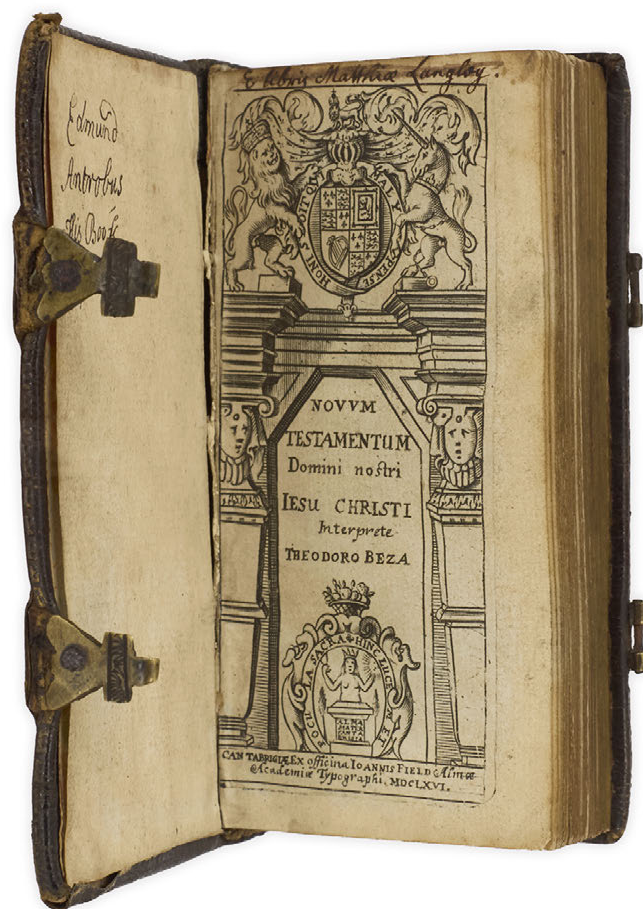
12mo, pp. [431], [3 (blank)]; [π]<sup>1</sup>, A-S<sup>12</sup>; title copper-engraved; bound in contemporary English black morocco, boards panelled in gilt, spine gilt-ruled in compartments, brass clasps to fore-edge, edges gilt, marbled pastedowns, sewn on 3 tawed thongs; lightly rubbed, corners a little bumped, short split to one clasp, but a very good copy; contemporary ink ownership inscription 'E libris Matthiæ Langley' to title (deleted in ink), subsequent ink inscription 'Edmund Antrobus His Book 1728' to front free endpaper verso, nineteenth-century armorial bookplate of Sir Edmund Antrobus (Franks 625) to front endpapers. **£625**

**Very rare edition of the New Testament with commentary by Beza, printed by John Field (d. 1688), printer to the University of Cambridge and formerly Oliver Cromwell's appointed printer of Bibles.**

The great French theologian Theodore Beza (1519-1605) renounced Catholicism in 1548 and became professor of Greek at Lausanne, moving in 1558 to Geneva at the invitation of John Calvin. Intended to replace that of Erasmus, Beza's Greek New Testament was first published in folio by Henri Estienne in 1565 and was revised with expanded commentary in 1582. Several editions followed, and the text remained influential throughout Europe in the seventeenth century, providing one of the chief sources for the translators of the King James Bible in 1611 and its stoutly Protestant doctrine proving particularly popular during the Commonwealth.







Field was made University Printer at Cambridge in 1655, and built a printing house – the site of the University Press until the early nineteenth century – where the Master’s Lodge of St Catharine’s College now stands.

*Provenance:*

Sir Edmund Antrobus, second Baronet (1792–1870), educated at Eton and St John’s College Cambridge, and subsequently a banker at Coutts, likely by descent from his unmarried great uncle of the same name.

**OCLC traces only two copies, at Albion College in Michigan and Waseda University in Japan; Library Hub adds a single copy in the UK, at Cambridge University Library.**

Wing B 2786 (listed as a ghost edition); not in ESTC; not in Herbert.



## OMAR KHAYYAM AUF DEUTSCH

**16. OMAR KHAYYAM, and Friedrich BODENSTEDT, *translator*.** *Die Lieder und Sprüche des Omar Chajjâm ...* [Leipzig, Fischer & Wittig for] Breslau, Schletter, 1881.

8vo, pp. xxii, '117' (recte 217), [1]; title printed in black, red, and blue, text printed within black and red borders throughout; a very good copy in publisher's green cloth by H. Sperling (ticket to rear pastedown), boards and spine blocked in gilt and black, edges stained red with gilt patterning, gilt endpapers; very slightly rubbed, corners lightly bumped; engraved bookplate of Johanna Bindtner (by Bertha Bindtner) to front pastedown.

£175

**Apparent first edition of Bodenstedt's translation of the poetry of the Persian polymath Omar Khayyam (1048–1131).**

The German poet and translator Friedrich Martin von Bodenstedt (1819–1892) began to study Persian literature while living in Tbilisi in the 1840s and soon after made his name with a volume of pseudo-Oriental poetry, *Die Lieder des Mirza Schaffy* (1851), which met with a success rivalled only by FitzGerald's *Rubaiyat*. Bodenstedt's own version of Omar Khayyam's verse follows partial translations in anthologies and almanacks and a translation by Adolph Friedrich von Schack published in 1878. He had previously published fifty of the 467 quatrains in Spenman's *Für Kunst und Leben*.

See Potter 444, describing a 'zweite Auflage' of 1880, likely a ghost; we find no evidence of any edition before 1881.





## MAGICAL MUSICAL CARDS

**17. [PLAYING CARDS.]** Cartes Magiques Musicales. 1001 Danses pour Piano. / Magical Musical Cards or Thousand and one Dances for Piano. Paris, Bass, c. 1830.

32 chromolithographed playing cards (French suits), each card c. 105 x 68 mm, printed rectos only, each card with miniature playing cards to upper half and two great staves of music to lower half, staves on Kings titled 'Galop' and 'Polka', imprint to King of Clubs; some very light foxing and the odd mark or abrasion, but a beautifully preserved set; housed in the original wooden box, sliding lid with original printed title label, **interior of box with original printed rules in English pasted in**; box lacking two sides, scuffed and worn. **£3000**

**The complete Piquet deck of these rare and unusual musical playing cards including the English rules for the game, a delightful example of a nineteenth-century parlour game produced for the Anglo-French market.**

The game, subtitled *1001 Danses pour Piano* and apparently arranged by 'un maître bien connu', centres around combining the thirty-two cards to create short pieces of music, with each playing card having two great staves printed on it, labelled 'Polka' and 'Galop' on the King of each suit. The deck is designed so that when the cards are placed in order (King, Queen, Jack, Ace, 10, 9, 8, 7, regardless of suit) the printed music produces a combination of a 'Thousand and One' dances, either polkas or galops depending on which stave one follows, with the first four cards of each suit forming the first part and the remaining four cards forming the second.



The choice of such lively dances makes clear that the game was meant to be enjoyed in a group, as a parlour game or party entertainment, rather than purely for the purpose of musical education. Both the polka and galop were extremely popular ballroom dances in both France and England during the nineteenth century; produced in France and titled in French and accompanied by printed instructions in (slightly stilted) English, the present game was evidently designed to capitalise on the fashion for the two dances sweeping Europe at the time.

**Rare:** OCLC locates three copies, at the Bibliothèque nationale (giving Édouard Vert as the printer), Indiana, and Harvard; to this we can add a copy at Yale (Cary Collection of Playing Cards, FRA250).

Verame, *Les merveilleuses cartes à jouer du XIX<sup>e</sup> siècle* (1989), p.118.





# FROM PRUSSIA TO PERSIA & PERU

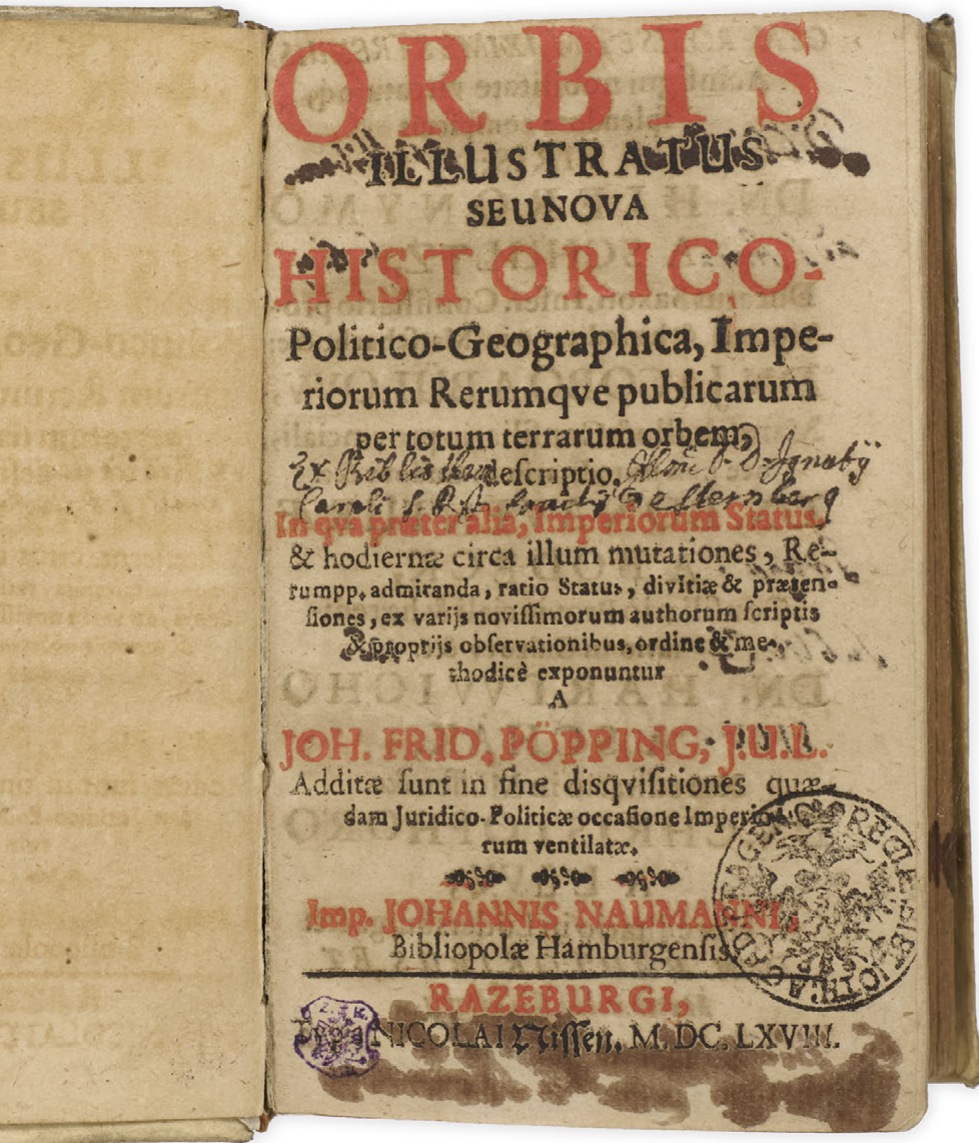
**18. PÖPPING, Johann Friedrich.** Orbis illustratus seu nova historico-politico-geographica, imperiorum rerumque publicarum per totum terrarum orbem, descriptio ... Ratzeburg, Nicolaus Nissen for Hamburg, Johann Naumann, 1668.

12mo, pp. [24], 747, [3]; title-page printed in red and black; browning throughout; bound in eighteenth-century vellum over boards; short split to lower joint, but a good copy; old ink ownership inscriptions, front pastedown inscribed 'Ex classe historicorum', circular late eighteenth-century ink stamp of the Royal Academy Library of Prague ('Regiae: Biblioth: Acad: Pragen') and nineteenth-century private collector's purple ink stamp to title, shelflabels to front pastedown and to spine. £450

**First and only edition, rare, of this interesting description of the empires and kingdoms of the world, from the Holy Roman Empire to China, Japan, and the New World.** After a chapter discussing empires in general, Pöpping describes the empires and kingdoms of the world, beginning with the Holy Roman Empire and Habsburg dominions but soon moving on to Britain, with interesting accounts of the topography, economy, politics, and history of England, Scotland, and Ireland, with further European kingdoms including Sweden and Denmark, Poland, Prussia, and Muscovy. Of particular interest are Pöpping's descriptions of the world beyond Europe, including the Ottoman and Persian empires, Mutapa, Zanzibar, and Madagascar in Africa, India and its constituent states, Tartary, Siam, China, and Japan in Asia, and detailed descriptions of North and South America, including notes on cotton and sugar cane, population and demographics, human sacrifice, and 'admiranda' including twenty-five-foot fish and a Peruvian garden made of gems and solid gold.

**OCLC finds only three copies in North America (Missouri, Pittsburgh, Yale); no copies traced in the UK.**

USTC 2632293; VD17 14:083020K (the variant VD17 3:308941F was printed by Nissen in the same year).





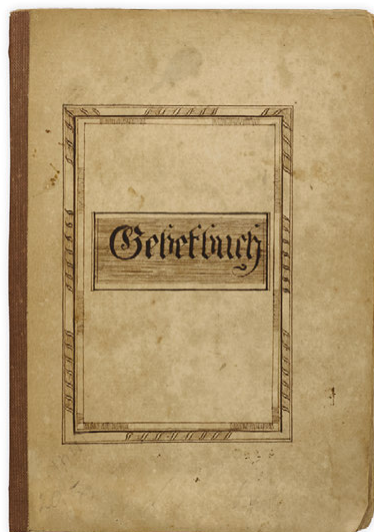
# DOMESTIC DEVOTION

## 19. [PRAYERBOOK.] 'Gebetbuch'. [Germany, early nineteenth century.]

Manuscript on paper, 8vo in 6s, pp. [50], [6 (blank)]; in German, neatly written in a single hand in dark brown ink, calligraphic title within manuscript border, titles and initials in a larger gothic script, ruled in pencil; title a little foxed, a few minor stains, small smudge to inner margin pp. [12-13], old adhesion to pp. [20-21] affecting a few characters of text; sewn, spine reinforced with (later?) brown cloth. £185

**An attractive early nineteenth-century Catholic prayerbook in German, containing prayers for both daily use and for use during Mass.**

This manuscript, likely produced domestically for personal devotional use, records a variety of prayers, beginning with morning prayer and evening prayers and including prayers for using during Mass, for before and after Communion, for Confession, of thanksgiving, as well as a general prayer, a prayer for a Godly life, and a prayer for a blessed death.



kommt, und das uns vllnd. Güt  
versetzt Amen.

## Zur Kommunion.

Wenn ich Ihnen Gnade erbitten  
mein Gott! so fülle ich ganz mein  
Leben. Ich will das was du zu dir  
hast! wenn du willst, so kommst du mich  
besuchen. Du bist mein lieber Vater  
und du bist für dich zu mir wie ein  
guter Vater. Laß mich in dein  
und lieblichstes Gebet, so mich  
dein, als wenn ich es wirklich geschehen  
sollte. Höre mich zur Erfüllung  
meiner Pflichten, zum Glück in allem  
tun, zum Ruhm wider die Feinde. Du  
mich ganz mit dir; nichts soll  
mich von deinem Güt. Gedenke, Amen

## Gegen des Priesters.

Gegen gütigen Gott! mein Güt.  
gebeten und Güt. Gedenke, Amen



# MONSTERS & BIRDS' BEAKS

**20. PYRCKMAIR, Hilarius.** Ramus. De causis affectionum et proprietatum quarundam singularium cum in homine, tum in animantibus quibusdam aliis ... *Munich, Adam Berg, 1575.*

8vo, ff. [43]; bound without final blank; woodcut vignette to title, initial, diagram to B4<sup>v</sup>; title mounted on stub with old repairs to corner and edges and light dampstaining, slight toning; good; recently bound in wrappers formed from a leaf from a medieval manuscript (see below), four strips from another manuscript glued across spine and on to covers, edges stained blue; some stains to lower cover, slight cockling. **£1250**

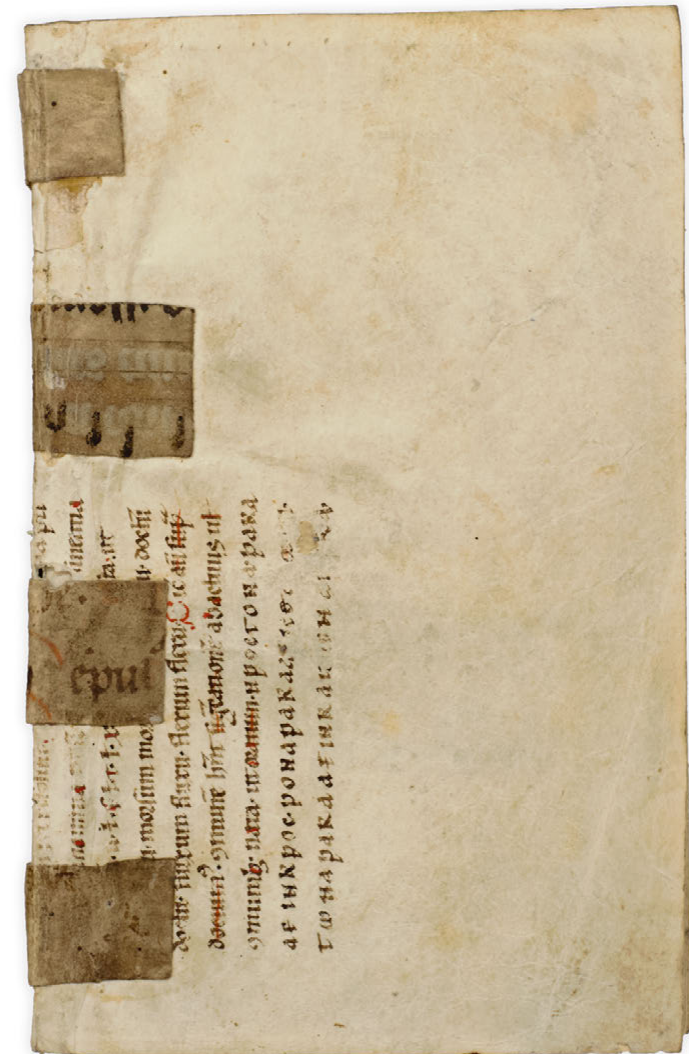
**Very rare first edition of a remarkable work by the German jurist Pyrckmair (c. 1550–1616), presented as a dialogue between the recently deceased French philosopher Pierre de la Ramée (1515–1572) and his close friend and colleague Omer Talon (c. 1510–1562).**

Dedicated to the German banker and patron of the arts and sciences Johann Jakob Fugger (who died later that year), the dialogue is wide-ranging, the discussion between 'Ramus' and 'Audomarus' touching upon monsters and monstrous births, eyes and tears, death and time, sex, the longevity of elephants, lions' tails, stags' horns, birds' beaks, ostriches, cuckoos, laws and kings, and bees. Pyrckmair (also Pyrckmaier or Burkmaier) studied law at Ingolstadt and Freiburg and worked as a procurator and lawyer in Munich.

The binding comprises a leaf from a late twelfth-century manuscript of Priscian's *Institutiones Grammaticae* (book 8, chapters 47–50, ed. Hertz in Keil, *Grammatici Latini* II (1855), pp. 411–413). The text thereupon includes quotations from Virgil's *Aeneid* and *Eclogues*, the several lines of Greek somewhat clumsily rendered by the scribe.

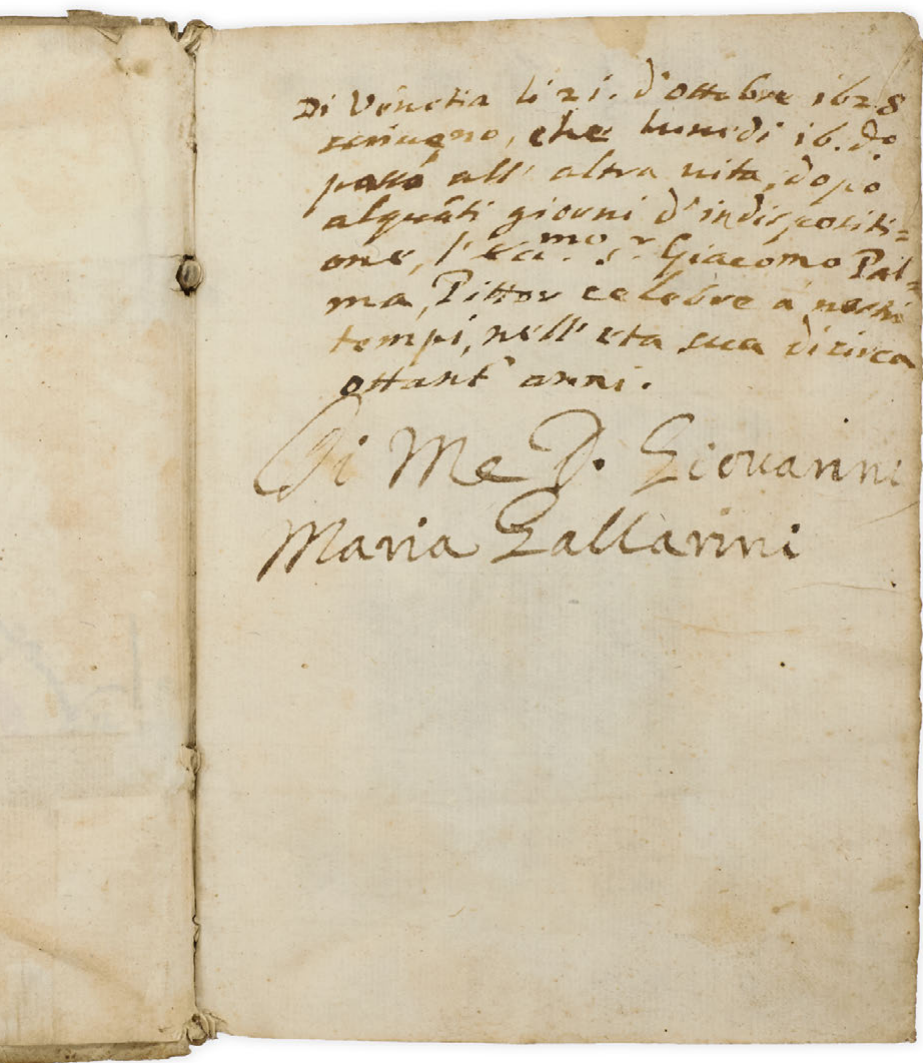
**No copies traced in the UK or US.**

USTC 689798; VD16 P 5425.









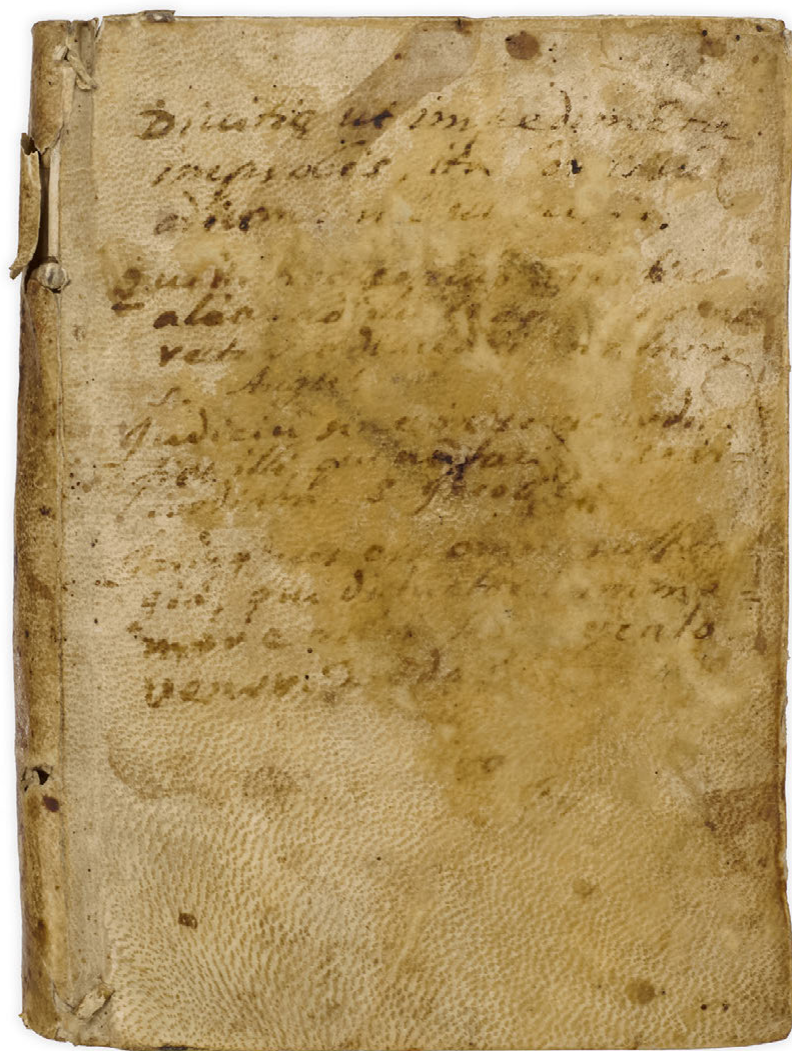
## RECORDING THE DEATH OF PALMA GIOVANE

**21. ROSSI, Ottavio, and Bartolomeo FONTANA, compiler.** *Lettere del Sig. Ottavio Rossi. Raccolte da Bartolomeo Fontana ... Brescia, Bartolomeo Fontana, 1621.*

8vo, pp. [16], '360' (i.e. 350), [2 (blank)]; printer's woodcut fountain device to title, woodcut initial and headpiece; scattered light dampstaining and toning, a few marks, small wormtrack (larger in quire K); a good copy in contemporary Italian vellum sewn on two cords sewn in; 1628 note to front free endpaper in Italian, upper cover lettered in Latin in the same hand; late seventeenth- or early eighteenth-century ownership inscription 'Giovanni Maria Gallarino' to front free endpaper. **£1250**

**First edition of over 150 letters by the poet and scholar Ottavio Rossi (1570–1630), printed in his native city of Brescia and including a letter to the painter Palma Giovane, our copy with a contemporary manuscript note on the artist's final moments written mere days after his death.**

Bartolomeo Fontana, here both compiler and printer, had previously published Rossi's account of notable *Elogi storici de bresciani illustri*. Among Rossi's interlocutors are Francesco Cornaro, Doge of Venice, as well as Lorenzo Pignoria and the Baroque poets Antonio Beffa Negrini and Angelo Grillo; subjects range from requests for books (pp. 38–9, 271) to protection from enemies who have falsely accused Rossi of disfiguring a certain 'ignorant poet' (p. 94); Rossi's paranoia about burglary or betrayal (e.g. p. 110) is a recurrent theme.



Our copy bears a curious inscription by a contemporary owner, noting that word was received from Venice on 21 October 1628 that less than a week earlier, 'on Monday 16 October, the most excellent painter Giacomo Palma, celebrated in our time, died at the age of about eighty after several days of ailment' (*trans.*). Giacomo Palma, or Palma Giovane (1544-1628), nephew of Palma Vecchio, was another of Rossi's correspondents: Rossi's letter to the Venetian painter (pp. 154-5) requests a drawing of Venus and Adonis flanked by two dogs and two to three putti, and calls Palma 'il piu celebre Pittor del Mondo' (the drawing is perhaps that of c. 1620 now held at the Minneapolis Institute of Art). 'After the death of Tintoretto in 1594, Palma Giovane became the most esteemed artist in Venice ... After 1610 he painted a few mythologies for a small circle of intellectuals that included the poet Giambattista Marino. His fame led to innumerable commissions outside Venice, in various regions of Italy, the Dalmation coast and including the courts of the emperor Rudolf II and of King Sigismund III of Poland' (*Grove online*).

The upper cover is lettered in Latin in the same hand, and contains extracts from Ambrose ('Divitiae sicut impedimenta sunt improbis ...'), Augustine, the Epistle of St James ('Judicium enim sine misericordia illi qui non fecit misericordiam'), and Bede.

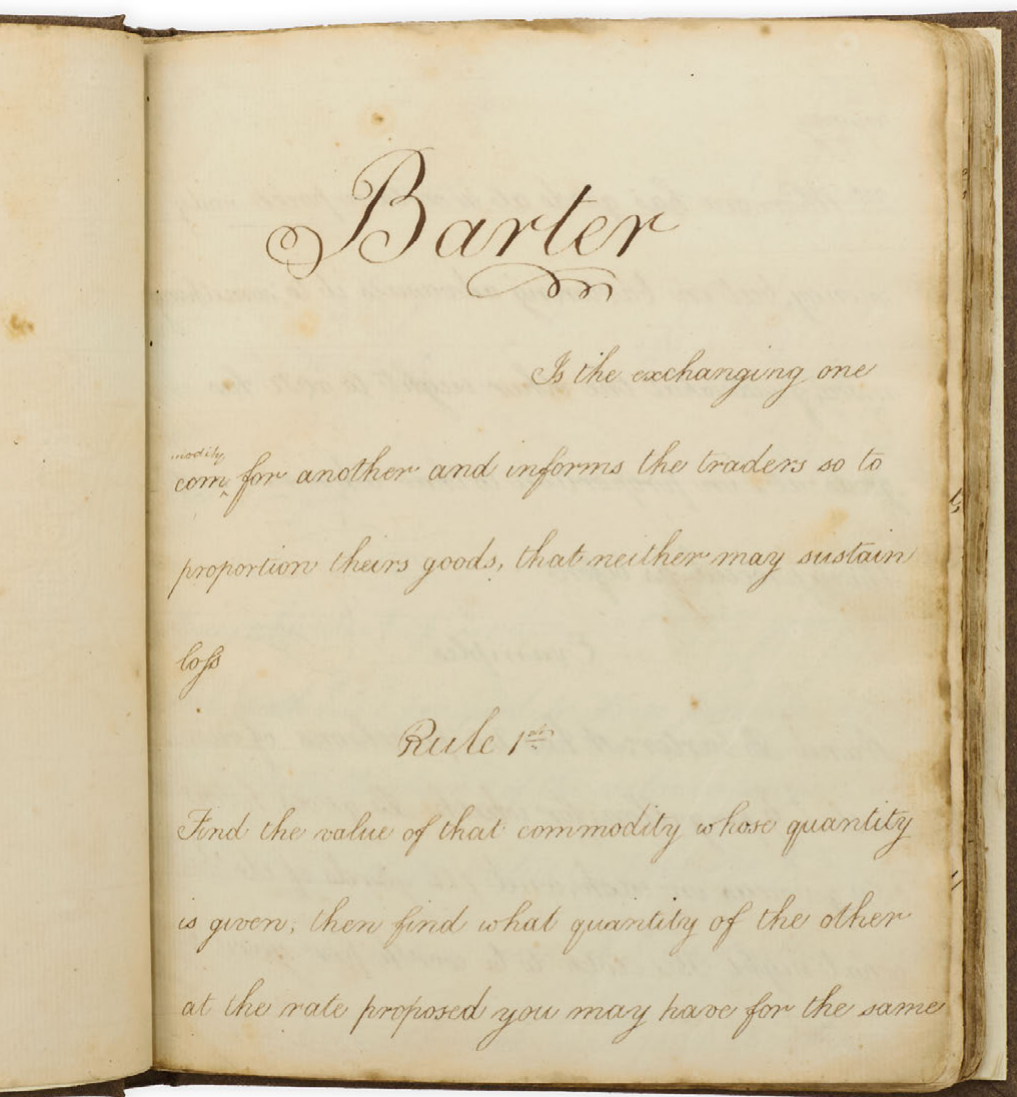
*Provenance:*

1. Contemporary note to front free endpaper: 'Di Venetia li 21 d'ottobre 1628 scrivono, che lunedì 16 d'o[ttobre]. passo' all'altra vita dopo alquanti giorni d'indispositione, l'ecc.mo Giacomo Palma Pittor celebre a nostri tempi, nell'eta sua di circa ottant'anni'.
2. Ownership inscription 'Di me D. Giovanni Maria Gallarino', perhaps the contralto Giovanni Maria Gallarini employed at S. Gaudenzio in Novara, Piedmont from 1687 to 1710.

**Outside continental Europe, we find two copies in the UK (BL, CUL), and one in the US (Newberry).**

BM STC Italian, p. 800; USTC 4008187.





## PROOFS & PUDDINGS

**22. SHIPLEY, Hannah.** Manuscript on trade, commerce, and accounting. [England, c. 1800.]

4to, pp. [54], followed by 3 stubs and [82] pp. of nineteenth-century recipes; neatly written in brown ink in a single hand, approximately 12 lines per page, with large headings and numerous calculations; bound in modern boards. **£500**

**An attractive manuscript, written by one Hannah Shipley, discussing trade and commerce with practical examples of commercial accounting.**

Shipley addresses various aspects of commercial accounting, namely barter, loss and gain, and single and double fellowship, accompanied by definitions, rules, propositions, proofs, and applied examples. Her manuscript is notable for drawing on both European and colonial commodities and trades when suggesting examples, including anchovies from Livorno exchanged for Virginia tobacco, Malaga wine, and a London merchant sending cloth to Jamaica in return for sugar, pepper, and rum.

The manuscript remained in use throughout the nineteenth century, with the remaining blanks (and seemingly a few leaves at the rear covering further mathematical notes by Shipley) filled with a range of recipes both culinary and medical, with a variety of wines – Madeira wine, gooseberry wine, birch wine, cowslip wine, ginger wine, and raspberry wine – and fish, cakes, puddings, cheeses, and preserves.

A has 700 gallons of rum at  $4^s 6^d$  per gal  
 for which B gives him 27 guineas in money  
 and the rest in cotton at  $11\frac{1}{2}$  per lb how much  
 cotton did A receive?

$\begin{array}{r} 11\frac{1}{2} \\ 4 \\ \hline 46 \end{array}$	::	$\begin{array}{r} 129^s 5^d \\ 20 \\ \hline 2583 \end{array}$
$\begin{array}{r} 700 \\ 54 \\ \hline 3500 \\ 237800 \\ \hline 293150 \\ 157^s 10^d \\ 28^s 7^d \\ \hline 129^s 5^d \end{array}$	::	$\begin{array}{r} 129^s 5^d \\ 20 \\ \hline 2583 \\ 4630996 \\ \hline 12398\frac{1}{4} \\ 92 \\ \hline 319 \\ 276 \\ \hline 438 \\ 414 \\ \hline 244 \\ 230 \\ \hline 14 \end{array}$

Ans A must receive  $2695\frac{1}{2}$  lb of cotton

## Loss & Gain

Loss and Gain is a rule that  
 discovers what is gained or lost in the buying  
 or selling of goods and instructs the merchant  
 or trader to raise or lower the price of his goods  
 so as to gain or to lose so much per cent

### Proposition 1<sup>st</sup>

Given the prime cost and selling price of  
 an integer of any quantity of goods to find  
 the whole gain or loss





## WAR THROUGH CHILDREN'S EYES

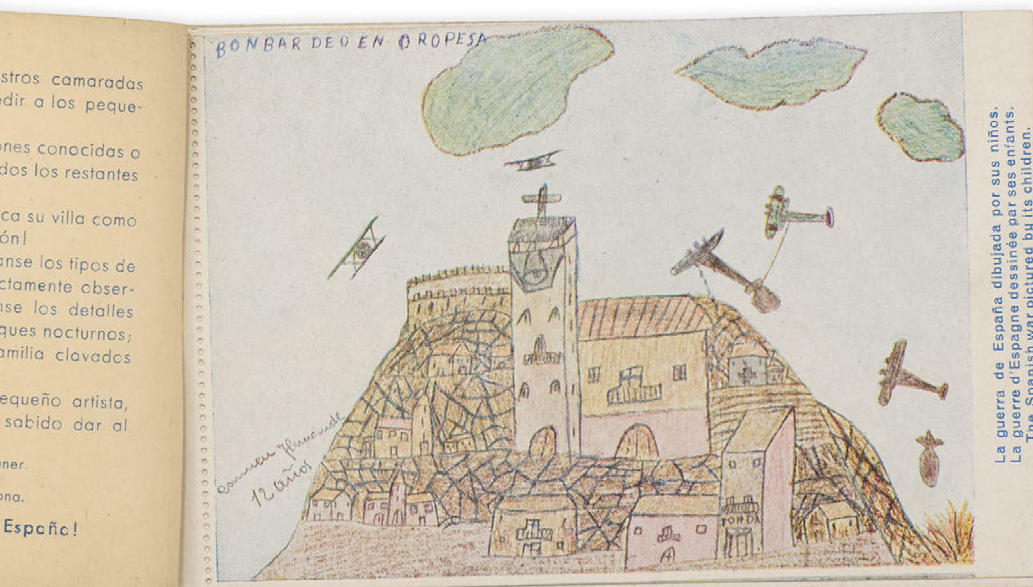
**23. [SPANISH CIVIL WAR.] Alfred BRAUNER, and Françoise BRAUNER.** La guerra de España dibujada por sus niños / La guerre d'Espagne dessinée par ses enfants / The Spanish War pictured by its Children. *Barcelona, Committee for Spanish children of the International Brigades, [1937-1938].*

Seven colour-printed postcards (95 x 152 mm) with serigraph print covers, stapled as issued; clean with the occasional inkstain, overall very good.

£650

A rare set of of postcards with drawings by Spanish children, commissioned by the International Brigades during the Spanish Civil War (1936-1939) to raise funds for displaced children, printed trilingually in Spanish, French, and English.

After meeting and coordinating aid to refugees during the Spanish Civil War, Austrian-American neuropsychiatrist and Head of the Committee for Spanish Children of the International Brigades Alfred ('Fred') Brauner (1910-2002), and his wife, the Austrian-born French child psychiatrist Françoise Brauner (née Fritzi Erna Riesel, 1911-2000), produced a collection of postcards incorporating children's illustrations. The seven postcards showcase scenes from the lives of participating children, several of which depict aerial bombardment in regions such as Toledo, Benicasim, and Madrid. Each card has the logo of the International Brigades on its reverse alongside the phrase 'Help the Spanish Children'. The collection, part of a wider project consisting of four thousand drawings by children, illustrated the trauma of growing up in wartime and significantly influenced the understanding of child psychology at the time: Nobel Prize winner Romain Rolland wrote to Brauner in 1938 that the work was of 'considerable educational, historical and human interest' (Ripa).





As volunteers for the International Brigade, an organisation coordinated by the French Communist International, the Brauners aimed to demystify the effects of war on children and use childhood experiences to mobilise audiences around their anti-fascist war effort. Anti-fascist sentiments are illustrated by phrases heading two postcards depicting war: 'This is the work of fascism' and 'Fascism was here' (*trans.*); for the youth engaged with the International Brigade, the material destruction of Spain became synonymous with the violence of a fascism spearheaded by Francisco Franco's Nationalist forces, an attitude which Pole suggests may have been constructed as much by the lived experience of refugee children as by the 'imagery, symbols and language provided by their anti-fascist caretakers' (p. 393).

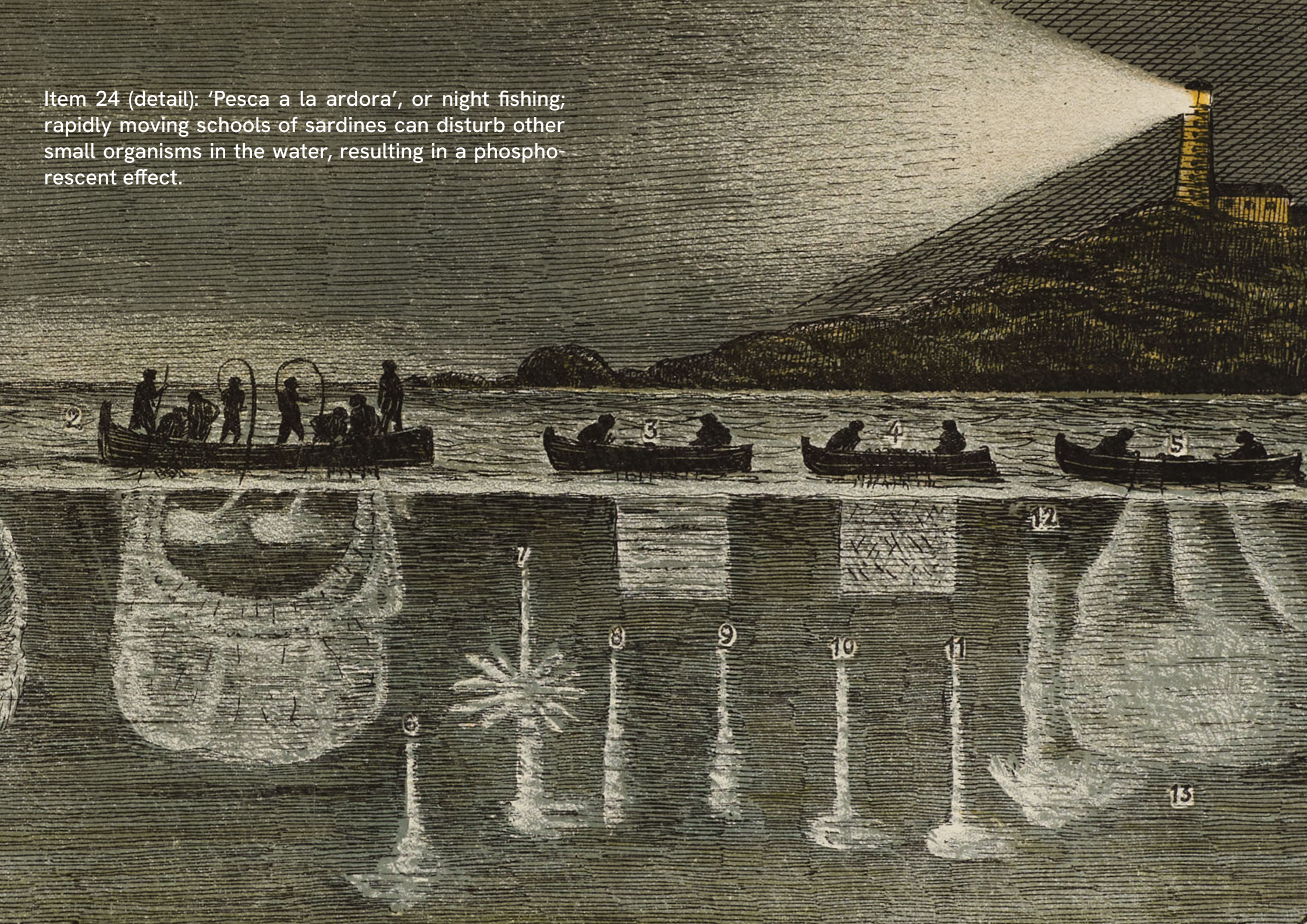
Following *La Guerre d'Espagne*, Fred Brauner would continue to conduct studies with children affected by the traumas of war in a myriad of countries including Germany, Poland, Israel and Palestine, and Afghanistan, and Françoise would later work with displaced children who had survived Auschwitz and Buchenwald.

**OCLC finds only two copies in Spain (Biblioteca nacional and Barcelona) and one in the Netherlands (Rijksmuseum); no copies traced in the UK or US.**

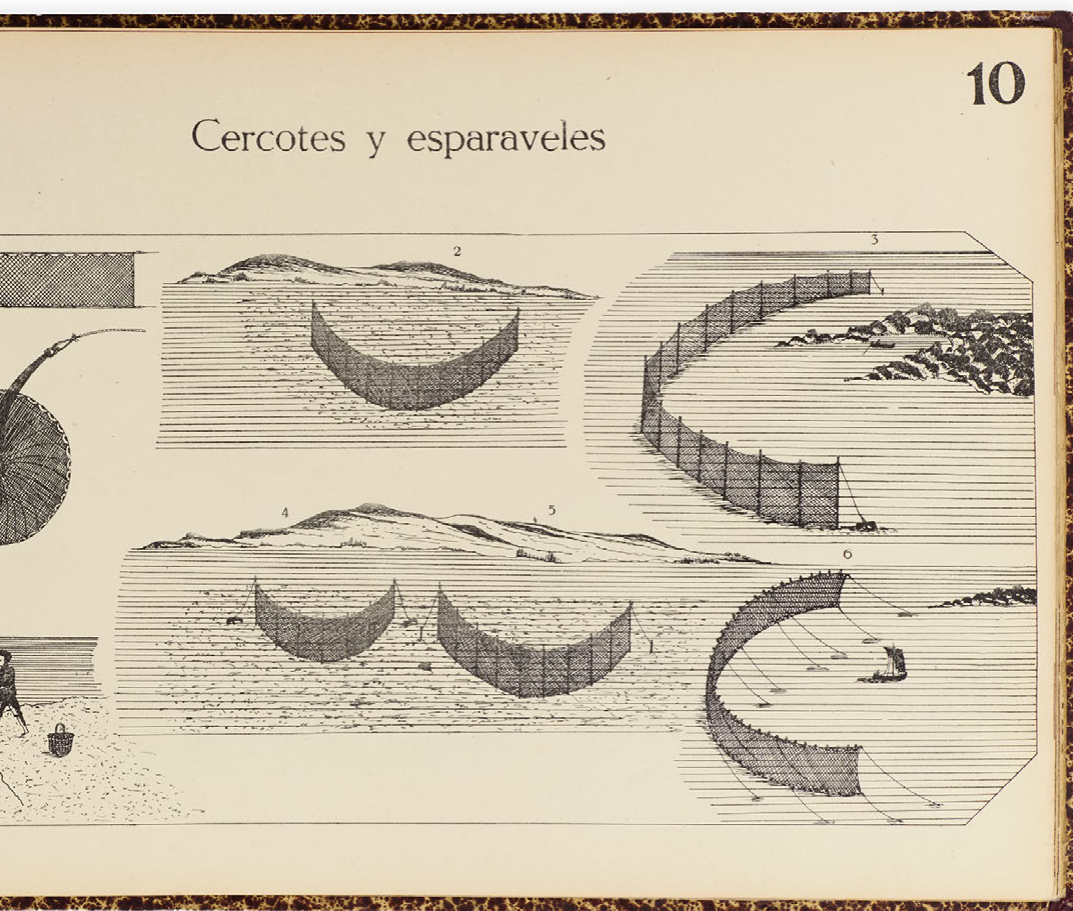
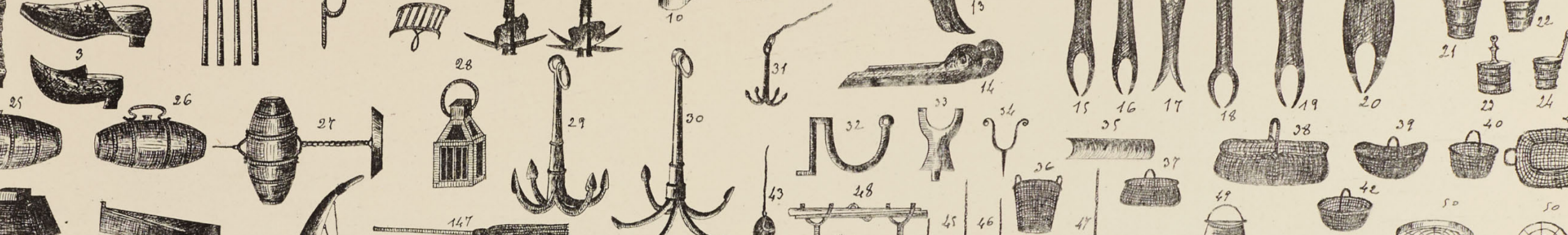
See Ripa, 'Birth of war drawing: The Brauner couple and the children of the Spanish Civil War' in *Twentieth Century History Review* 89 (2006), p.17; Pole, "'Soldiers of Culture" and their "Little Comrades": The International Brigades and the Children of Civil War Spain, 1936-1939', in *Contemporary European History* 33:2 (2024).



Item 24 (detail): 'Pesca a la ardora', or night fishing; rapidly moving schools of sardines can disturb other small organisms in the water, resulting in a phosphorescent effect.







## NIGHT FISHING & NET DESIGNS

**24. [SPANISH FISHING.]** Artes, aparejos e instrumentos de pesca de España. [Madrid, Artes Gráficas 'Mateu'?, 1920?]

Oblong folio, ff. [1], 35: illustrated title-page plus 35 full-page lithographic illustrations, printed on rectos only, four (including title) in colour; mounted at inner margin, in quarter maroon cloth and marbled boards, spine lettered 'Láminas'; title-page slightly browned, tear repaired to final leaf, else a good copy. **£2000**

**First and only edition, very rare, a striking illustrated guide to the traditional Spanish fishing industry,** with thirty-five large and unusual illustrations of typical fishing villages and dress; net designs, and floats; boats; drag-nets; tangle-nets, purse seines; hooks; and various 'objetos curiosos'. Given the latter category, it seems unlikely to have served any official or reference purpose, functioning more as a vehicle for the illustrations, the most striking of which shows a scene of night fishing in Galicia (see above).

**OCLC shows a single copy, at University of Washington. Not in Library Hub, REBIUN, KvK &c.** We have also traced a very rare, apparently related text volume: *Explicación de las láminas que contienen los principales artes, aparejos e instrumentos que se emplean para la pesca marítima en las costas de España* (Madrid, Artes Gráficas Mateu, 1920), and a *Diccionario ilustrado, descriptivo, valorado, numérico y estadístico de los [sic] artes, aparejos, é instrumentos que se usan para la pesca marítima en las costas del norte y noroeste de España* (Madrid, Artes Gráficas Mateu 1911).



# Principales tipos de pescadores y pescadoras



Item 24: traditional dress for fishermen and fisherwomen from various regions, including Cantabria (noted for its anchovies), Andalusia, the Basque Country, Mallorca, and Catalonia.

# CRITIQUED BY A FUTURE CARTOONIST

**25. 'TELL', pseud. [i.e. Jacob EPSTEIN].** A rude Book. Hartford, Edwin Valentine Mitchell, 1926.

4to, pp. 61, [1 (blank)], [2 (colophon, blank)], with half-title, 26 full-page lithographed illustrations in the text; some foxing throughout (particularly to title, contents, and endpapers); in the original boards with printed label to upper cover, spine largely perished with losses to joints; front free endpaper inscribed 'Osborn', pencilled authorial attribution in the same hand to boards, 1927 article clipping by R.C. Osborn loosely inserted (*Yale Daily News*, 16 March 1927), typescript letter from Cedric Ellsworth Smith to Osborn (21 March 1927) adhered to rear pastedown. **£350**

**First edition, one of 500 copies printed in the United States, of these satirical sketches of Churchill, Shaw, Beerbohm &c. by the celebrated sculptor Jacob Epstein, our copy owned by the political cartoonist Robert Osborn and accompanied by a scathing review written during his undergraduate years at Yale.**

The American-born English sculptor Sir Jacob Epstein KBE (1880-1959), here writing under the pseudonym 'Tell', provides satirical poems and twenty-six caricatures of contemporary English, Irish, and Welsh public figures, among them G.K. Chesterton, Augustus John, and the author himself ('Oh how I wish he were a cutter / In liquorice or lard or butter / So that posterity might miss / His primitive absurdities').

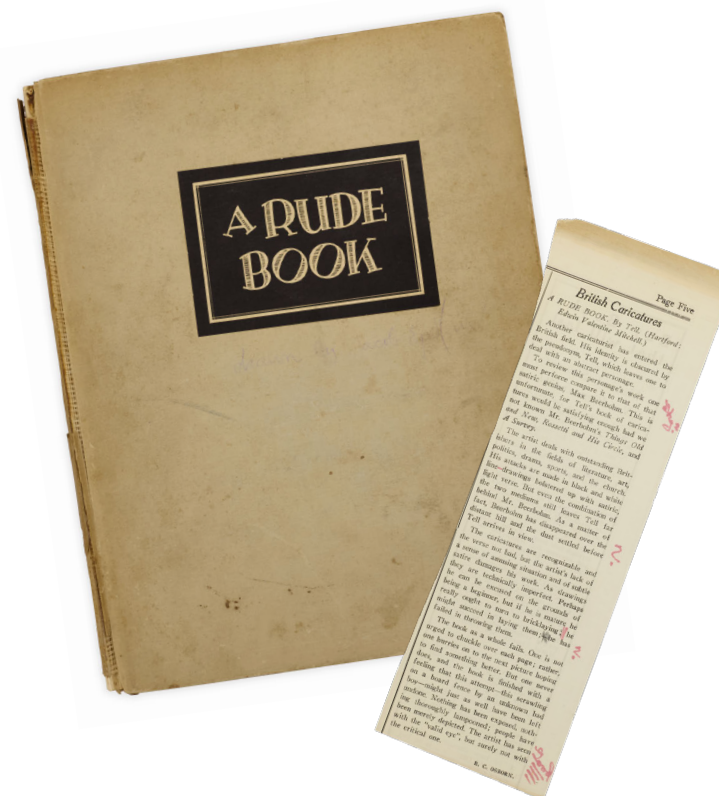






Our copy was reviewed by Robert Chesley Osborn (1904-1994), who studied at Yale from 1923 to 1928, where he was a member of the Elizabethan Club and a cartoonist for the *Yale Daily News*. Loosely inserted is a rather unflattering review of *The Rude Book*, written before Osborn discovered the author's identity: 'Perhaps [the author] can be excused on the grounds of being a beginner, but if he is mature, he really ought to turn to bricklaying: he might succeed in laying them; - he has failed in throwing them'. An enclosed letter to Osborn from the publisher's business manager reveals Epstein to be the author, a fact rather sheepishly noted by Osborn in pencil on the rear cover of the book: 'I gave it a wretched review in the *Yale news* ... the publisher has only then told us who drew it!'.

Osborn later became one of America's most renowned Second World War political cartoonists; best known for his *Dilbert* cartoons, he produced over two thousand posters for Navy pilots, many of which appeared in *Life* magazine and the *New York Times*.



# RENAISSANCE REVIVAL

**26. TENNYSON, Alfred, and Eleanor FORTESCUE-BRICKDALE, *illustrator*.**  
*The Idylls of the King ... Illustrated in Colour by Eleanor Fortescue Brickdale.*  
London, Hodder & Stoughton, [1911].

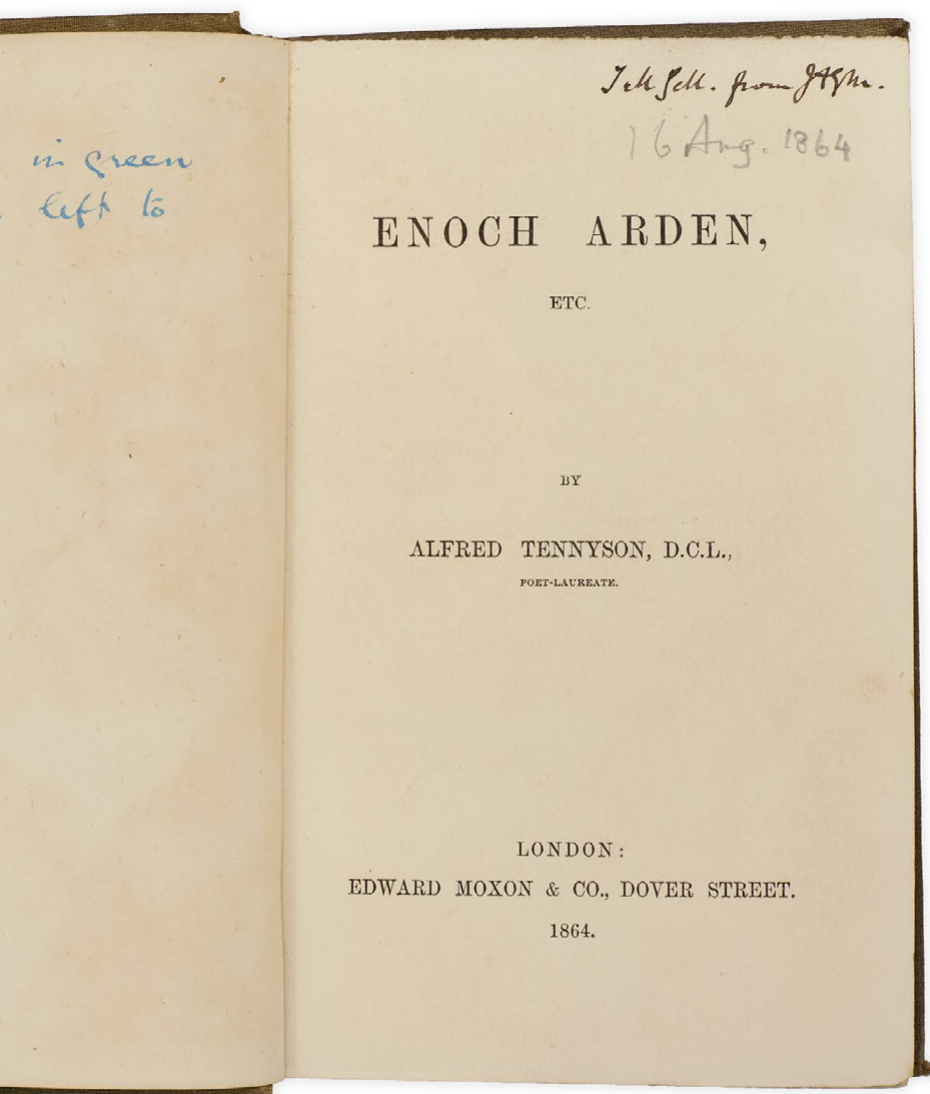
Large 4to, pp. [xiv], 173, [1], with half-title, limitation leaf, frontispiece, and 20 further plates, each tipped in and printed in colour within printed borders, tissue guards with printed captions; endpapers browned; a very good copy in the original stiff vellum, front cover and spine decorated in gilt and blue with hearts, crowns and sword, the gilt sword also printed on the endpapers, rear hinge cracked, covers a little bowed and stained, ties wanting (as in all copies we have seen); printed advertisement for the simultaneous exhibition of Brickdale's drawings laid in loose; front free endpaper inscribed 'With cordial congratulations and best wishes from D MacKenzie Wallace, Dec. 1911'.  
**£600**

**Deluxe edition of Tennyson's *Idylls of the King* illustrated by Eleanor Fortescue-Brickdale (1872-1945), no. 124 of 250 copies signed by the artist.**

'Eleanor Fortescue-Brickdale ... travelled often to the continent and was clearly influenced by the fifteenth- and early sixteenth-century art which she saw on visits to Italy. There were ... exhibitions of her works at Leighton House in 1904, with a catalogue containing appreciative remarks by George Frederic Watts, and at Dowdeswell's in 1905 and 1909. She continued her illustrative work, which from about 1905 consisted of both line drawings and watercolours made for reproduction as half-tone colour plates. In 1911 two editions of Tennyson's *Idylls of the King* (de luxe and popular) were published with illustrations from her watercolours while the originals were on show in another of her one-woman exhibitions, this time at the Leicester Galleries' (ODNB) - for which a leaflet is found laid in here.







## ASSOCIATION COPY

**27. TENNYSON, Alfred, Lord.** Enoch Arden, etc. ... London, [Bradbury & Evans for] Edward Moxon & Co., 1864.

8vo, pp. [4], 178; a good copy in the original green cloth, blocked in blind; sunned with a few slight marks; ink presentation inscription 'JMGM. from JAGM.' to title, dated '16 Aug. 1864' in pencil, ink inscription 'Read by J and J together walking down the Lag 1864' to p. 151, ink inscription 'To be bound in green morocco and left to Conor' to front free endpaper verso.

£175

**First edition, an association copy belonging to James Aubrey Garth Marshall and given by him to his daughter Julia Mary Garth Marshall (later O'Brien).**

The Marshalls were old friends of the Tennysons and had hosted them during their honeymoon in 1850; James and Julia had both appeared in 1857 in the famous group portrait by Lewis Carroll of the Marshalls with Tennyson and his son Hallam.

*Enoch Arden* was published in August 1864 to immediate success. One of the most popular of the other lyrics included was 'In the Valley of Caunteretz', the poem read by Tennyson's friend and his daughter out walking. 'The Lag' was presumably a location in the Lakes, but we have not been able to identify it.

Wise I, 107.

Read by J and J together walking down  
the Lag 1864

DE  
PRÆCIPUIS  
GRÆCÆ DITIONIS  
IDIOTISMIS.

Auctore  
FRANCISCO VIGERO  
ROTOMAGENSIS.

*Duodecima Editio prioribus emaculatio, in qua nonnulla  
quæ deerant suppleuntur, multa quæ luxata in proprium  
locum restituuntur, plurima denique vitiose exarata  
corriguntur.*

Accessit præterea huic Editioni Observationum non-  
inutilium quaecunque Auctarium; nec non vocum  
Græcarum Index locupletissimus, de novo com-  
positus.

L O N D I N I,  
Excudebat G. Godbid, impensis Gulielmi Shrowsbrey,  
apud quem videntur ad insigne Bibliorum in  
vico vulgo vocato Duke-Lane, 1678. 39

## ON GREEK IDIOM

**28. VIGER, François.** *De præcipuis græcae dictionis idiotismis ... accessit præterea huic editioni observationum non inutilium quaecunque auctarium, nec non vocum græcarum index locupletissimus, de novo compositus.* London, G. Godbid for William Shrowsbrey, 1678.

12mo, pp. [12], 415, [1 (blank)], [52]; text in Latin and Greek, final leaf advertisement in English; marginal foxing, light dampstaining to later leaves, paperflaw to C3 (insignificantly affecting one character); contemporary English speckled calf, cornerpieces tooled in blind, spine blind-ruled in compartments and lettered directly in gilt; rubbed and scuffed, splits to joints, lower board warped; old shelflabel to spine. £175

**Second London edition of this treatise on Greek idiom by the French Jesuit François Viger (1590-1647).**

First published at Paris in 1632, *De præcipuis græcæ dictionis idiotismis* was frequently revised and reprinted, with its first London edition printed in 1647. This second edition includes a two-page 'true Catalogue of all the works that are printed and published of the Honourable Sir Matthew Hale ... sold by William Shrowsbrey, at the Sign of the Bible in Duke-Lane'.

ESTC R20532; see Sommervogel VIII, col. 742.1.



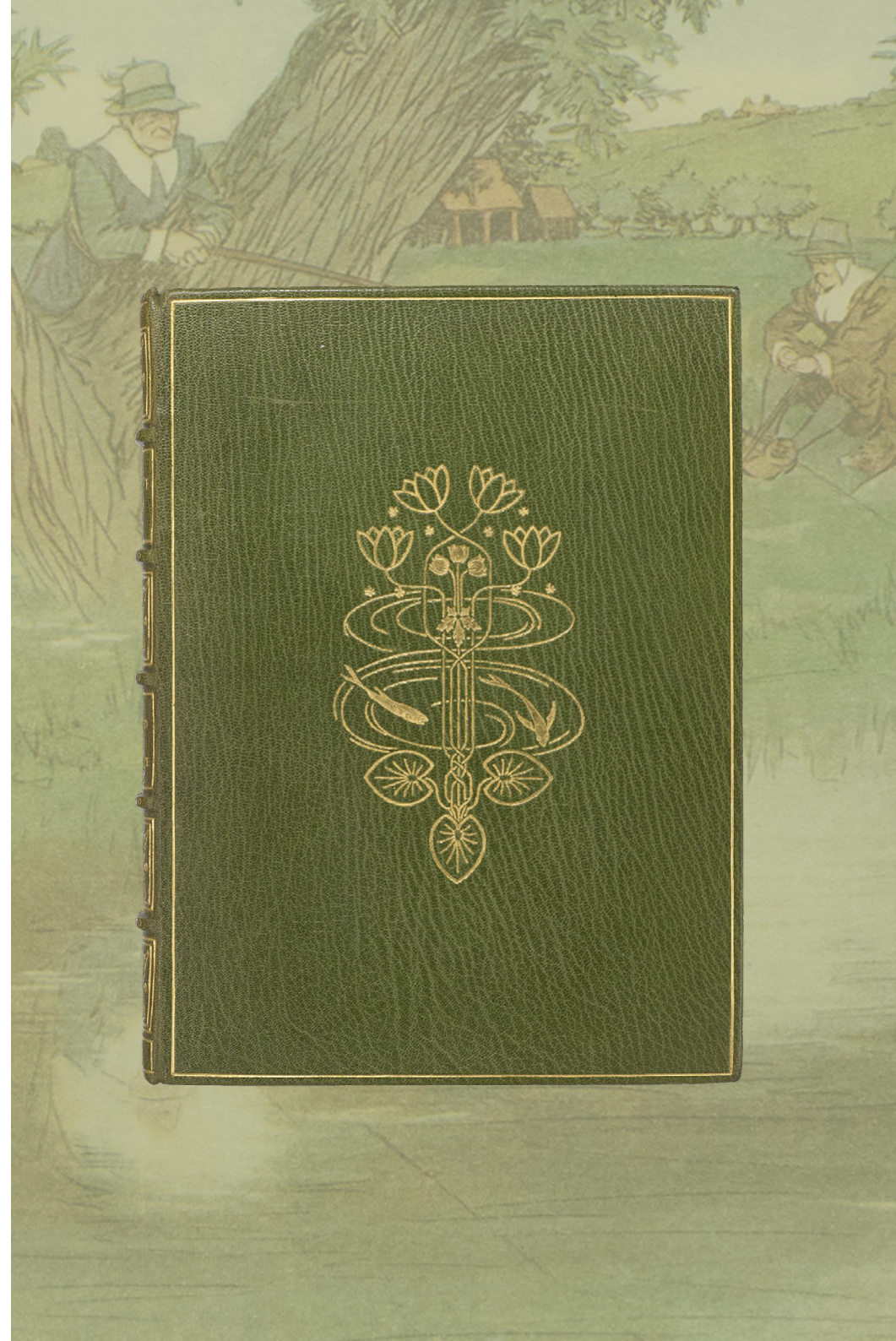
## ‘STUDY TO BE QUIET’

**29. WALTON, Izaak, and James THORPE, *illustrator*.** Complete Angler or contemplative man's recreation ... with illustrations by James Thorpe. London & Edinburgh, T.N. Foulis, [1925].

4to, pp. xvi, 221, [1], with half-title, frontispiece portrait, and 20 colour illustrations by Thorpe; a very good copy in full green morocco by Bayntun-Riviere, covers gilt with a large stylised device of waterlilies and fish, spine gilt in six compartments, gilt dentelles, all edges gilt; a few light scuffs. **£500**

**A very attractive illustrated edition of Walton's classic fishing manual in a deluxe Bayntun binding.**

Walton (1593-1683) was a friend and biographer of Donne; his *Compleat Angler*, first published in 1653, 'was conceived as a dialogue between men travelling on foot who each represented a different recreation' (ODNB). 'The fishing manual ... is suggestively but not sufficiently characterized by its epigraph from I *Thessalonians*: "Study to be quiet". Like the pastoral tradition of which it was a part, Walton's *Angler* reflected on a fractured world by celebrating (and recommending) an order characterized as both "natural" and vulnerable' (*ibid.*).



# 'BOYS ALMOST UNIVERSALLY DISDAIN BOOKS ABOUT GIRLS'

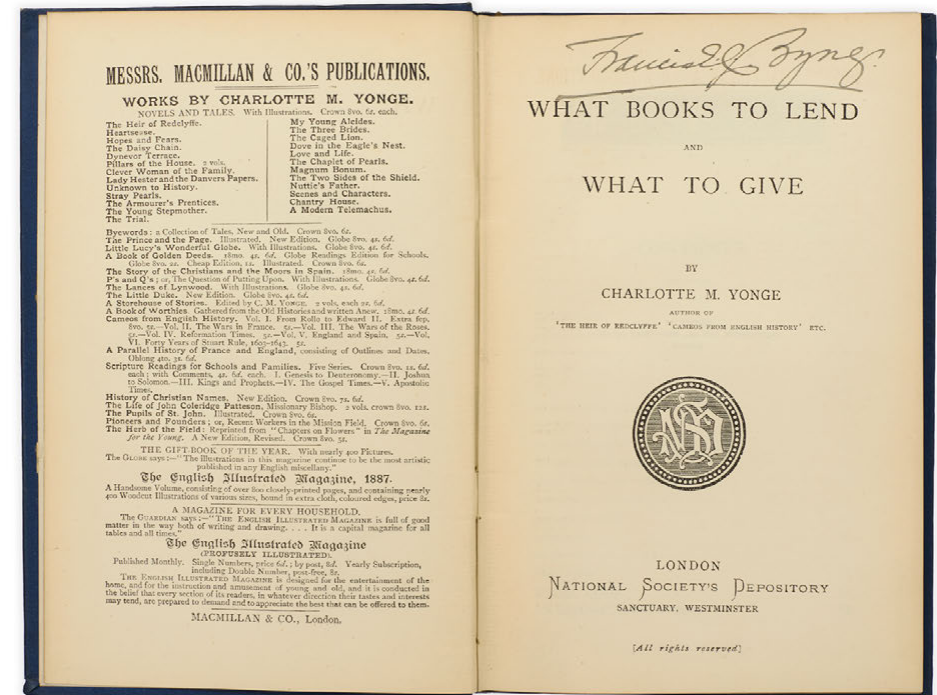
**30. YONGE, Charlotte M.** What Books to lend and what to give. London, National Society's Depository, [1887].

8vo, pp. [2], 146; woodcut ornaments throughout; publisher's blue cloth, lettered in gilt; small stain to upper corner of front board, very slightly bumped at extremities, but a very good copy; contemporary ink ownership inscription 'Francis E.C. Byng' to title. **£450**

**First and only edition, rare, of a lovingly compiled and annotated – if somewhat moralising – reading list for all, from small children to the elderly, by the novelist Charlotte Mary Yonge.**

It is predicated on the conviction that 'wholesome and amusing literature has become almost a necessity among the appliances of parish work' and that 'a library is an almost indispensable adjunct to a school, if the children are to be lured to stay at home instead of playing questionable games in the dark'. Yonge offers analysis of the specific needs (not all as self-evident as the example quoted above) of different kinds of readers, descriptions of several different categories of popular publication, and brief comments on many of the 955 individual titles she lists.

Yonge considers reading matter both for boys ('If the boy is not to betake himself to "Jack Sheppard" literature, he must be beguiled by wholesome adventure') and for girls ('If the girl is not to study the "penny dreadful", her notions must be refined by the tale of high romance or pure pathos'), and devotes a separate chapter to boys' reading: 'Many will not read at all. Those who will require something either solid, droll, or exciting.'



The obvious choices are here – *Robinson Crusoe*, *Masterman Ready*, *Treasure Island* ('bringing the reader into rough company') – but also Julia Ewing's *Jackanapes* ('This beautiful story wins the attention of boys, but those who read it to them find it advisable to skip the unnecessary incident of the elopement'), and her own *Frank's Debt*, *The Little Duke*, and *The Caged Lion*. Other chapters are on diverse genres: historical tales, fairy tales, improving books, biography, church history.

**Provenance:** with the ownership inscription of Rev. Francis Edmund Cecil Byng, fifth Earl of Strafford (1835–1918), Chaplain in Ordinary to Queen Victoria from 1867 to 1872 and Chaplain to the Speaker of the House of Commons from 1874 to 1889.



ra, come e dalla gāba al brac  
dice esser proportione tripla,  
ossa tre uolte come il braccio;  
ior termine cōtien il minor tr  
rita. Essēdo adūque di tutti l  
agior: il dito il minio, e uolē  
loro ordiatamēte, faremo tal



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