



DECEMBER

NEW ACQUISITIONS

QUARITCH

New Acquisitions

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Bernard Quaritch Ltd | December 2024

ATTO PRIMO

SCENA PRIMA.

Gianni, Piero, Cola.

Tutti a tavola nell'Anticamera della Baroneffa.

Gian. **O**Rsù, viviamo Amici, or che a spassarsi
E' la Padrona. Il Ciel, ch'oltre l'usato
Oggi ride di luce, a noi predice,
Ch'ella non tornerà che molto tardi.
Nanna, la nostra Governante, anch'essa
E' dalla sua Comare; ancor tornato
Non è dalla Città quel vecchio inquieto
Del Maestro di Casa; in quest'albergo
Non v'è che l'Ombra, e noi. *Col.* Adagio un poco!
Non so quel ch'io mi dica; ma di grazia
Sentimi, Gianni mio, non faria meglio
Piuttosto che star qui, dove si è esposti
A ognun ch'arriva, andarsene in cantina
In libertà; ch' il vin mi dà alla testa,
Se il ber mi s'interrompe.

Gianni bevendo.

Oh zitto! e bevi,

Che questo è il luogo dove l'Ombra suole
Battere il suo tamburo; io voglio or ora
Bere alla sua salute; e così penso

A

D'ob-

A HAUNTED HOUSE

1. **ADDISON, Joseph, [and Giulio RUCELLAI, translator].** Il Tamburo parafrasi in versi sciolti della commedia tradotta in prosa dal Signor des Touches dall'originale inglese di M.^r Addisson [sic]. Florence, Andrea Bonducci, 1750.

8vo, pp. xxix, [1, blank], 114; bound without blank leaf 2||8; engraved frontispiece signed 'J. Verkruijs', engraved vignette to title, title printed in red and black; a few small marks, title and frontispiece slightly foxed, small marginal chip to frontispiece; but a very good copy in contemporary vellum over boards, contrasting gilt morocco lettering-pieces; boards bowed, two minute wormholes at head of spine, a few scuffs; bookplate of Thomas Gaisford to front pastedown. £450

First edition in Italian of Joseph Addison's 1715 *The Drummer; or, the Haunted House*, translated from Destouches's French prose translation of 1737 into Italian hendecasyllabic blank verse.

The politician and essayist Joseph Addison (1672-1719) bolstered his 'stalled dramatic career ... with the production of a comedy, *The drummer*, put on by Steele, now manager at Drury Lane, on 10 March 1716' (ODNB), and in 1762 was revived at Drury Lane and Covent Garden; in the same year, Philippe Néricault Destouches' French prose translation of the play (*Le tambour nocturne, ou le mari devin*, published 1737) was performed for the first time at the Théâtre Français. Here, the Baronessa d'Arco (originally Lady Trueman), under the assumption that her husband had been killed in battle, is pursued by two suitors, who are frightened off by eerie drumming in the household, later revealed to be not the work of poltergeists but of the Barone d'Arco (Sir George Trueman), still very much alive.

The present translation is the work of the Florentine politician and playwright Giulio Rucellai (1702-1778), Grand Duke Pietro Leopoldo's minister of ecclesiastical affairs and the dedicatee of Goldoni's *Locandiera*, who perhaps encountered Addison's work through his involvement with the English Masonic lodge in Florence. Rucellai's 'utilitarian perspective' in his politics 'also emerges in the preface to his translation of [*The Drummer*], in which he states that the measure of the virtuousness of one's actions lies in their utility to society' (DBI, trans.). Here, he takes some liberties with the names, e.g. changing Vellum (Sir Trueman's steward) to Don Fidenzio (Monsieur Pince in Destouches's translation).

Provenance: with the bookplate of Thomas Gaisford (1779-1855), classicist, Dean of Christ Church Oxford, Regius Professor of Greek, curator of the Bodleian Library, and delegate of the Clarendon Press.

We find one copy in the UK (BL), and seven in the US (Berkeley, Duke, Getty, Harvard, Johns Hopkins, Rice, Texas A&M).

Melzi III, p. 124.



J. Verkrugz. sc.

IL TAMBURO

IL TAMBURO

PARAFRASI IN VERSI SCIOLTI

DELLA COMMEDIA

TRADOTTA IN PROSA

DAL SIGNOR

DES TOUCHES

DALL' ORIGINALE INGLESE

DI M.^o ADDISSON

*Somnia, terrores magicos, miracula, sagas,
Nocturnos lemures, portentaque Thessala rides?*
HORAT. Epist. II. Lib. II.



IN FIRENZE, MDCCL.

Appresso ANDREA BONDUCCI

CON APPROVAZIONE.

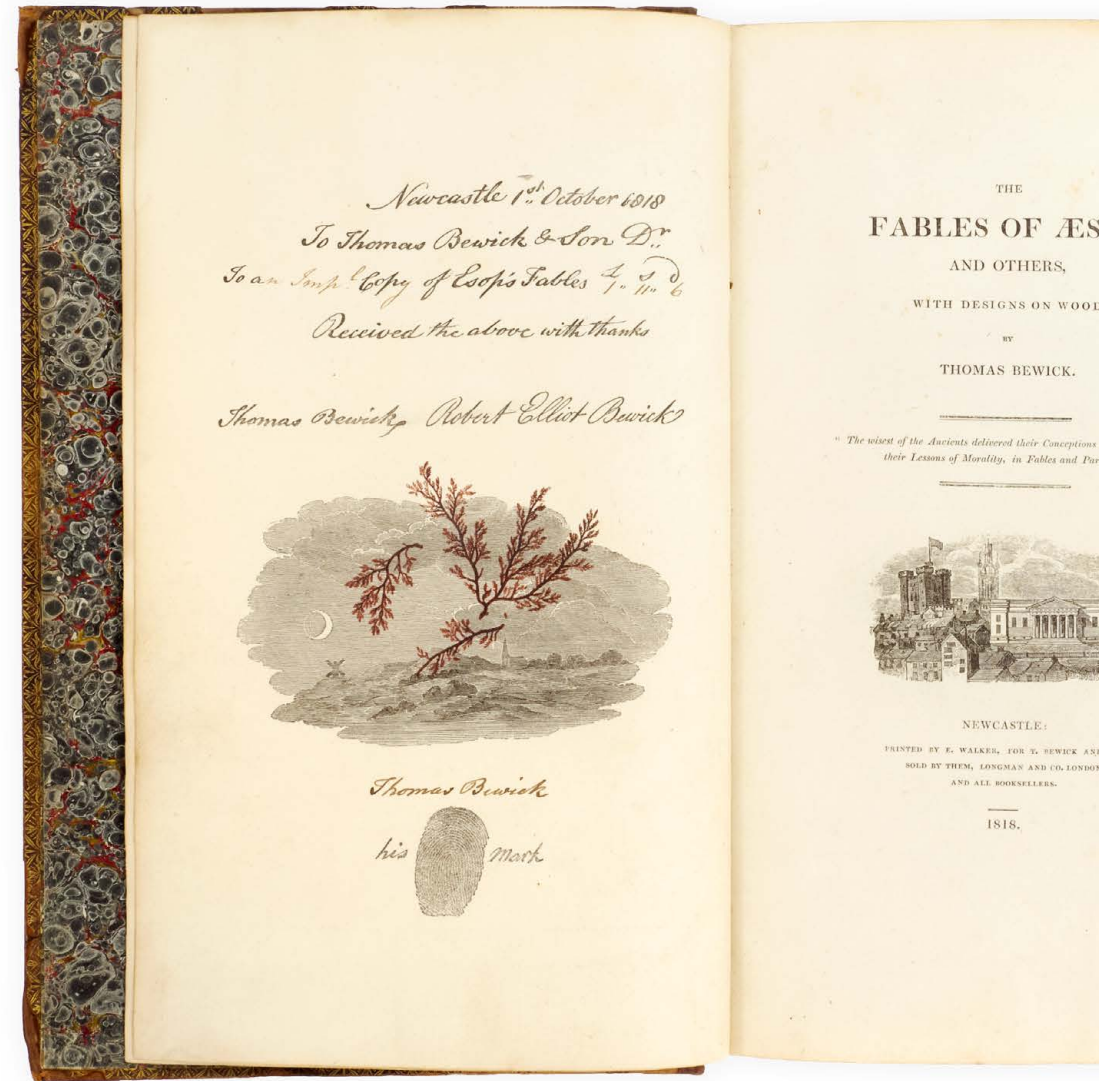
WITH FINGERPRINT RECEIPT

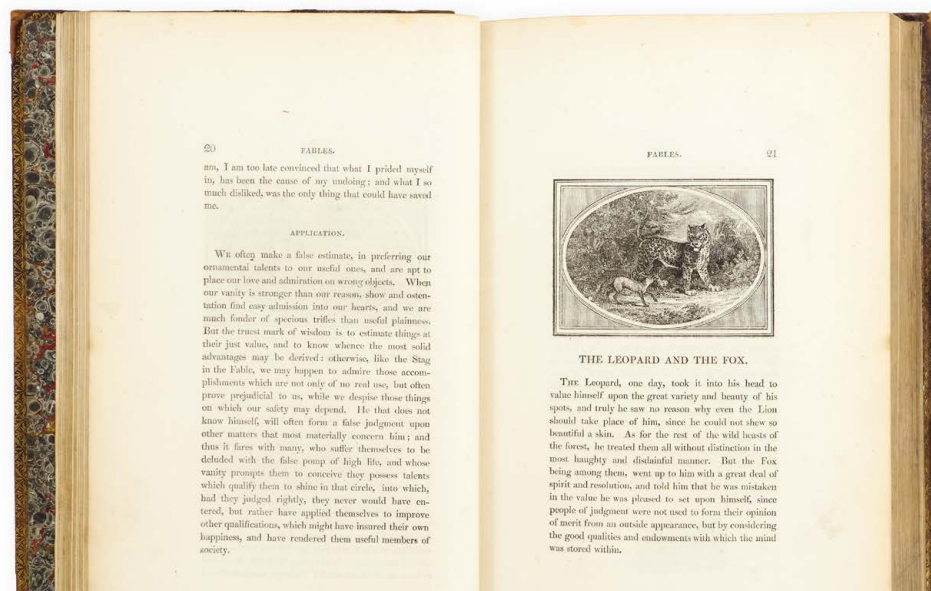
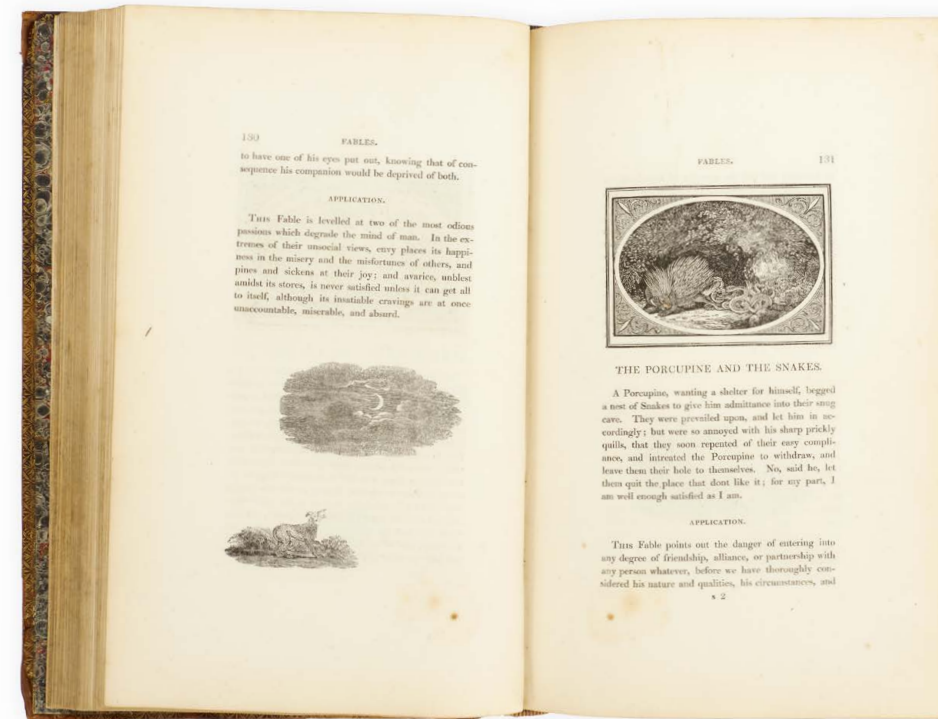
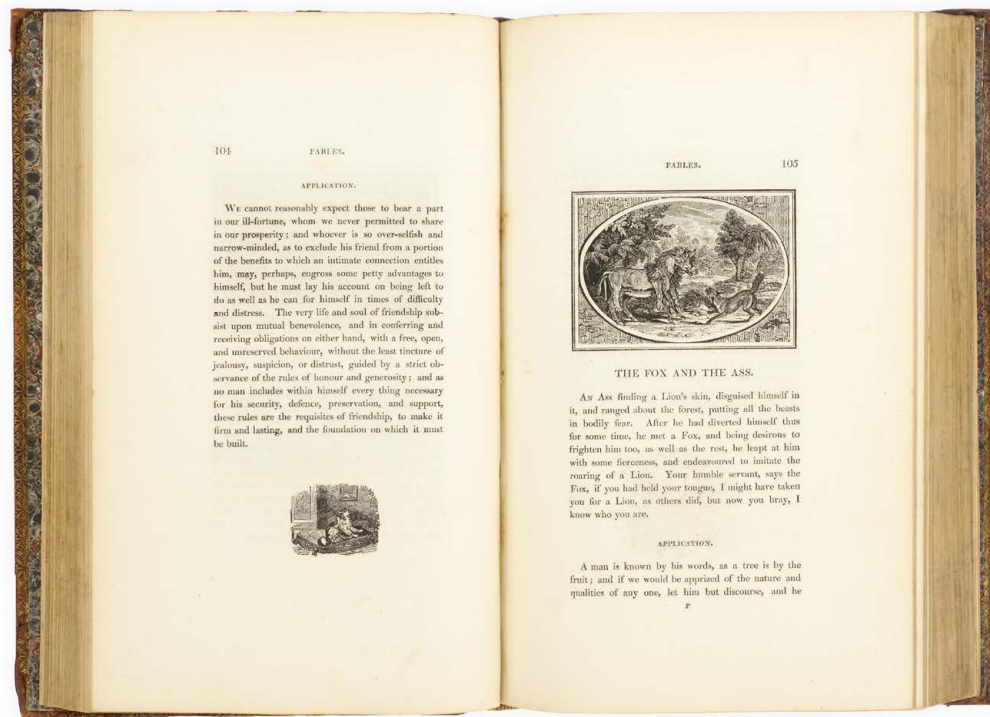
2. AESOP; Thomas BEWICK, *illustrator*. The Fables of Aesop, and Others, with Designs on Wood ... Newcastle, Printed by E. Walker, for T. Bewick and Son, sold by them, Longman and Co. London, and all Booksellers, 1818.

Imperial 8vo, pp. xxiv, 376, with woodcut receipt frontispiece; woodcut vignette to title, 323 woodcut illustrations in text, frontispiece completed with woodcut thumbprint, ink signature, and red copper-engraved seaweed spray; occasional spots or marks, stain to pp. 260-261, but a good copy; bound in contemporary polished calf, borders roll-tooled in gilt and blind, neatly rebacked with gilt red morocco lettering-piece, marbled edges, marbled endpapers, pink ribbon place-marker; boards scuffed and worn with small losses at extremities. £450

First edition, imperial octavo issue (the largest of the three paper sizes), of Bewick's last work, his suite of over three hundred woodcut vignettes to accompany the *Fables of Aesop*, complete with the fingerprint-certified receipt.

Although his last work, Bewick's celebrated edition of Aesop's *Fables* 'was an old plan ... one that he had long intended to carry out, "indeed ever since I *intended anything*"' (Uglow, p. 343). An illustrated chapbook of Aesop had in fact been Bewick's favourite of the few books in his childhood home, and 'he kept his crumbled copy to the end of his life' (*ibid.*, p. 14). The interest in his edition of 1818 'had been spurred by a new telling of Aesop by Brooke Boothby, published in 1809, which included an essay on the history of the genre. He felt a new respect for this ancient form, and for the vignette at the head of the Introduction he drew a rock inscribed with the names of the "Fabulists" from Phaedrus and Aesop to La Fontaine and their eighteenth-century followers Dodsley, Gay and Boothby. The illustrations, as well as the text, had a recognisable lineage: with his reverence for the history of his craft, Bewick could look back and see similar designs, copied and reversed and copied again, handed down since the fifteenth century' (*ibid.*, p. 343).





The present copy is complete with its part-printed frontispiece receipt, completed in manuscript 'To an Imp^d Copy of Esop's Fables L 1 s 11 d 6' and signed 'Thomas Bewick' in ink. The woodcut fingerprint at the foot is both a specimen of its author's skill and an early use of the fingerprint as an identification and anti-counterfeiting device.

Tattersfield TB 1.35. See Bain, *The Watercolours and Drawings of Thomas Bewick and his Workshop Apprentices II*, pp. 209-218; Uglow, *Nature's Engraver: A Life of Thomas Bewick* (2006).

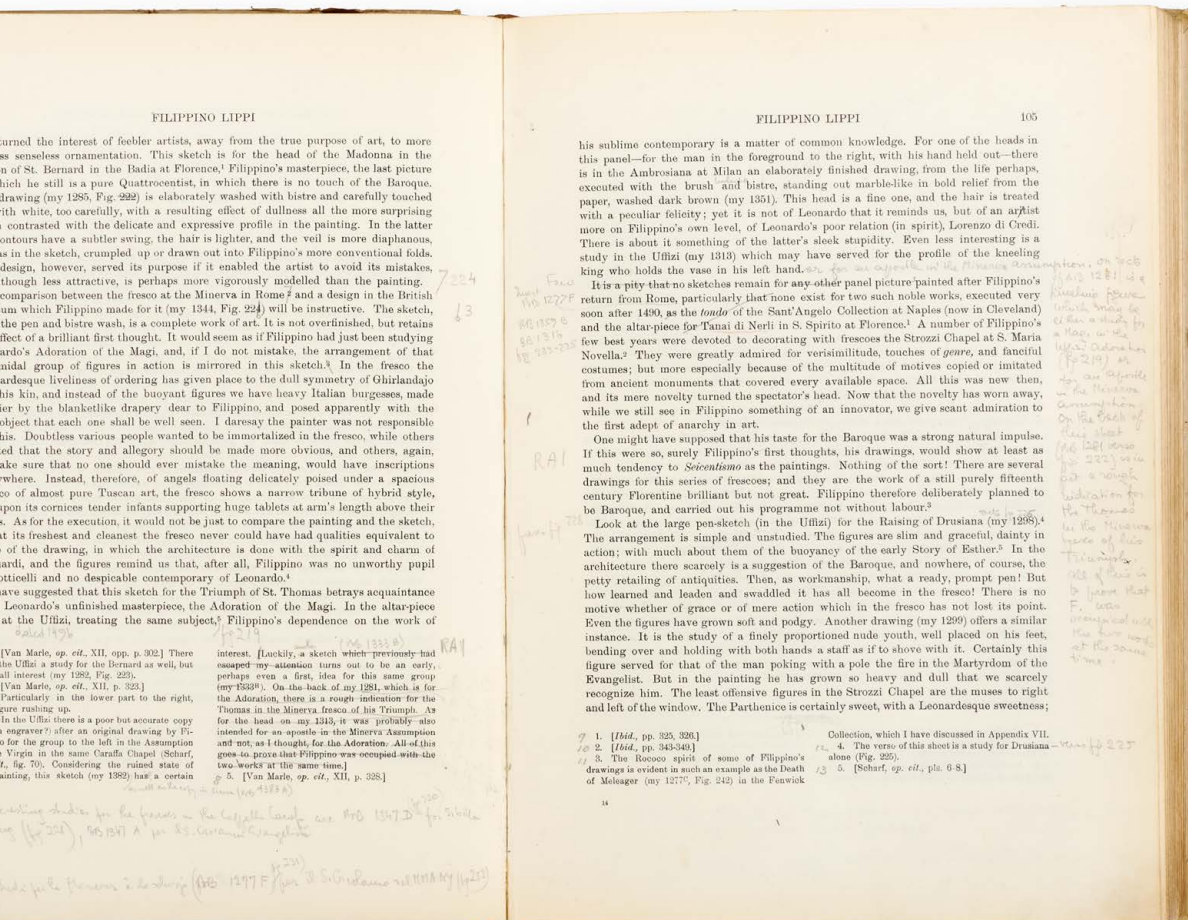
ANNOTATED BY BERENSON AND VERTOVA

3. **BERENSON, Bernard; [VERTOVA, Luisa, *annotator*].** The Drawings of the Florentine Painters: Amplified Edition. *Chicago, University of Chicago Press, 1938.*

First (the only textual) of three vols, folio, pp. xiv, 367; minor waterstains to tail of gutter on a few leaves, worming to tail of fore-edge on pp. 277-94, otherwise internally very good; (?re) bound in white quarter vellum over cream boards, remnants of adhesive for a lost label to spine; somewhat soiled, especially at spine, extremities a little worn, front hinge broken but joint holding, brown spotting to top edge; **annotations in pencil, ink, and crayon to front free endpaper, four of the preliminary pages, and all but eight of the 367 pages of the main text**, typewritten slips pasted to twelve pages, and three loose slips (typewritten and manuscript). **£950**

Second and revised edition of Berenson's 'most remarkable and lasting contribution as an art historian' (Bambach), copiously annotated with revisions by him and his assistant, the art historian Luisa Vertova (1920-2021), for her Italian translation.

Begun in 1896 and first published in 1903, *The Drawings of the Florentine Painters* revolutionised its subject. No systematic study of old master drawings had been made before. Berenson applied to these works his groundbreaking method of connoisseurship, simultaneously publishing (in 180 plates) many of these drawings for the first time. His study remains fundamental in its field: 'his ratio of discoveries and of convincing attributions is simply staggering, whether for a connoisseur of his time or of today', and 'any new research on a Florentine Renaissance artist's drawings must begin with what may have been said by Berenson' (*ibid.*).

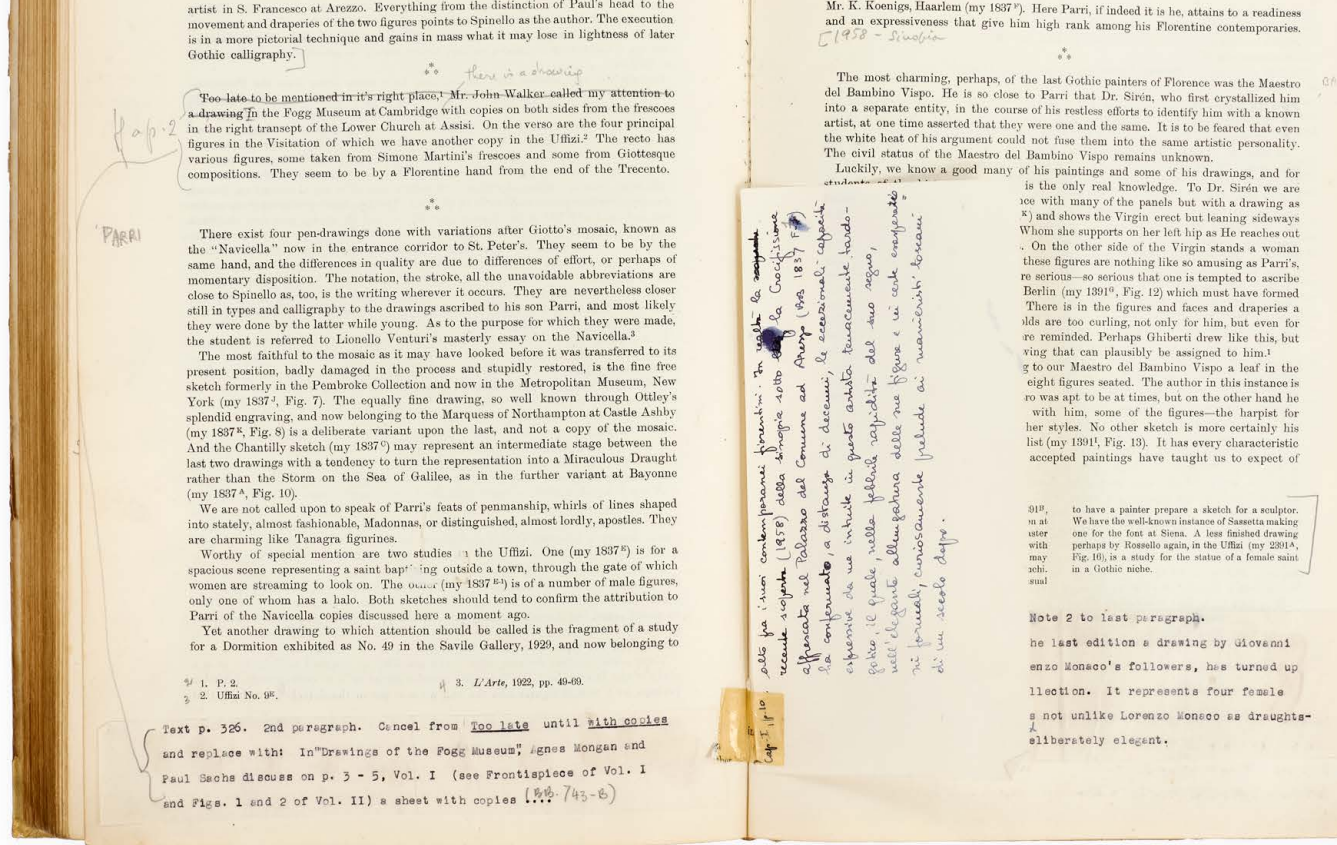


Drawings was revised twice by its author over nearly sixty years – a remarkable lifespan for a scholarly work. The second edition, represented here, was published in 1938. Help with its revision had been supplied by a young Kenneth Clark, still a student; the Japanese scholar of Botticelli, Yukio Yashiro; and the American art historian Fern Rusk Shapley, who supported the re-edition with her own funds.

Nearing the end of his life, Berenson returned again to the work in the 1950s, revising it for an Italian translation by his research assistant, Luisa Vertova. The two had been introduced in 1943, when Berenson was under house arrest at I Tatti and Vertova studying in German-occupied Florence. After the war Vertova, malnourished from the war, was invited to recover at I Tatti and shortly thereafter appointed as Berenson's research assistant, a position she held for more than a decade while beginning her career as a Renaissance and Baroque scholar.

Our copy is a unique testament to the collaborative revision by Berenson and Vertova for her translation. Nearly every page is annotated in her hand, recording myriad changes to the English which were then turned into Italian in print. These range from the minute (such as the renumbering of figures and notes) to the cancellation and rewriting of whole passages.

Vertova took an active part in these emendations: as she later recalled, 'I wasn't a simple translator ... I'd say "No this makes no sense, this I don't understand," ... it was also my job to say, to contradict, to ask questions, he liked that, it was not a lack of respect ... with Berenson, it was this kind of Socratic method'.



Berenson in turn contributed to the translation: 'sometimes we composed new wording together, because he knew Italian very well. ... when he spoke it, it was such a refined Italian, that it was almost ... like having, I don't know, Manzoni or somebody from a century before speaking. ... the choice of words was very refined. Sometimes when I was unsure ... he suggested Italian words ... from a literary point of view he knew it beautifully' (*Villa I Tatti: An Oral History*, online).

In addition to the revisions in English, several pages are annotated with initial attempts at a translation, to which Berenson may well have contributed. Comparison with the printed Italian edition shows a number of variants, e.g. at p. 81 in our copy, where Vertova writes 'Fra i disegni superstiti di Fra Filippo ve n'è uno che può vantare di un' autenticità quale ben pochi dipinti ...' instead of the published 'Fra i pochi disegni superstiti di Fra Filippo ve n'è uno di una autenticità che rari dipinti ...'. Such variants are found also at pp. 231, 332, and 357 of our copy.

See Bambach, 'Bernard Berenson's "The Drawings of the Florentine Painters ...", 1903', *Burlington Magazine* 151/1279 (2009).

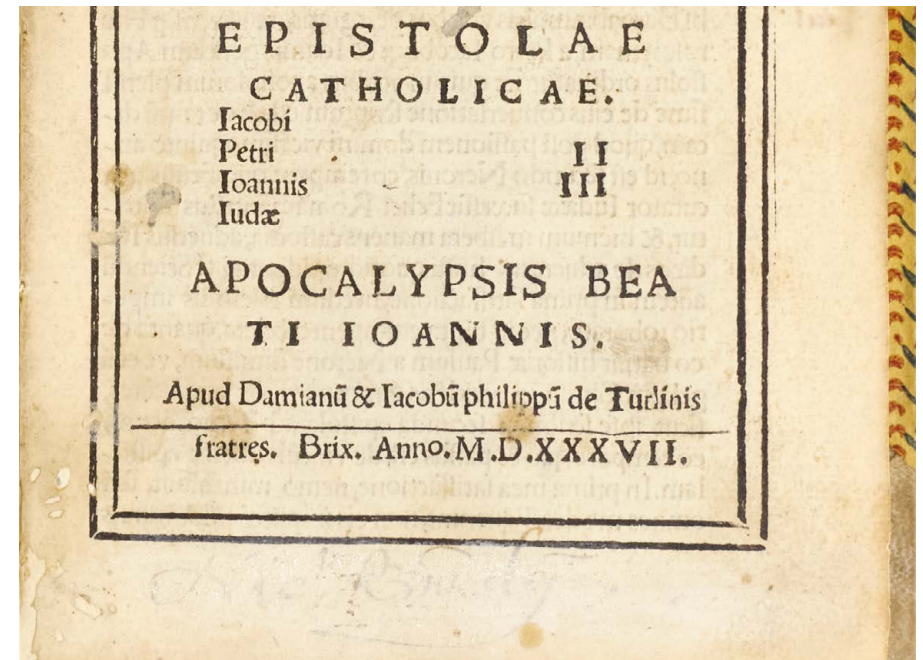
ANNOTATED BY AN ITALIAN PROTESTANT SYMPATHISER

4. [BIBLE, New Testament.] Pauli Apostoli epistolae ... Epistolae Catholicae ... Apocalypsis Beati Ioannis. *Brescia, Damiano and Giacomo Filippo Turlino, May 1537.*

8vo, ff. 112; title and colophon within double ruled border, large metalcut to f. 2^v (see below), woodcut initials, woodcut device to colophon; some worming to title-page and following 2 leaves (old repairs) touching some words and the metal cut, some worming to final 3 leaves (old repairs), some light dampstaining and creasing to corners, erasure at head of last page; otherwise good in twentieth-century half vellum, decorative printed paper to covers; repair to foot of spine; cancelled contemporary ownership inscription ?Nicholo Benedetti to foot of title, several contemporary marginalia to first quire (see below), armorial bookplate 'Ex libris Familiae Vinciorum' (i.e. the Vinci family) to front pastedown. **£2500**

Scarce Brescia edition of the Epistles of St Paul, St James, St Peter, St John, and St Jude, and of the Book of Revelation, in the Vulgate version, with a remarkable metalcut depicting St Peter and St Paul holding a Holy Shroud bearing the face of Christ, owned by an Italian Protestant-sympathiser.

The annotations in the margins of the first quire are of interest, particularly in relation to the cancelled early ownership inscription at the foot of the title (?Nicholo Benedetti). The attention reserved exclusively to the Epistle to the Romans, a text explicitly concerned with the problem of salvation as deriving from faith alone or works, chimes with the contested reading of such text in the years preceding the Council of Trent: in the preface to his German translation of Romans, Luther had hailed this epistle as 'the most



important piece in the New Testament. It is purest Gospel. It is well worth a Christian's while not only to memorize it word for word but also to occupy himself with it daily, as though it were the daily bread of the soul'. Our early reader underlines and repeats in the margin the phrase 'Virtus Dei in salutem...' (f3v), indicating an emphasis on the belief in salvation by faith alone.

Additionally, the lectio '...de filio suo qui factus' in Rom. I, 1 is cancelled and supplanted in manuscript with '...de filio suo qui genitus...', reflecting Erasmus' choice of translation as published in his Novum Testamentum since 1516. The Council of Trent sanctioned the old Vulgate as the only accepted version, rejecting Erasmus' theologically important innovations. The early annotator of this text may perhaps have felt it necessary to cancel his name from a book which carried evidence of Erasmian parallel reading, and of engagement in one of the most central religious controversies of the age.

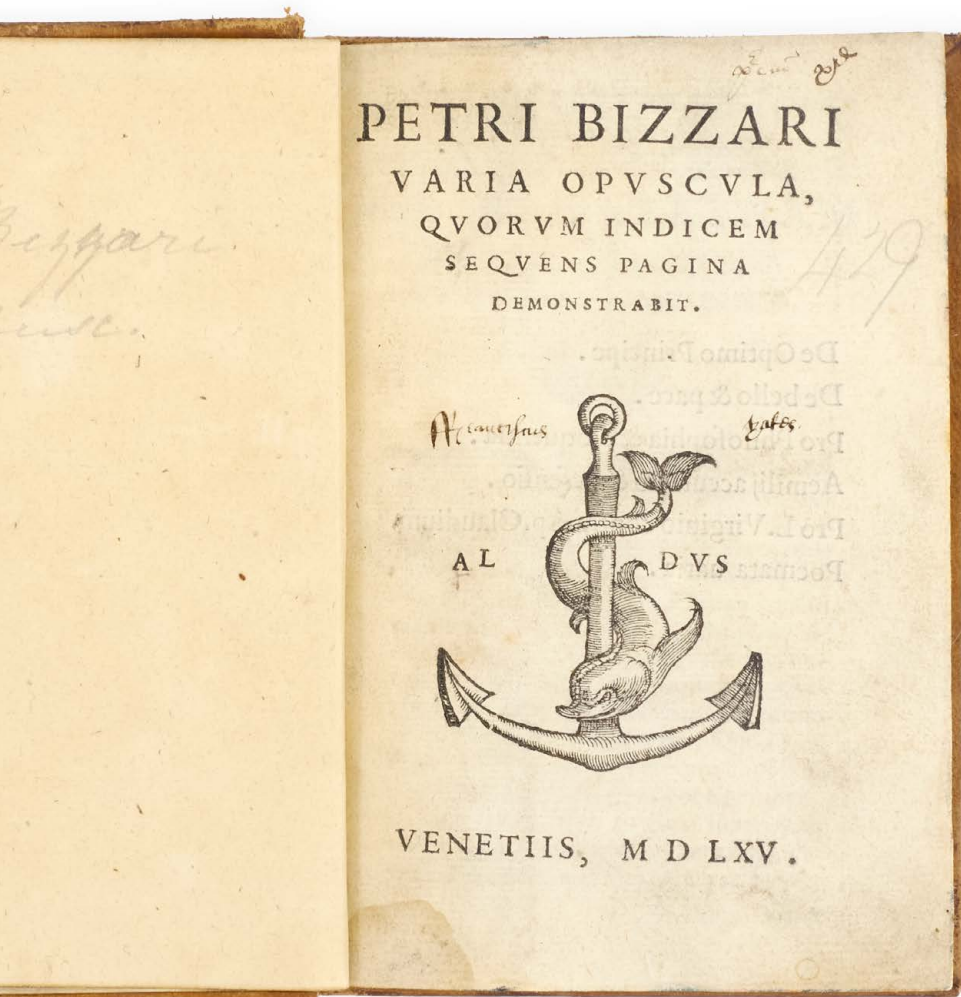
Rava writes at length on the metalcut: 'This image, extremely curious and interesting, of a primitive and even archaic character (particularly noticeable in the almost Byzantine face of Christ on the shroud) belongs to the style of sets of images of the "Passio Christi" and "Horologium devotionis" engraved with a technique called "schrottblatt" in Germany around the middle of the fifteenth century ... The appearance of an image of this kind in a book printed in Brescia in 1537 is something completely unexpected. The image is framed by a border composed of four blocks of different provenance: the upper block of enlaced pinnacles is found very frequently in Venetian books of the first quarter of the sixteenth century; on the left, a fragment of a very fine Venetian border of the fifteenth century decorated with sirens, birds, does etc. among acanthus scrolls; on the right, ornaments on a black ground emanating from a central rosette [found in other books printed in Brescia] ... the lower block, a fragment of a black ground border, decorated with cornucopias, scrolls, and acanthus leaves, is probably Milanese' (Rava, *Supplement à Max Sander: Le livre à figures Italien de la Renaissance* (1969), p. 118, trans.) He also describes two repeated initials, showing God blessing and a pope, as primitive in style.

The 'index' at the end lists Epistle and Gospel readings for the year from Advent to All Saints, as well as for the feasts of Apostles, Martyrs, Confessors, and Virgins, for the dedication of a church, and for marriages, according to Parisian and Roman use.

The marginal annotations by an early reader are to Romans I, Corinthians I, Galatians, and James.

EDIT16 CNCE 6001; USTC 802779; Sander/Rava 5467a. Not in Darlow & Moule. Only one copy traced in the UK (Bodleian) and two in the US (Folger, UCLA).





DEDICATED TO ELISABETH I AND MARY, QUEEN OF SCOTS

5. **BIZZARRI, Pietro.** Petri Bizzari varia opuscula, quorum indicem sequens pagina demonstrabit. Venice, [Paolo Manuzio], 1565.

Four parts in one volume, small 8vo, ff. 156, each part with its own title bearing woodcut Aldine device; faded ink splash to spread ff. 2^v/3^r, sporadic light staining, intermittent minor wormtrack in the gutter of ff. 8–44, nevertheless a good copy; bound in early nineteenth-century English panelled sheep, spine flat gilt in compartments, red morocco lettering-piece, edges marbled; joints and edges very slightly worn; contemporary manuscript correction to running title on f. 57^v and to numbering on f. 58^r, and small textual corrections to further 13 leaves (27^v, 37^v, 60^v, 61^r, 68^r, 69^r, 82^r, 113^v, 116^r, 127^r, 150^r, 153^r, 153^v); contemporary purchase price and ownership inscription of Francis Yates ('ffranciscus yates') to title.

£2500

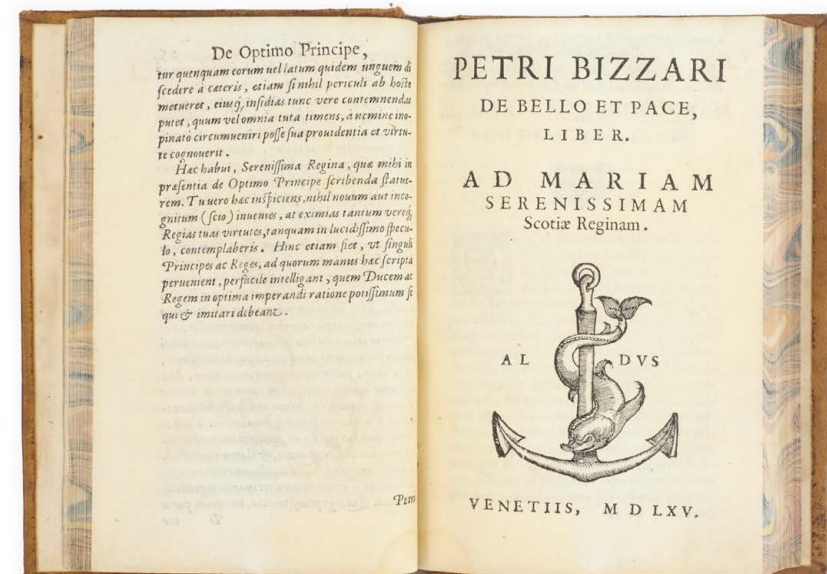
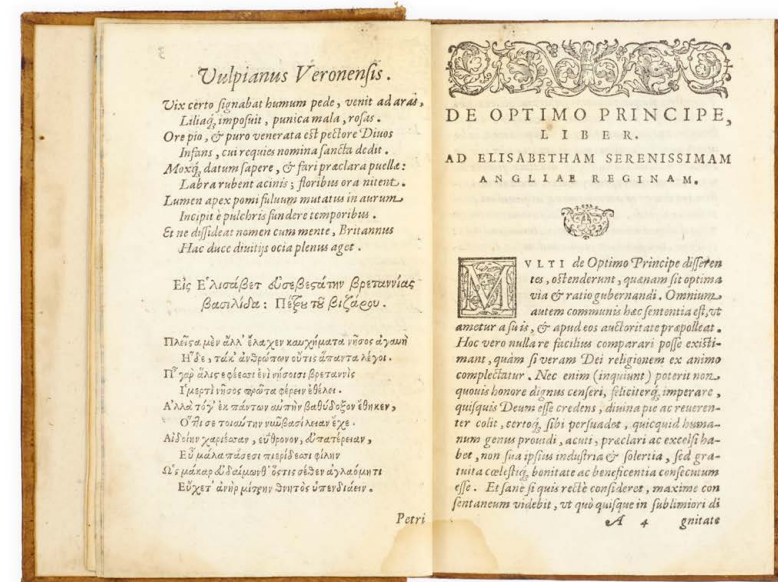
First edition of a collection of treatises, verses, and declamations in the classical style by the Italian Protestant scholar and spy Pietro Bizzarri, including two works dedicated respectively to Queen Elizabeth I and Mary, Queen of Scots; with contemporary English provenance and manuscript corrections.

Bizzarri (or Bizari, 1525–c. 1586; see ODNB) adopted the Protestant faith, came to England, and was admitted as a fellow of St John's College, Cambridge through the patronage of Francis Russell, second earl of Bedford. In 1562 Queen Elizabeth I granted him a pension for life after he dedicated to her his treatise *De optimo principe*, which appeared in print for the first time in the present work. By 1572 Bizzarri was travelling throughout Europe, staying in Basel, Augsburg, Venice, and finally Antwerp, where he settled. In Antwerp he acted as a foreign agent for members of Queen Elizabeth's government, occasionally sending reports back to England.

Besides *De optimo principe*, the work contains *De bello et pace*, dedicated to Mary, Queen of Scots; *De philosophia et eloquentia*, dedicated to Russell, Aemilii accusatio, dedicated to William Cecil, Lord Burghley; and *Oratio pro L. Virginio, contra Ap. Claudium*, dedicated to the courtier and diplomat William Maitland of Lethington. The last part contains poems, many of them dedicated to prominent English or Scottish figures, some of which would be reprinted in Gruter's *Delitiae 200 Italarum Poetarum* (1608).

'In return for [*De optimo principe*] – essentially a collection of commonplaces on the ideal ruler, heavily influenced by Erasmian eirenic principles – [Bizzarri] received a pension from the crown and the living of Alton Pancras, Dorset, from Bishop Jewel of Salisbury, through the mediation of Archbishop Parker, whom Bizzarri had certainly known at Cambridge. Moreover, he seems to have re-established his connection with [Francis] Russell, now earl of Bedford. In February 1564 Bedford was appointed governor of Berwick and took Bizzarri north with him. Consequently, Bizzarri became associated with the court of Mary Stuart, and in the hope of acquiring the patronage of the Scottish queen as well he presented to her a Latin treatise, *De bello et pace*. This is a much more original tract than the one which he presented to Elizabeth. Bizzarri had himself seen and experienced the effects of civil and foreign conflict, both in England and on the continent, and this gives urgency to his discussion of the horrors that result from war. Peace, he argues, should be the highest ambition of any ruler, since peace is Christ's message. War, by contrast, is an affront to God, causing true religion to be neglected and making resistance to the Turks impossible. [...] Bizzarri also frequented the literary circles of Venice. He solicited poems in praise of Elizabeth for his first volume, *Varia opuscula*, printed by Aldus in 1565, which not only contained his earlier poems to English courtiers but also included the works dedicated to Elizabeth and Mary Stuart' (ODNB).

Adams B 2090; Ahmanson-Murphy 736; Renouard, p. 198 ('rare').



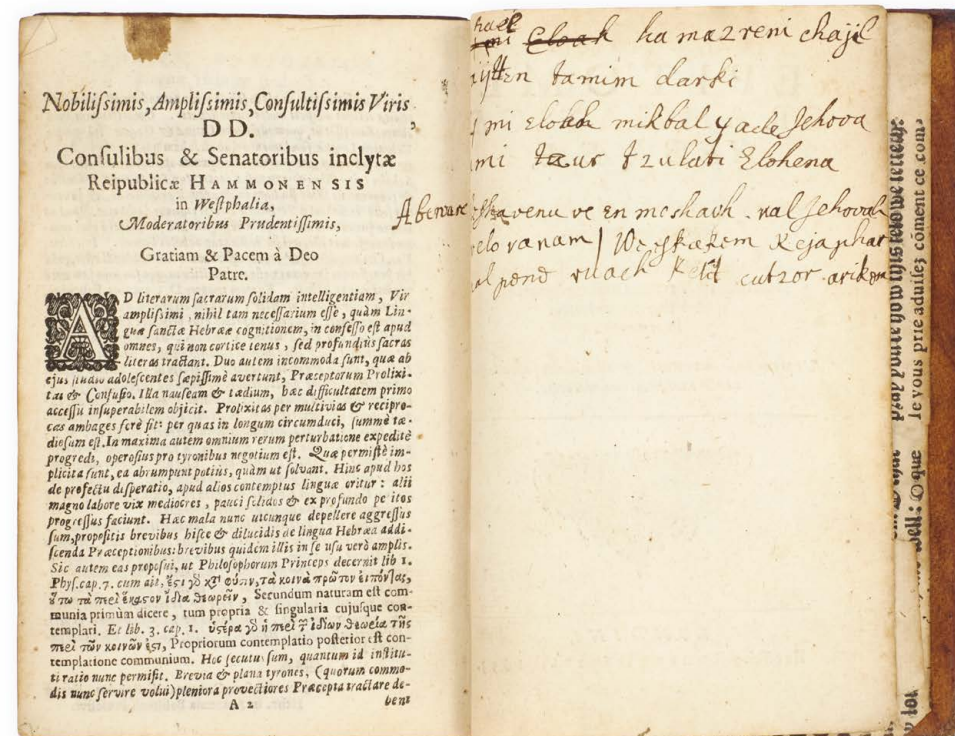
A GRAMMAR WITHIN A GRAMMAR

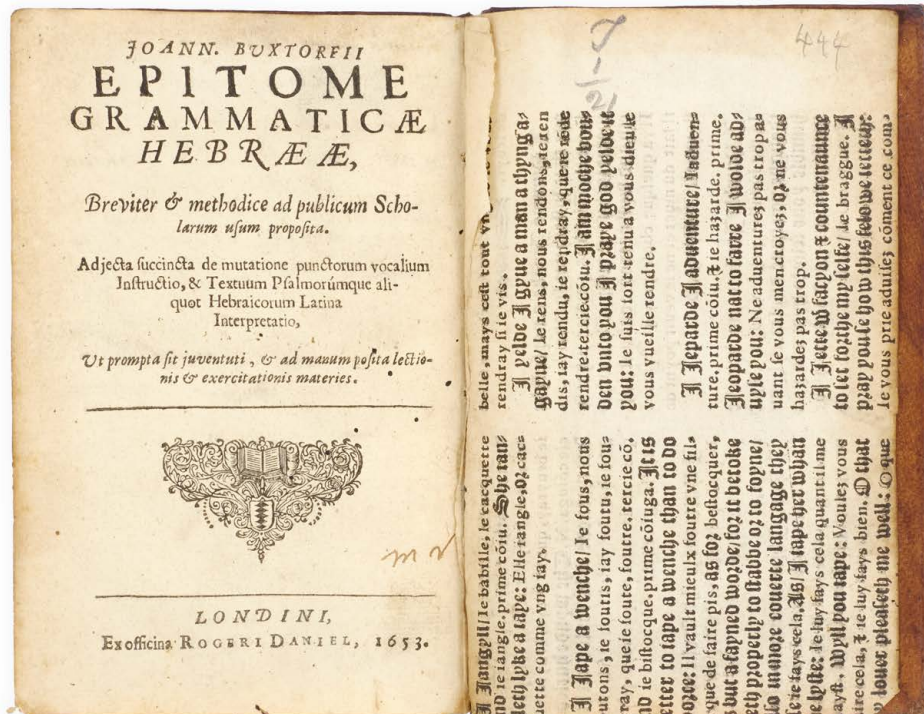
6. BUXTORF, Johannes. Epitome grammaticae Hebraeae, breviter & methodice ad publicum Scholarum usum proposita. Adjecta succincta de mutatione punctorum vocalium Instructio, & Textum Psalmorumque aliquot Hebraicorum Latina Interpretatio ... London, Roger Daniel, 1653.

8vo, pp. [xii], 2-4, 6-119, [5]; printed right to left; a few pages lightly dust-soiled at head, occasional light marks, some marginal creasing, front flyleaf largely excised; but a very good copy in contemporary English blind-ruled sheep sewn on 3 thongs laced in, sixteenth-century printed waste reused as endpapers (see below); joints and hinges cracked but thongs holding firm, small loss to foot of spine, edges dusty; cancelled sixteenth-century inscription to rear free endpaper with ?seventeenth-century note 'Quicquid enim arcanis', eighteenth-century juvenile manuscript transliterations from Psalm 18 to title verso. £650

Second edition (first Cambridge, 1646) of Buxtorf's Hebrew grammar to be printed in England, here preserving a fragment of a sixteenth-century English-French grammar as endpapers and with a student's manuscript Hebrew transliterations.

Johannes Buxtorf (1564-1629) was professor of Hebrew at Basel and 'the principal founder of rabbinical study among Christian scholars ... The best grammatical work of Buxtorf was the "Præceptiones Grammaticae de Lingua Hebraea" (Basel, 1605), later published under the title "Epitome Grammaticae Hebraeae" and afterward successively edited about sixteen times by Buxtorf's son and others, and translated into English by John Davis (London, 1656)' (*Jewish Encyclopedia*). Our copy bears charming - if somewhat clumsy - manuscript Hebrew transliterations in a juvenile eighteenth-century hand, comprising *Psalms* 18:33 ('Hael hamazreni chajil vajjter tamim darki'), *Psalms* 18:32 ('Mi Eloah mikbalyade Jehova / umi tzur tzulati Elohenu'), and *Psalms* 18:42-3 ('Jeshavenu ve en moshauh al Jehovaha velo anam / Weiskakem kejaphar al pono ruach ketet cutzor arikom').



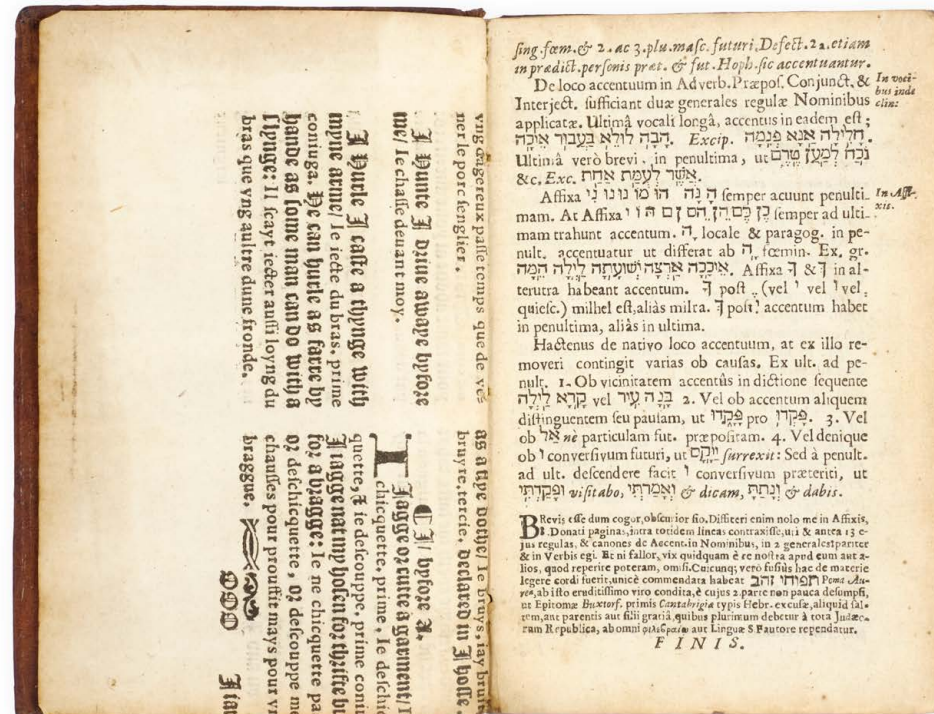


Jape a wenche/ le fous, nous
 outons, ie toutis, iay foutu, ie fou-
 eray, que ie soute, foutre. tercie cō.
 nd ie bistocque. prime cōiuga. **J**is
 etter to iape a wenche than to do
 doze: Il vault mieulx foutre vne fil-
 e que de faire pis, **as** foz bestocquer,
 s but a fayned worde, for it betoke
 eth properly to stabbe oꝝ to foynē/
 llo inuioze couette langage they
 se ie fays cela, **As**/ **J**ape her whan
 ne lyster: le luy fays cela quant il me
 layst. **Wyll** pou iape: Voulez vous
 dire cela, & ie luy fays bien. **Q** that
 en louer pleaseth me well: Ce que

rendre: tercie. cōiuga. **J**am mochet
 den unto pou **J**praye god pel
 you: le suis soit tenu a vous di-
 vous vueille rendre.

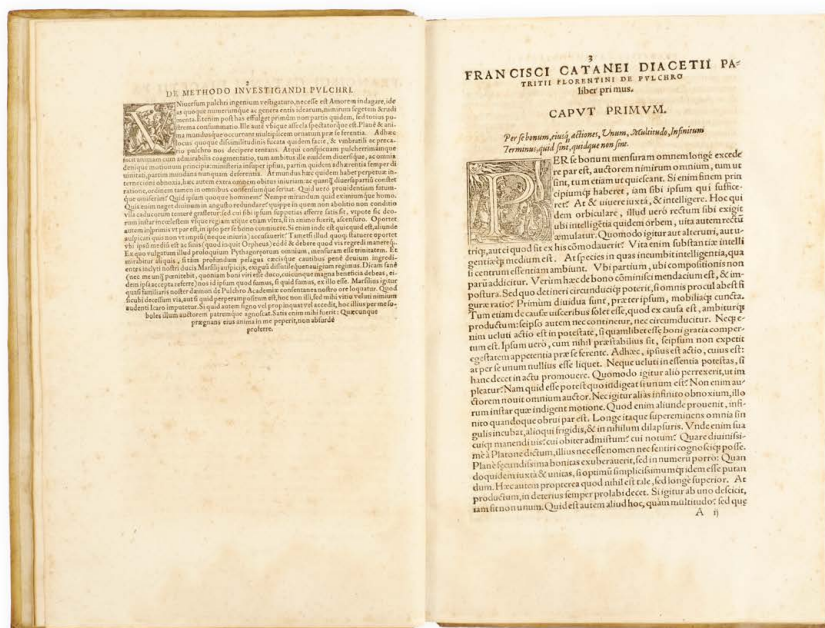
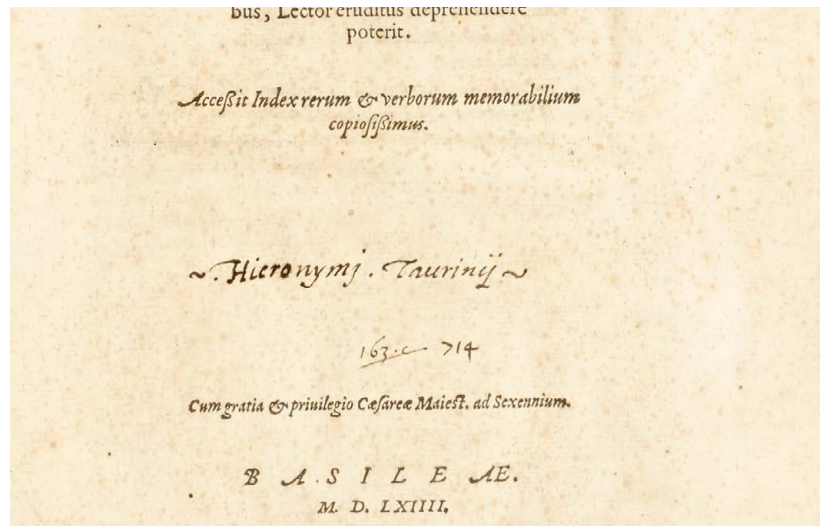
Jeparde **J**adventure/ **J**ad-
 ture. prime cōiuga. & ie hazarde. pri-
 Jeoparde nat to farre **J**woloe ad-
 upte pou: Ne aduenteures pas trop
 uant se vous men. croyez, oꝝ ne
 hazardez pas trop.

Jette w facyon & countenat
 to let forth my selfe/ le braggu
 pray pou se how this feto we tect



The endpapers reuse a fragment of O1 from a copy of Palsgrave's 1530 London-printed *Lesclarcissement de la langue francoyse*, 'one of the first grammars of the French language' (Folger Shakespeare Library Catalogue). The present fragment, taken from the grammar's 'Table of Verbes', provides first-person example sentences in English as well as French translations and conjugations, e.g. 'I Humble I meken or make meke / le me humilie ...', or the slightly raunchier 'I Jape a wenche / le fous, nous foutons ... foutre ... as for bestocquer, it is but a fayned worde, for it betokeneth properly to stabbe or to foynē, also in more coverte langage they use je fays cela ...'.

Buxtorf: ESTC R35461 ('text continuous despite pagination'); Palsgrave: ESTC S104266.



WORKS OF A FLORENTINE NEOPLATONIST

7. CATTANI DA DIACCETO, Francesco. Opera omnia, Francisci Catanei Diacetii patricii Florentini, philosophi summi. Nunc primum in lucem edita ... Basel, Heinrich Petri and Peter Perna, 1564 [colophon: 1563].

Folio, pp. [16], 371, [1, blank], [42, index], [2, blank]; woodcut initials; small hole at foot of title-page; some light foxing, browning, dampstaining, and cockling; else good in contemporary stiff vellum, three raised bands to spine, title in modern ink at head; wear to bands, a few marks to covers, boards slightly bowed; near-contemporary ownership inscription to title 'Hieronymi Taurinii'. £500

A reissue of the 1563 first edition, with the title-page and preliminaries reset, of the works of the Florentine Neoplatonist philosopher Francesco Cattani da Diacceto (1466–1522). This issue does not include the preface by the Swiss humanist Theodor Zwinger.

Cattani was a disciple of Marsilio Ficino and a member of the Platonic Academy of Florence. An introductory life of Cattani by Frosino Lapini is here followed by *De pulchro* (On beauty), Cattani's first and most famous work; two essays on love, *De amore* and *Panegyricus in amorem*; a short paraphrase of Plato's *Statesman* and a fragmentary commentary on the *Symposium*, together with paraphrases of the pseudo-Platonic *Lovers* and *Theages*; paraphrases of Aristotle's *On the heavens* and *Meteorology*, and an introduction to the *Nicomachean Ethics*; and a funeral speech for Lorenzo de' Medici, Duke of Urbino. The edition also contains 'a group of important philosophical letters: a letter written to Bernardo Rucellai before 1506 on a passage from Boethius ... a letter to Germain de Ganay written before 1509 and entitled in the manuscripts "Apologia contra Parisienses philosophos pro Platone"; [and] a letter to Giovanni Rucellai in which he notes certain inconsistencies in Ficino' (DBI, trans.).

USTC 679677; VD16 ZV 3181: both give pp. [24] for the preliminaries, but our copy matches that in the Bibliothèque municipale de Lyon.

CANTO NONO.

gni parlaua pianamente,
stia al presente cauallo,
i tutti al presente,
apiente senza fallo,
ama Rondello possente,
armato a questo stallo,
ono di Antona giocondo,
Cauallier di tutto 'l Mogdo.

a fosse mille Cauallieri,
ca non poria durare,
bateria sul sentieri,
no ha fatto bando andare,
esto morto quel Guerrieri,
li si gli vuol donare,
noi diam de morte piglio,
prendeti il mio consiglio.

egni facciamo tagliata,
orno poi ci concieremo,
la casa, e la brigata,
entro noi abbruggieremo,
la farà parecchiata,
o d' intorno noi faremo,
andaremo a questo gioco,
ria forza contra il foco.

Il Fine del Nono Canto.



A R G O.

49

A R G O M E N T O.

Come Buono caualcando per vn bosco, uccise vn Gigante, & vna Gigantessa, e come trouò vn Serpente, che seguiva vn Leopardo, e Buono uccise il Serpente, e come trouò vn Orso terribile, e come capitò a vn Hosteria, oue trouò Terigi, che haueua con seco gran gente d' arme, e fu fatto Capitano.



CANTO DECIMO.

I Ovi lasciai nel' altro mio cantare,
Che voles m' er fuoco i malandrini
Io quella casa per Buono brulare,
E vn Gigante scelse in quei confini,
I malandrini comincio a scampare,
Per quello bosco tra le quercie, e spini,
Ma quel Gigante che a la casa viene,
Era per lo più che si conuene.

E era nero grande, e smisurato,
Con gli occhi rossi quanto vn foco ardere,
Fuor de la bocca gli esce d' ogni lato,
Più d' vn palmo vna canna tagliente,
Vn grande baston hauea portato,
Quattro noi potterea di quella gente,
Ne la man manca portaua vn Orso,
Che preso hauea all' hora al primo corso.

Quasi vn quarto ne hauea mangiato,
Quando vo' eua mangiar giua cacciando,
Et vna Gigantessa hauea infuato,
E lo Gigante a la casa arriuando,
Vn gran calcio nell' vicio hauea donato,
Con si gran voce lui venia vilando,
Cader fe l' vicio senza altra bada,
E Buono salta fuora con la spada.

E vide quel Gigante maledetto,
E lo Gigante che 'l vide saltare,
A Buono diede de l' Orso nel petto,
Che 'l fece in terra tanto inginocchiare;
Ma con sua spada si drizzo di netto,
Vide il Gigante il suo baston menare,
Verso dell' aere con molta tempesta,
Per dar a Buono sopra de la testa.

Ma

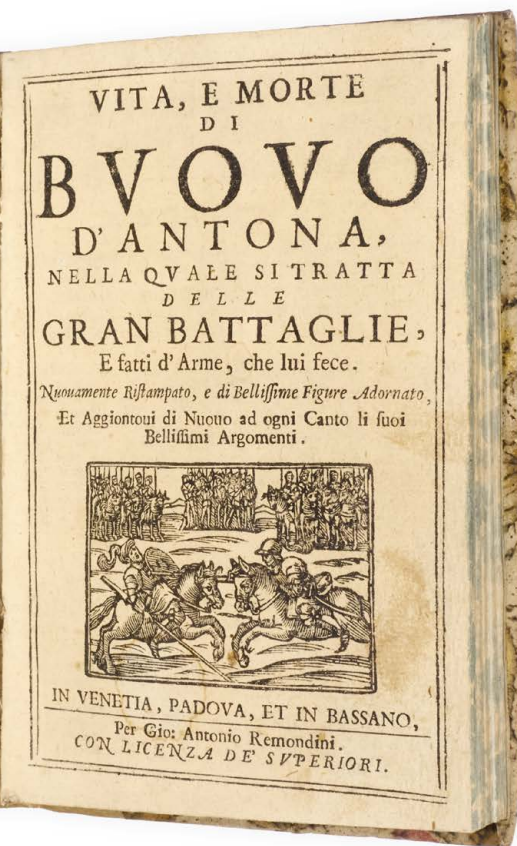
AN ITALIAN
POPULAR PRINT OF
A MIDDLE ENGLISH
LEGEND

8. [CHIVALRY.] Vita, e morte di Bvovo d'Antona, nella quale si tratta delle gran battaglie, e fatti d'Arme, che lui fece. Venice, Padua, and Bassano, Gio: Antonio Remondini, [c. 1700].

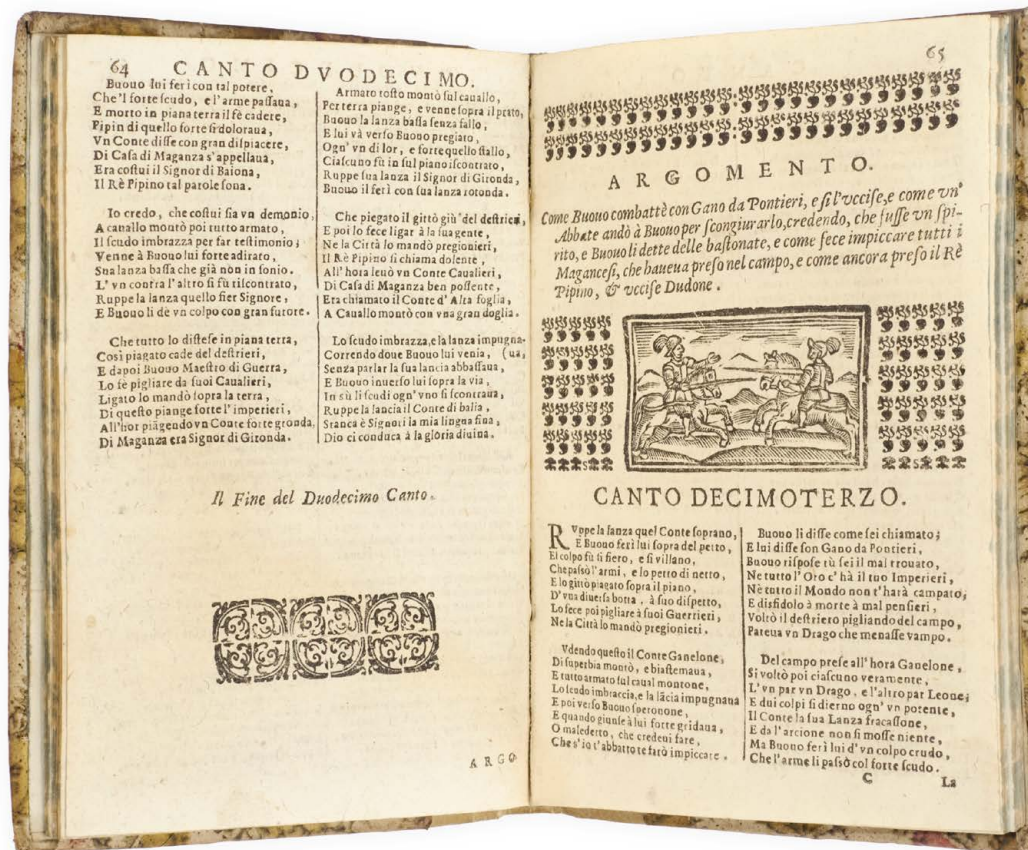
8vo, pp. 144; typographic head- and tailpieces, woodcut of jousting knights to title page (repeated to canto XVII) and 22 popular woodcuts in the text, one at the beginning of each canto, each flanked by a typographic border; a very good copy, bound in eighteenth-century vellum-backed boards with block-printed patterned paper sides, front hinge almost split, spine covered in green morocco and lettered gilt.

£650

Rare Italian popular print of this chivalric poem recounting the trials and triumphs of Bevis of Hampton, son of the Count of Hampton and his young wife, the daughter of the King of Scotland.

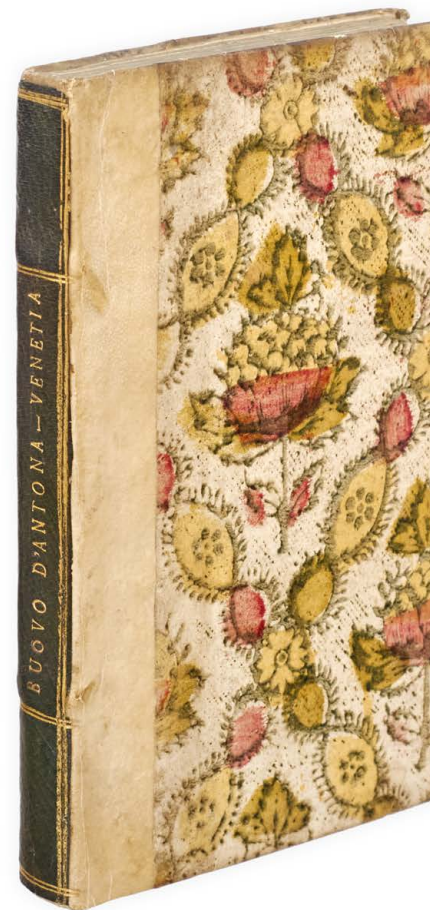


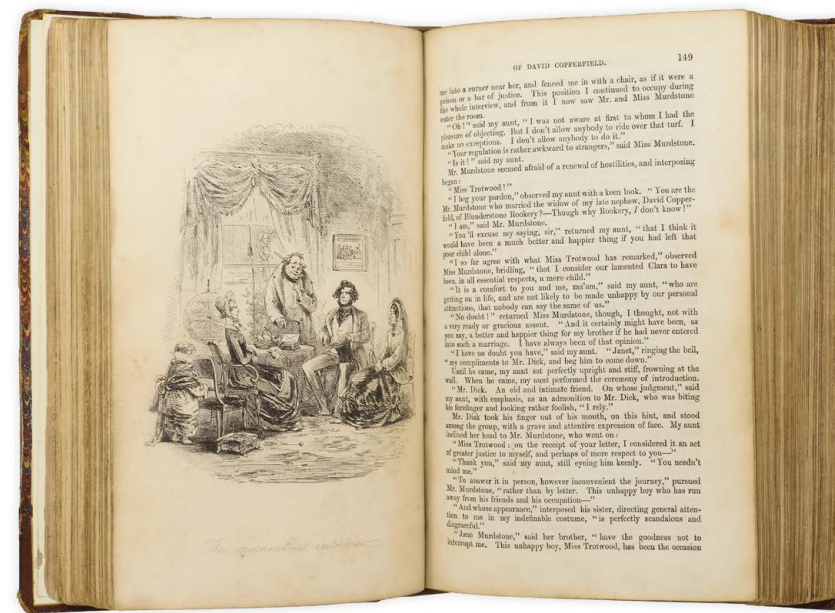
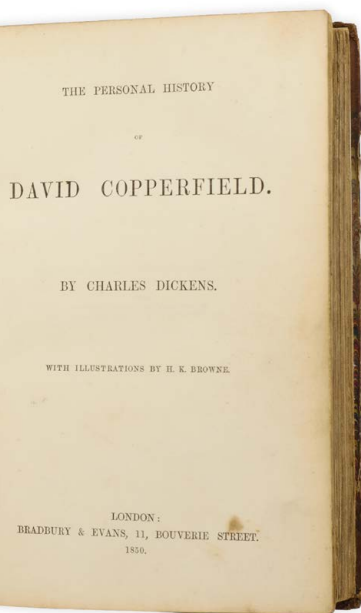
The Remondini of Bassano had a large section in their catalogue devoted to this sort of popular publication, described as 'libri da risma' (literally 'ream books'), not folded nor bound, cheaply printed to satisfy the growing demand from less well-off classes and religious and secular schools, often marketed by street vendors and book peddlers directly employed by the printers.



OCLC records three copies in the USA, at Berkeley, Yale, and Grinnell College. Library Hub lists two copies, at Cambridge and British Library (giving c. 1650 as date of publication). As usual with popular prints, various issues exist, with the title-page set in different ways or with spelling variations.

Brunet, I, cols. 1397-1398; Melzi-Tosi, p. 207; see also Infelise, *Libri 'popolari' e libri da risma*, in *Remondini: un editore del Settecento*, pp. 304-9.

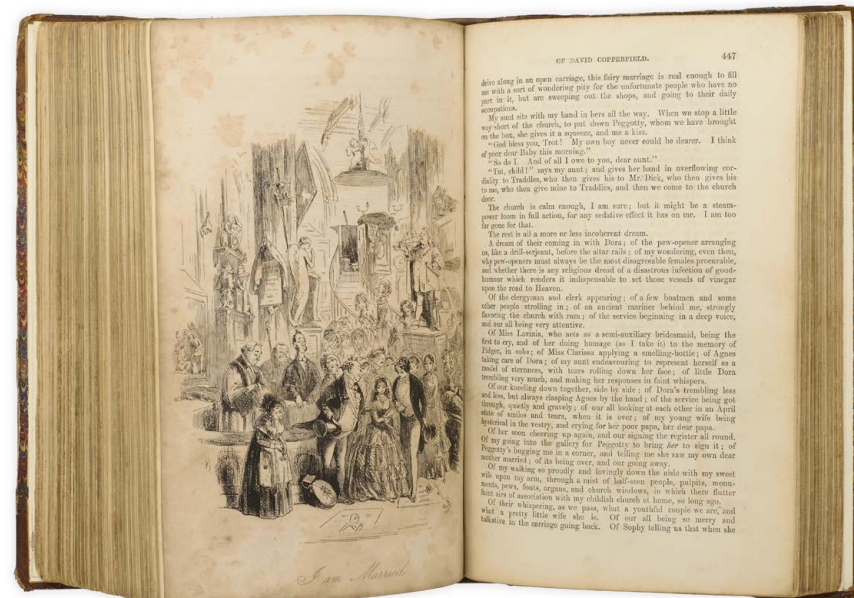




9. DICKENS, Charles. The Personal History of David Copperfield ... With Illustrations by H. K. Browne. London, Bradbury & Evans, 1850.

8vo, pp. xiv, [2, errata], 624, with an additional etched title-page and frontispiece (rather browned and foxed), and 38 plates by Browne (some foxing as always); old tear in B1 repaired; contemporary half calf with marbled sides, rebacked. **£750**

First edition, an early issue, with both title-pages dated 1850, the corrected reading 'screwed' on p. 132, but otherwise first issue points as listed by Eckel and Smith.



CALLIEPEIA,
OR A
RICH STORE-HOUSE
OF
PROPER, CHOYCE, AND
elegant Latine words, and Phrases :

Collected (for the most part) out of TULLIES Works;

And for the use and benefit of Scholars, digested into an Alphabetical order.

BY THOMAS DRAX.

CICERO ad BRUTUM.

*Ipsū Latine loqui, est illud quidem in magna laude ponendum.
Verborum delectus origo eloquentie. Ibidem.
Fundamentum Oratoris est locutio emendata & Latina. Ibid.*



L O N D O N,
Printed by M. F. for RICHARD WHITTAKER.
1 6 4 3.

10. **DRAXE, Thomas.** Calliepeia, or a rich store-house of proper, choyce, and elegant Latine words, and phrases: collected (for the most part) out of Tullies works; and for the use and benefit of scholars, digested into an alphabeticall order. *London, printed by M.F. for Richard Whittaker, 1643.*

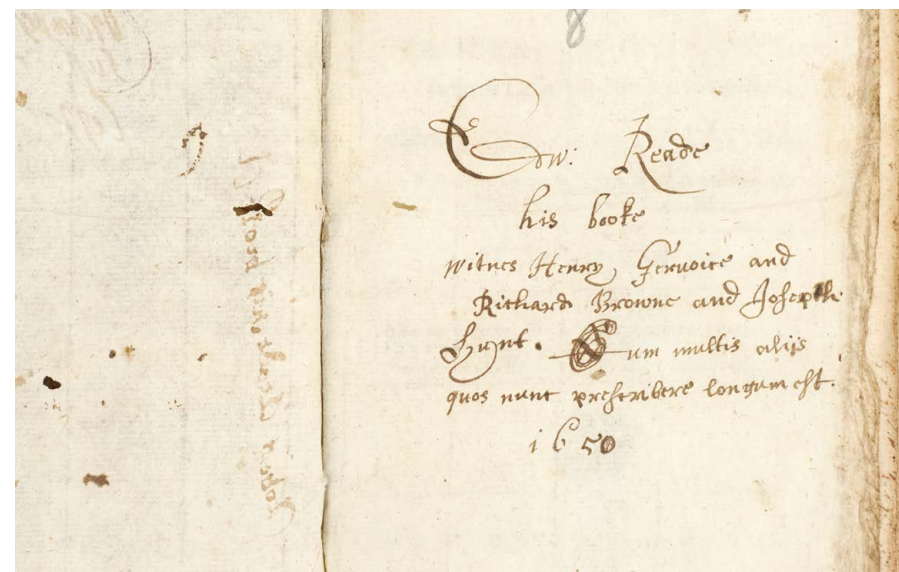
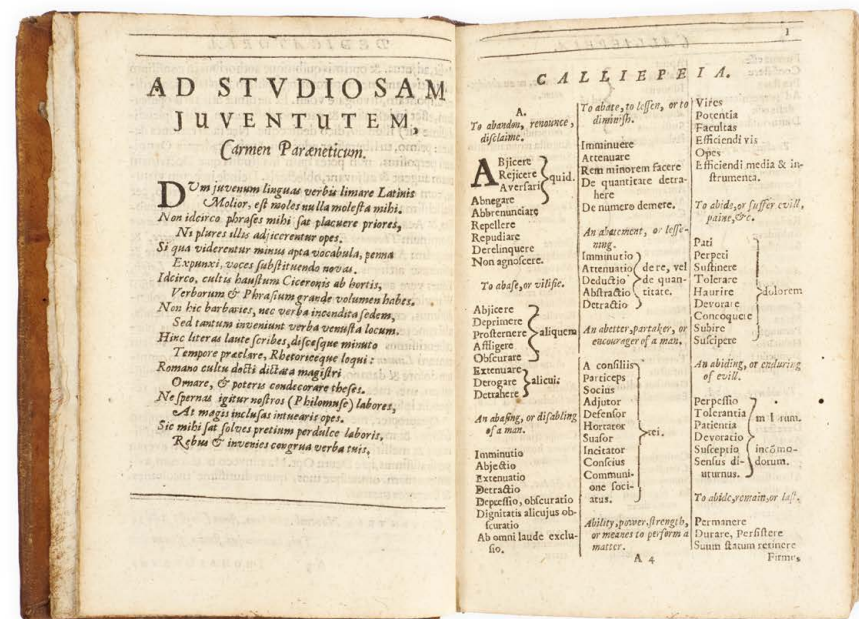
8vo, pp. [6], 234, 237-280 (complete); title within double ruled border, text in three columns; small wormhole at foot of first two leaves, small chips to fore-edge of l2, paperflaw at foot of R4, a little light foxing, occasional light marginal dampstaining and creasing; overall very good in contemporary English calf, blind double fillets to spine and covers, speckled edges, rear endpapers comprising two partial bifolia from an edition of Nicolaus Reusner's *Symbolorum imperatoriorum*; loss at foot of spine and some worming at head, some wear to corners and stains to covers, boards slightly bowed; near contemporary ownership inscriptions of Edward Reade (1650), Robert Reade, and Andrew Reade (crossed through), and short list of expenses to front free endpaper. **£650**

Later edition (first 1607) of Thomas Draxe's much reprinted student aid to Latin composition, jam-packed with Latin words and phrases arranged alphabetically under English headings, from 'To abandon, renounce, disclaime' (which many a student no doubt did) to 'To be zealous after a thing' (which few students in this case probably were; the final page also lists Latin equivalents for 'Yrksome or tedious', which must have prompted many a wry smile). Draxe (d. 1618/19) was a graduate of Christ's College, Cambridge, and a clergyman as well as a Latin scholar.

This volume belonged to three members of the Reade family. Edward writes on the front endpaper as follows: 'Edw: Reade his booke witnes Henry Geruoice and Richard Browne and Joseph Hunt. Cum multis aliis quos nunc prescribere longum est 1650' - note how he claims multiple further witnesses to his rightful ownership of this book, only he cannot be bothered to record their names. We have not been able to find any likely candidates for Reade or his companions among the alumni of Oxford or Cambridge; a Henry Jervoise matriculated at Trinity College Oxford in 1639 but may be too early.

The brief accounts to the preceding endpaper make enticing reading, recording expenditure on 'fagotts', 'cards', 'ale', 'oranges', and 'supper' - no doubt 4s 6d well spent after dredging through Draxe's text. The corner of p. 214, featuring words for 'Lust, or wanton desire', has clearly been folded over - a mere coincidence?

ESTC R31367.



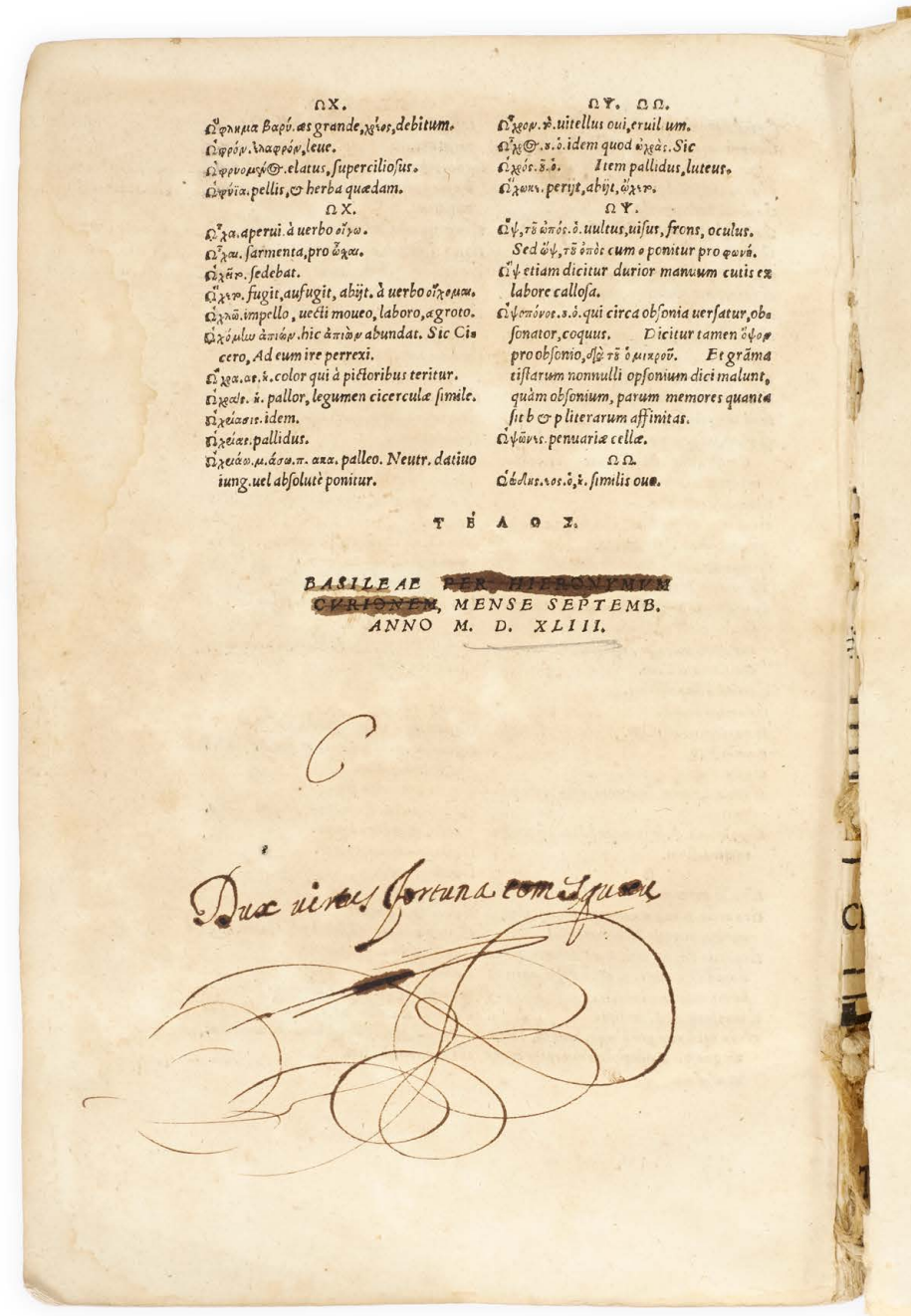
CENSORED

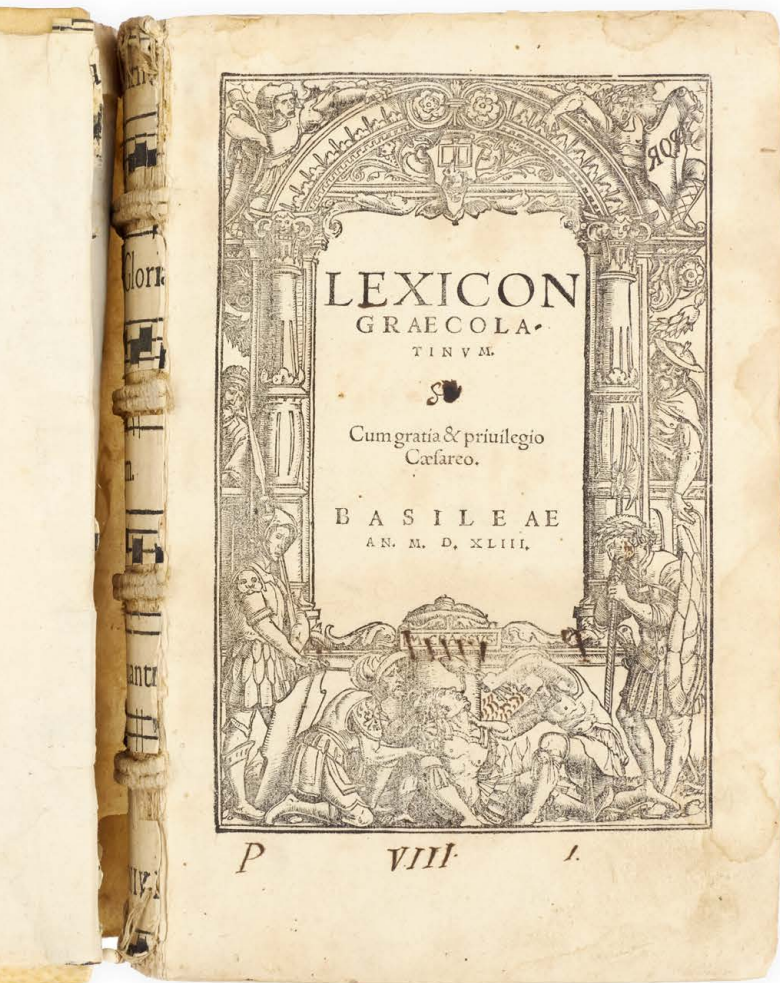
11. [GESSNER, Conrad.] *Lexicon graecolatinum.* Basel, Hieronymus Curio, 1543.

4to in 8s, pp. [966]; bound without Gessner's preface (A2-A8); title within elaborate woodcut border depicting the torture of Crassus and incorporating printer's device at head, woodcut printer's device to final leaf verso; light toning throughout, sporadic dampstaining and browning, a few marks and spots, old marginal repairs to 2n1, 2n8, and 3c3, short closed tear to lower margin of nn5, slight worming to gutters of quire 2m, more extensive worming to 2n8-202 at gutter (inner margin of 201 reinforced), pinhole wormhole to lower margin of quires 3h and 3i; a good copy in contemporary limp Spanish or Italian vellum, sewn on 4 split double thongs, spine lined with contemporary musical printed waste, title lettered to spine and tail-edge in ink; hinges partially split, slightly gnawed, ties perished; old Albani shelfmark to title recto and verso, a few near-contemporary annotations (r5^r, 2b6^r, 3c8^r, 3q6^v), seventeenth-century ink inscriptions 'Dux virtus Fortuna comes' and 'Verba s. sensus ...' to colophon and rear free endpaper, respectively (in two hands), printer's name at colophon censored in ink. £650

Scarce second Curio edition of Conrad Gessner's Greek-Latin dictionary, our copy censoring the printer's name in the colophon and bound without the author's preface, likely the work of a disgruntled Catholic reader.

The Swiss physician, naturalist, and philologist Conrad Gessner (or Gesner, 1516-1565) was perhaps best known for his *Bibliotheca universalis* and his zoological compendium *Historiae animalium*, both of which appeared in the *Index Librorum Prohibitorum* in 1559; it is likely for this reason that our copy has been censored.

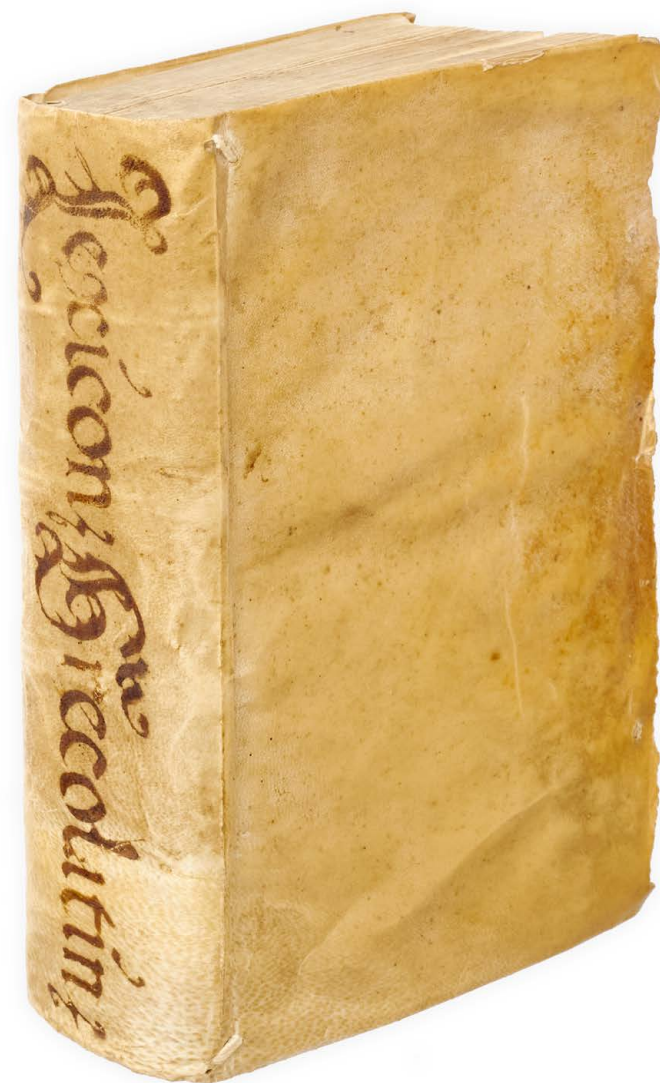




'Gessner was commissioned by the Basel printer and bookseller Johannes Walder (d. 1542?) to edit a revised version of a popular Greek-Latin dictionary which had been compiled by various unknown authors. He based his edition on the famous dictionary of Phavorinus Camers (Guarino of Favara) (d. 1537). In [the] first edition, however, the printer omitted Gessner's name as well as most of his additions and corrections. Walder died shortly after the publication of the dictionary, and was succeeded by Hieronymus Curio who reprinted the work twice, still without mentioning Gessner's name. In his autobiography Gessner complains bitterly about the injustice done to him and his first scholarly work' (Wellisch, p. 177). Curio first reprinted the work in 1541, retaining the Walder imprint. This, the second of Curio's editions, appeared in 1541 in a smaller format than the original (quarto rather than folio), and with a new preface by Gessner entitled *De utilitate ac praestantia Graecae linguae in omni genere*, 'which became famous in its own right and was often reprinted' (*ibid.*).

Scarce outside continental Europe: OCLC finds five copies in the US (Chicago, Cornell, Harvard, Illinois, San Diego), and none in the UK.

USTC 671849; VD16 G 1750. See Wellisch, 'Conrad Gessner: a bio-bibliography', *Journal of the Society for the Bibliography of Natural History*, vol. 7 (1975), pp. 151-247.



12. GISSING, George. *The Unclassed, A Novel ... in three Volumes.* London, Chapman and Hall, 1884.

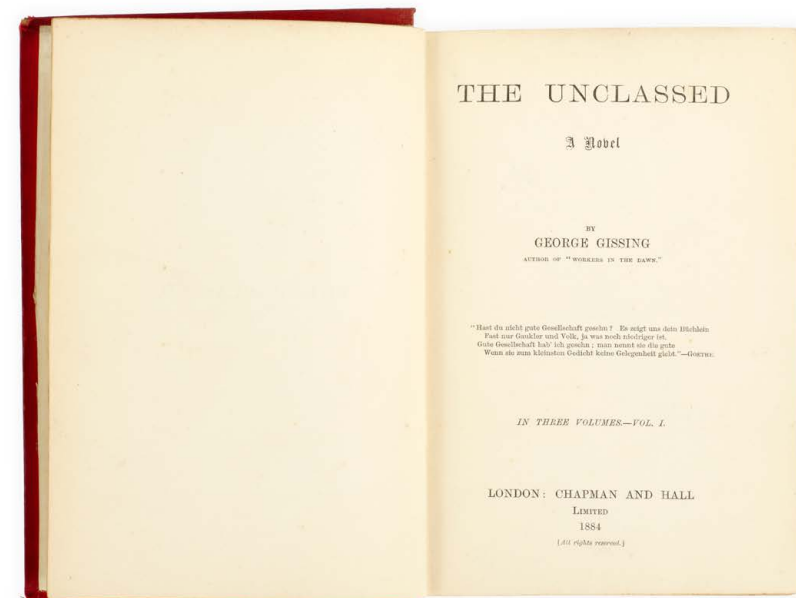
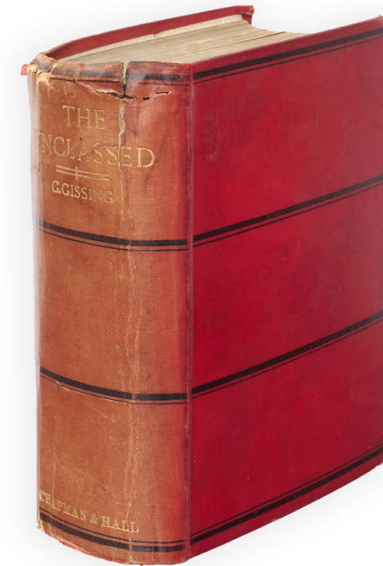
Three vols bound in one, 8vo, with half-titles; a few marks to early leaves, very small chip to upper margin of vol. II C2 and marginal inkstain to p. 305, short closed tear to lower inner margin of vol. III E3; a very good, clean copy bound in the publisher's red cloth (see below), ruled in black with spine lettered in gilt; boards a little rubbed, spine cracked and sunned, head- and tailcaps worn and chipped with small losses. **£950**

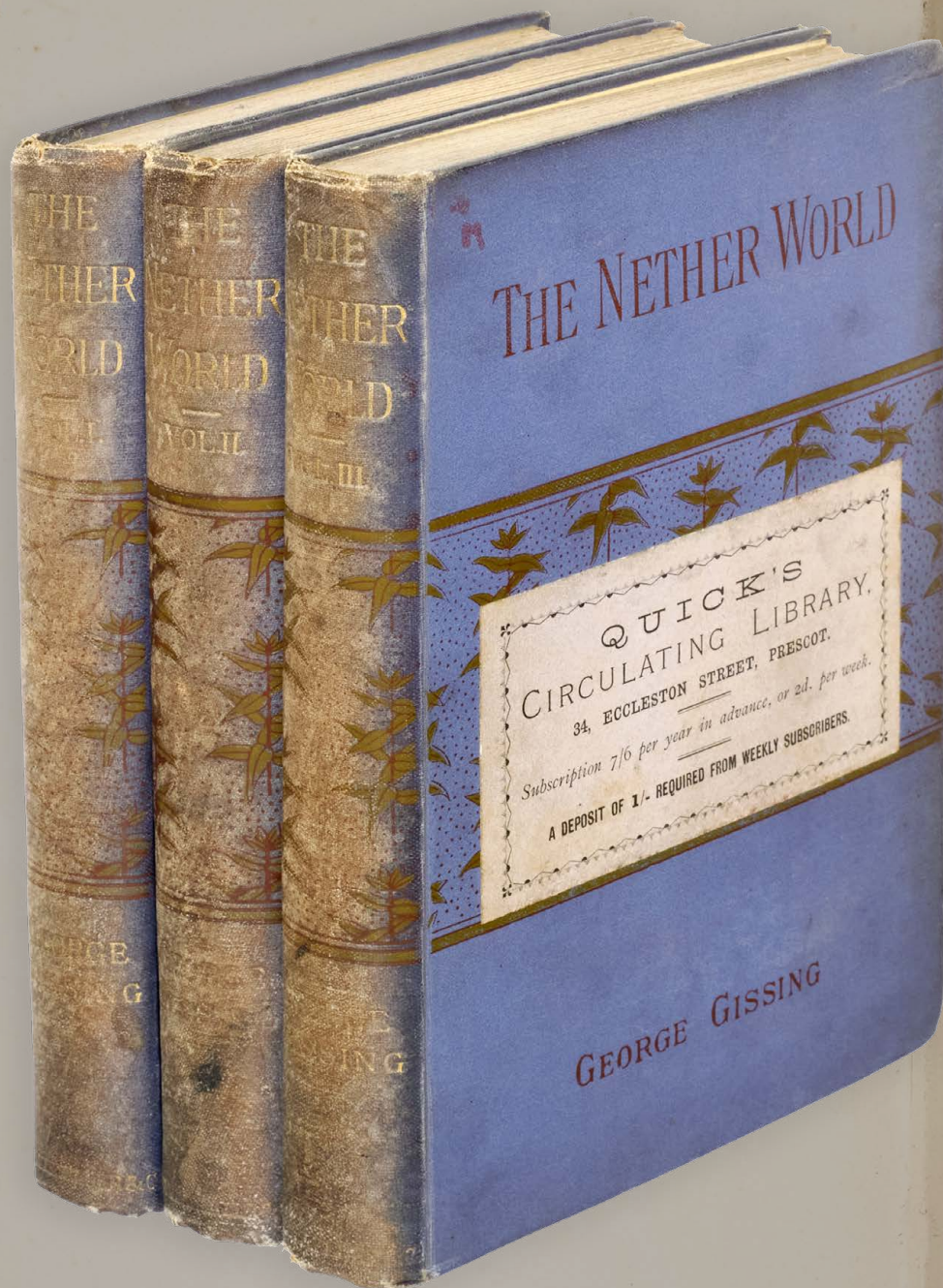
First edition of Gissing's second novel – and Bernard Shaw's favourite of his novels – in the single-volume remaindered issue in red cloth.

The Unclassed, Gissing's second published novel but often thought to be his first due to the poor sale of *Workers in the Dawn* (1880), follows the career of a struggling writer married to a cynical young prostitute. The work marked a turning point in Gissing's career as a novelist, as 'the years between 1880 and 1883, though full of suffering and virtually empty of tangible achievement, had seen his coming to maturity as a writer' (Halperin, p. 52). With its controversial subject matter, it was first rejected by Bentley before it was accepted by Chapman & Hall, subject to revisions. '[Gissing] was impressed and flattered that his enthusiastic publisher's reader was George Meredith, one of his literary idols. He obediently rewrote volume III, and, he declared, greatly improved it' (Quaritch). The work was published to mixed reviews. While the *Graphic* called it 'unpleasant' and the *Athenaeum* 'inept', it was lauded by the *Evening News* for its 'terrible realism' and its kinship with Zola (Halperin, pp. 55–56).

The present work is a fine example of the chequered early publication history of Gissing's novels: due to slow sales, the sheets were remaindered and issued as a single volume, case-bound in red cloth as here.

Collie II a; Quaritch, *George Gissing ... A chronological Catalogue of the Pforzheimer Collection* (1992) 9; see Halperin, *Gissing, A Life in Books* (1982).





THE
NETHER WORLD

A NOVEL

BY
GEORGE GISSING

AUTHOR OF "DEMOS," ETC.

"La peinture d'un fumier peut être justifiée pourvu qu'il y pousse une belle fleur; sans cela, le fumier n'est que repoussant."

M. RENAN, at the Académie Française, Feb. 21, 1889.

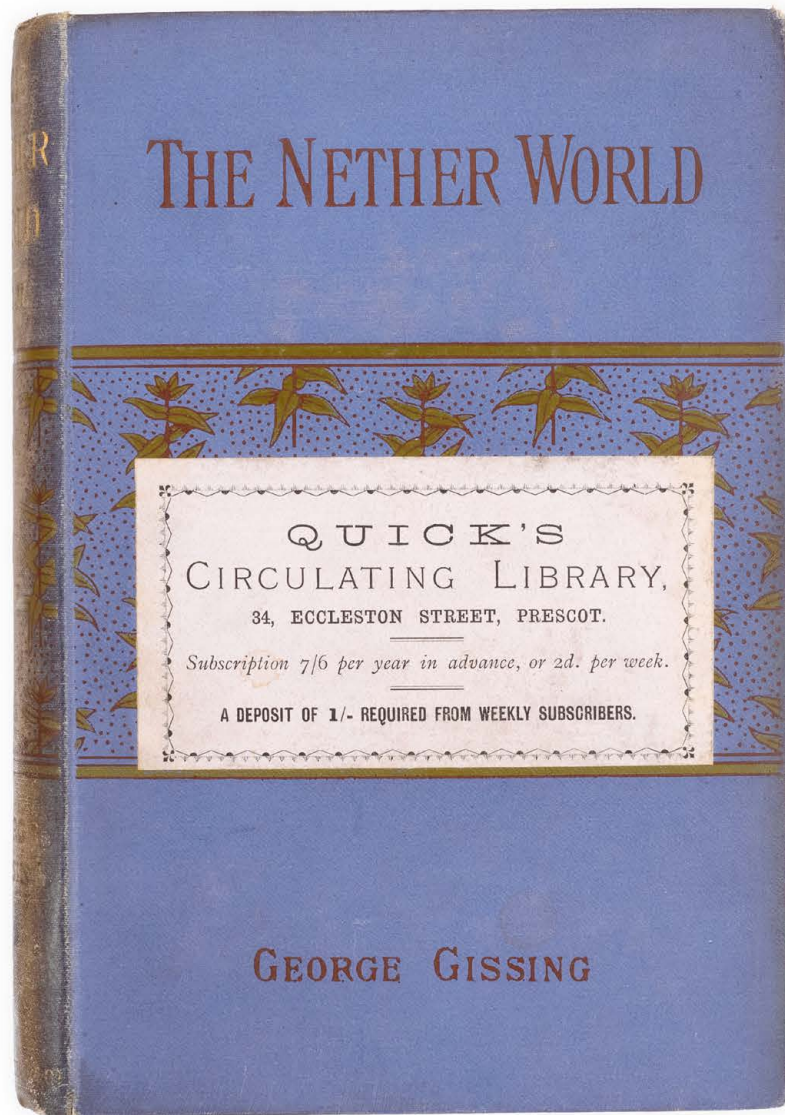
IN THREE VOLS.

VOL. I.

LONDON

SMITH, ELDER, & CO., 15 WATERLOO PLACE

13. George GISSING.



13. GISSING, George. *The Nether World, A Novel ... in three Vols.* London, Smith, Elder, & Co, 1889.

Three vols, 8vo, pp. I: [6], 310, II: [6], 306, III: [6], 310, with half-titles; preliminaries and endpapers of each volume very lightly foxed, extending to first and last few quires of vol. I, closed tear to rear free endpaper of Vol. II; else a good, clean set in the publisher's blue cloth, blocked in red and yellow with a botanical motif, spine lettered in gilt, pale yellow endpapers; slightly cocked, spines rubbed and faded, endcaps and corners a little frayed, cloth at upper edge of Vol. I slightly cockled; printed paper label for 'Quick's Circulating Library ... Prescott' with details of subscription to front board of each volume. **£1250**

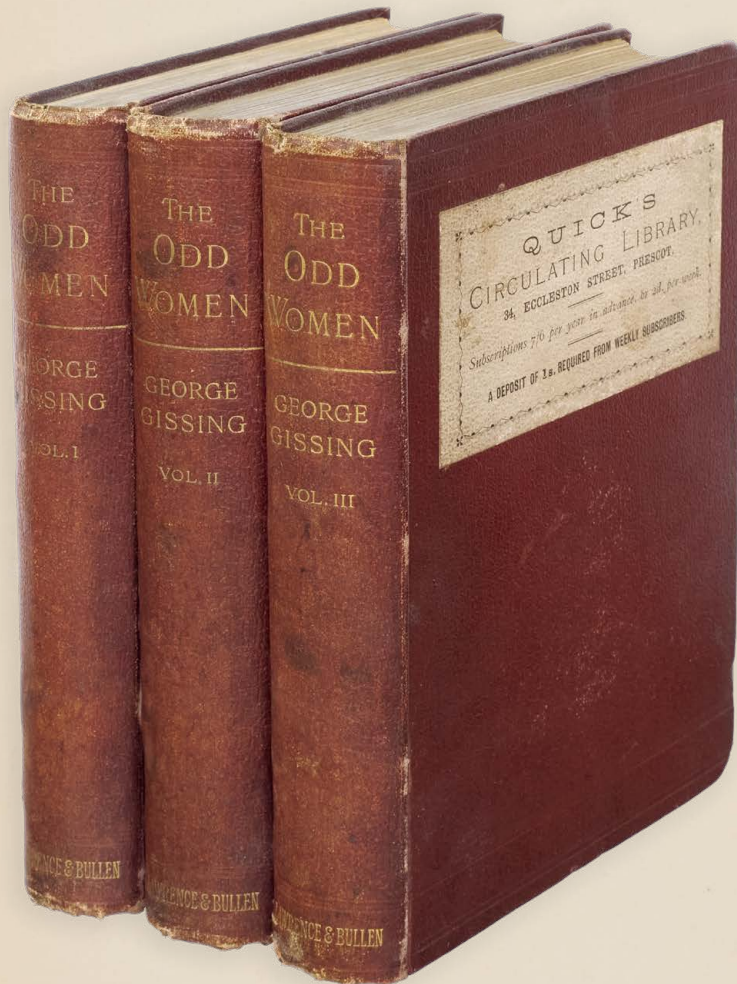
First edition of Gissing's 'pivotal' work, one of only five hundred copies, and 'the most striking, authentic, and accurately documented Victorian novel of its kind' (Spiers and Coustillas, p. 63).

Generally regarded as the finest of Gissing's early novels, *The Nether World* has been lauded as the author's 'last and best book on the working-classes'. It is a key title in the development of both Gissing's literary style and his political worldview. The novel concerns the individual problems and hardships of several working-class families in the slums of nineteenth-century London. Remarking on the significance of the novel's political standpoint, P.J. Keating wrote in 1968 that 'Every important character [in it] belongs by birth to the working-class, the first time this had been seriously attempted in the English novel', and Halperin that 'Gissing looks at poverty longer and harder than anywhere else, regarding the poor with his characteristic contempt, but also with the new passionate conviction that something has gone wrong in the social organism'.

Five hundred copies of the first edition were printed, but 301 copies (including the present set) went to circulating libraries and seventy-seven were remaindered. Sadleir, who possessed one of Gissing's own copies, but with 'cloth rather tired and spines darkened', placed *The Nether World* fourth in his table of comparative scarcities.

Collie VII a; Quaritch, *George Gissing ... A chronological Catalogue of the Pforzheimer Collection* (1992) 18; Sadleir 970; see Halperin, *Gissing: A Life in Books* (1982); Spiers and Coustillas, *The Rediscovery of George Gissing* (1971).

THE ODD WOMEN



LONDON

LAWRENCE & BULLEN

16 HENRIETTA STREET, COVENT GARDEN, W.C.

1893

SELF-TORTURE, SPINSTERS, SWEETHEARTS

14. GISSING, George. *The Odd Women ... in three Volumes.* London, Lawrence & Bullen, 1893.

Three vols, 8vo, with half-titles; very occasional light marginal stains, short tears to lower inner margin of vol. I G5, vol. II M2, and vol. III L4.5, but a good set; bound in publisher's maroon cloth, spines lettered in gilt, floral endpapers; a little rubbed and worn at extremities, spines cocked; paper label for 'Quick's Circulating Library ... Prescott' with details of subscription to front board of each volume. **£650**

First edition of Gissing's influential critique of the late-Victorian debate about the social status of women, one of 750 copies printed.

George Orwell praised *The Odd Women* as epitomising the 'self-torture that goes by the name of respectability' which characterises Gissing's work: 'In *The Odd Women* there is not a single major character whose life is not ruined by having too little money, or by getting it too late in life, or by the pressure of social conventions which are obviously absurd but which cannot be questioned. An elderly spinster crowns a useless life by taking to drink; a pretty young girl marries a man old enough to be her father; a struggling schoolmaster puts off marrying his sweetheart until both of them are middle-aged and withered; a good-natured man is nagged to death by his wife; an exceptionally intelligent, spirited man misses his chance to make an adventurous marriage and relapses into futility; in each case the ultimate reason for disaster lies in obeying the accepted social code, or in not having enough money to circumvent it' (Orwell, p. 348).

Collie XII a; Quaritch, *George Gissing ... A Chronological Catalogue of the Pforzheimer Collection* (1992) 25; see Orwell, *It Is What I Think: 1947-48* (ed. Davison, 1998).

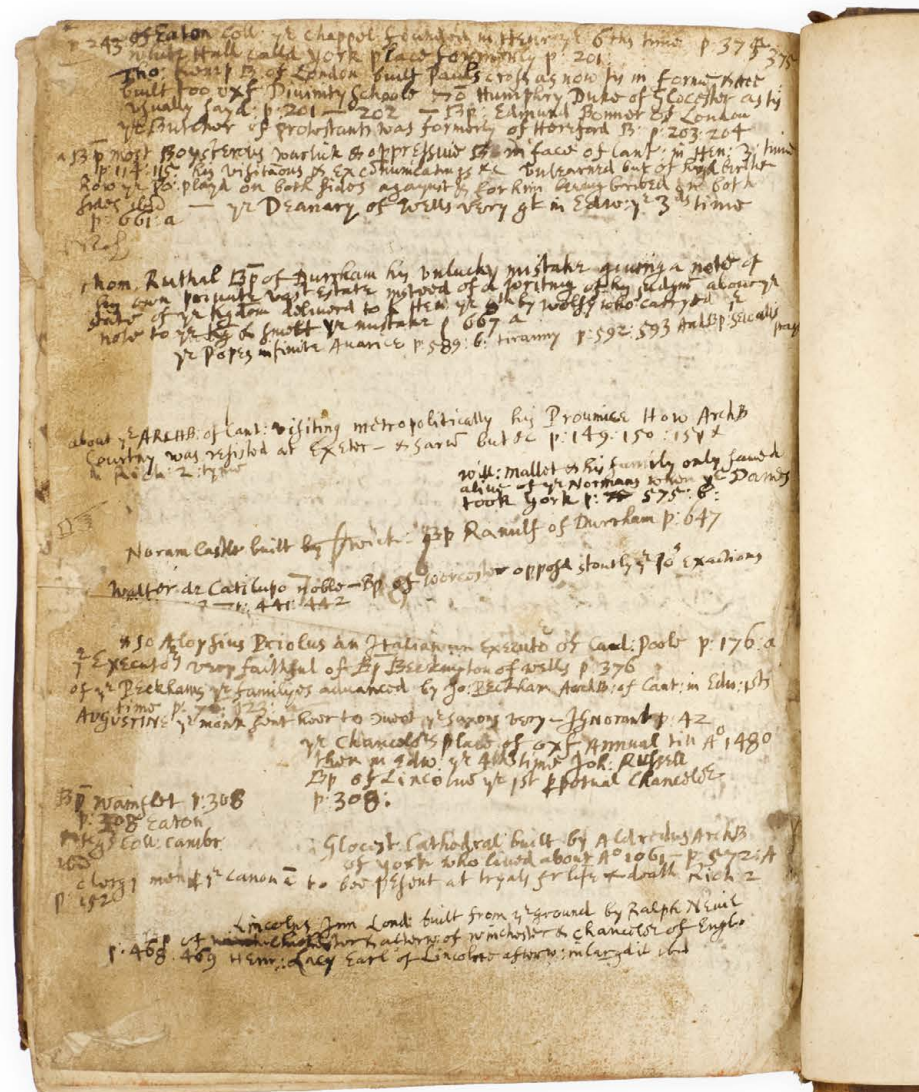
'JOHN DE CREMA TAKEN IN BED WITH A STRUMPET'

15. GODWIN, Francis. The Succession of the Bishops of England since the first Planting of Christian Religion in this Island ... Whereunto is prefixed a Discourse concerning the first Conversion of our Britaine unto Christian Religion. London, Andrew Hebb, [1625?].

4to in 8s, pp. [12], 701, '698-9', [1]; woodcut headpieces and initials throughout; occasional blemishes and dampstains, worming to bottom corners of O5-P6, fore-edge of 2C7 short, hole to outer margin of 2D3, loss (from burning?) to corners of 2S5 and 2T4-5 (none of the above affecting the text), small hole to 2H2 affecting one word; in contemporary sprinkled calf, covers tooled in blind with a double-fillet border, spine with four raised bands and calf label with title in gilt; somewhat scuffed, later additional flyleaves inserted; early ownership inscriptions of John Newell, George Newell, and William Davey to front free endleaf and title-page, with several pages of annotations in the front and rear endpapers, underlining throughout with occasional marginalia in several hands. **£950**

Revised edition, second issue of this early Stuart prosopography of the bishops of England, an influential attempt to solidify the Church of England's history and authority against its enemies, this copy with early annotations showing close engagement with the text.

The 'most important work' by the churchman and antiquarian Francis Godwin (1562-1633), the *Succession* was first published in 1601 as *A Catalogue of the Bishops of England*. 'Following in the tradition of early Elizabethan scholar-clerics such as Archbishop Matthew Parker, Godwin intended in this work a complete collection of biographies of all the bishops and archbishops in England ... This book may be seen as another entry in the Church of England's attempt to establish its history in the face of Catholic and puritan attacks, but it was also a personal attempt by Godwin to restore the general reputation of the church's prelates, in particular pre-Reformation bishops whose names had been sullied in the harsher treatments by protestant apologists such as John Fox' (ODNB). Godwin was particularly even-handed about Thomas Becket, whose 'hawtinesse' and rapacity are stressed but who is nevertheless presented as a martyr. Yet Godwin was unsparing in his attacks on others, particularly Marian bishops like Stephen Gardiner and Edmund Bonner.



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This image shows a blank, aged, cream-colored page, likely an endpaper or flyleaf of a book. The paper has a slightly textured appearance with some faint smudges and discoloration, characteristic of old paper. The right edge of the page shows the dark brown binding material of the book.


Joh. Wall Lbr
Georgii Newell Lbr

THE
SUCCESSION OF
THE BISHOPS OF ENGLAND
SINCE THE FIRST
PLANTING OF CHRISTIAN RELI-
gion in this Island, together with the
historie of their lives and memora-
ble actions faithfully gathered out
of the Mounments of Antiquity.

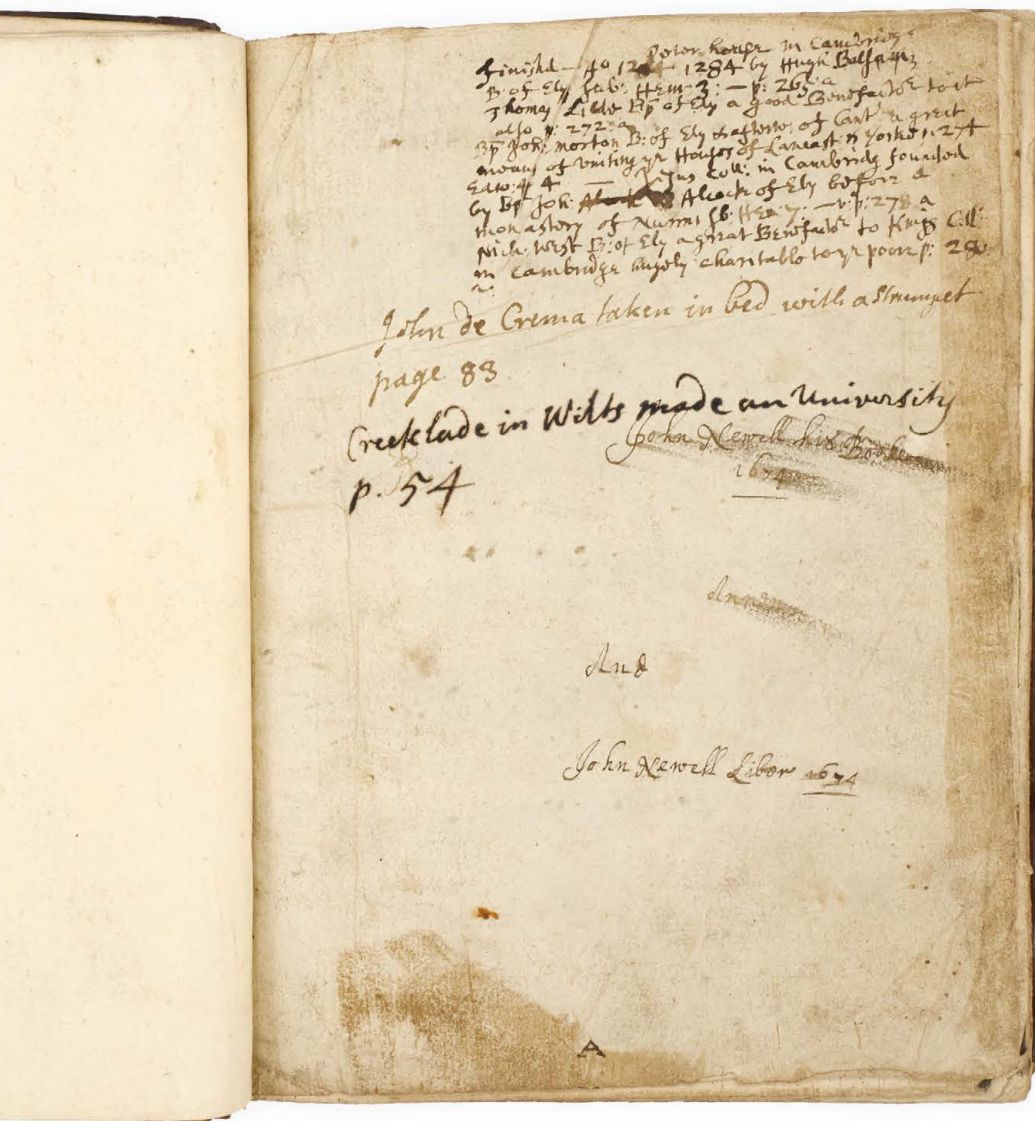
VVhereunto is prefixed a discourse
concerning the first Conversion of
our Britaine unto Christian Religion.

BY
Francis Godwin now Bishop of Hereford.

Isaiah 42.4.
He shall not faile nor give our till he have fixt judgement in the
earth, and the Isles shall waite for his Law.



LONDON,
Printed for Andrew Heth, and are to be sold at the signe of the
Bell in Pauls Church-yard,



A second edition appeared in 1615, dedicated to James I and adding *inter alia* a prefatory discourse on Britain's conversion to Christianity. Here Godwin argued for a first conversion by Joseph of Arimathea, the disciple who buried Christ. Drawing on a tradition from William of Malmesbury that would later inspire William Blake's 'And did those feet in ancient time', Godwin maintained that it was Joseph, and not the Catholic Augustine of Canterbury some six centuries later, who first brought the religion to the island. Joseph 'taught not the same doctrine nor instituted the same discipline which since the church of Rome hath maintained', and his precedence, to Godwin, overturned the long-standing claim of papal authority over England based on Augustine's role. This revised edition and its Latin translation of 1616 earned Godwin the bishopric of Hereford.

'Still consulted today by ecclesiastical historians' (Woolf), the work was widely read in its time: 'Several annotated copies of early editions of the *Catalogue* survive in the Bodleian and other libraries, attesting to its wide use' (ODNB). Our copy is one such, with **underlinings and marginalia (in more than one hand) on most pages and substantial bodies of notes at the front and rear referring to passages in the text.** One of the most prominent notes, 'John de Crema taken in bed with a strumpet page 83', referring to a passage recounting that the Italian cardinal and legate had 'inveighed most bitterly against the marriage of Priests' before being caught *in flagrante* the following night.

Godwin would later write *The Man in the Moone* (published posthumously in 1638), a Copernican romance hailed as one of the first works of science fiction and an important influence on Cyrano de Bergerac and Jonathan Swift.

ESTC finds four copies in North America (Folger, Huntington, Yale, University of Iowa, the last not traced, to which OCLC adds Garrett-Evangelical), nine copies in the United Kingdom, and one in Australia (Moore Theological College).

ESTC S105686; STC 11939. See Woolf, *The Idea of History in Early Stuart England* (1990).

NOTED NEO-LATINIST, IN A PAPAL BINDING

16. HOSSCHIUS, Sidronius. Sidronii Hosschii e Societate Iesu elegiarum libri sex. Praemittuntur illustrissimorum virorum poemata in obitum Sidronii Hosschii scripta iussu ... Alexandri VII pontificis maximi. *Antwerp, Balthasar Moretus 'ex officina Plantiniana', 1656.*

8vo, pp. [16], xx, [4], 160, [8], 142, [2, blank]; woodcut device to title, woodcut initials and tailpieces; some toning and light marginal dampstaining; very good in contemporary Dutch vellum, double gilt fillet border to covers, spine in compartments with title in ink, yapp fore-edges; a little marked; central gilt arms of Pope Alexander VII to covers (gilt mostly rubbed away), modern pencil notes to front endpapers. **£600**

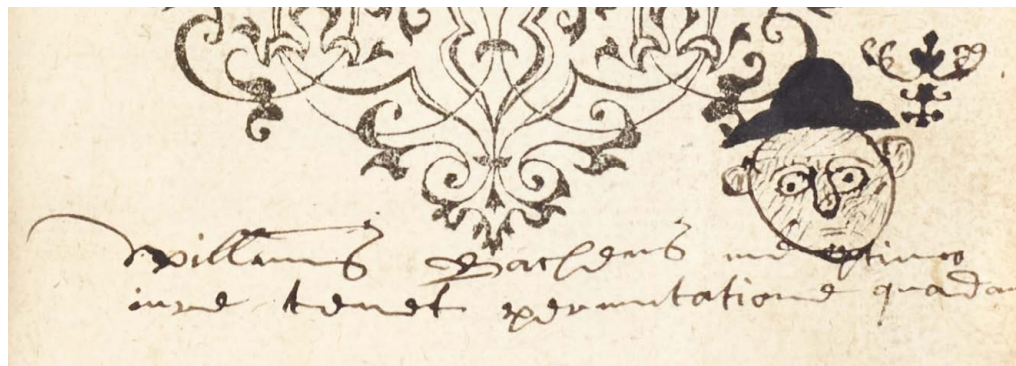
First collected edition of the neo-Latin verse of the Flemish Jesuit and poet Sidronius Hosschius (Sidron de Hossche, 1596–1653), edited after his death by his fellow poet Jacques van de Walle (1599–1690), and prefaced with poems on Hosschius' death commissioned by the future Pope Alexander VII (Fabio Chigi, 1599–1667), to whom the work is dedicated, and whose arms are stamped on the covers.

Having worked in his youth as a shepherd, Hosschius joined the Jesuits at Tongeren in Belgium. He served as a teacher, preacher, and, briefly, as tutor to the sons of Archduke Leopold Wilhelm of Austria, ending his days as superior at Tongeren. 'His contemporaries held him in great esteem, and acclaimed him as worthy of the Augustan age of Latin poetry' (*Catholic Encyclopedia*).

The verse collected here covers human life ('Cursus vitae humanae'), deliverance from disease, St Andrew on the cross, sleep, the Virgin Mary, the death of George Chamberlain (English bishop of Ypres), the suffering of Christ ('De Christo patiente'), the tears of St Peter ('Lacrymae S. Petri'), and the death of two Spanish soldiers (one from a spear, the other from love). There are elegies addressed to numerous fellow Jesuits (including van de Walle), to the Marquis of Aytona, and to Archduke Leopold, as well as 'heroic epistles' and epitaphs. This edition is sometimes found with *Othonis Zyllii e Societate Iesu Cameracum obsidione liberatum* (18 pp.) at the end. Some copies were bound with Alexander VII's arms, in either vellum or black morocco.

Sommervogel IV, 475; STCV 6843492; USTC 1534373. Library Hub notes four copies in the UK (BL, Jesus College Oxford, NLS, University of Glasgow); OCLC records seven in North America.





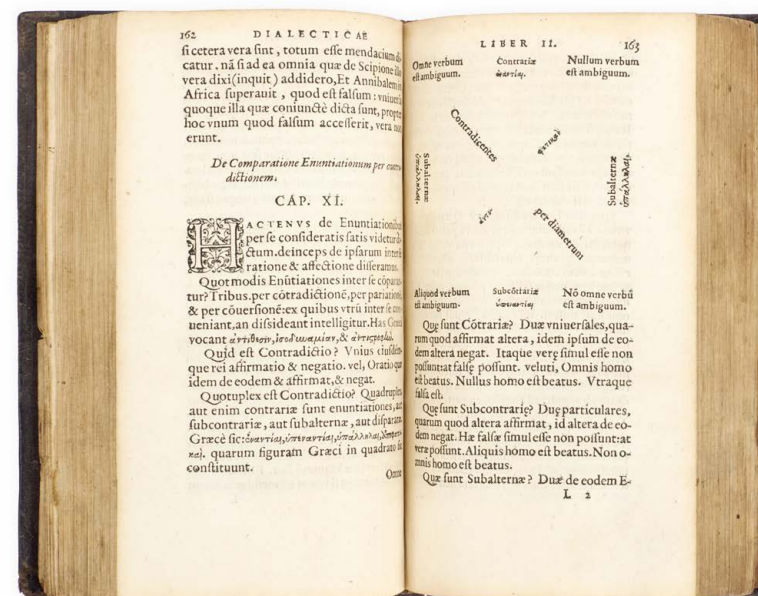
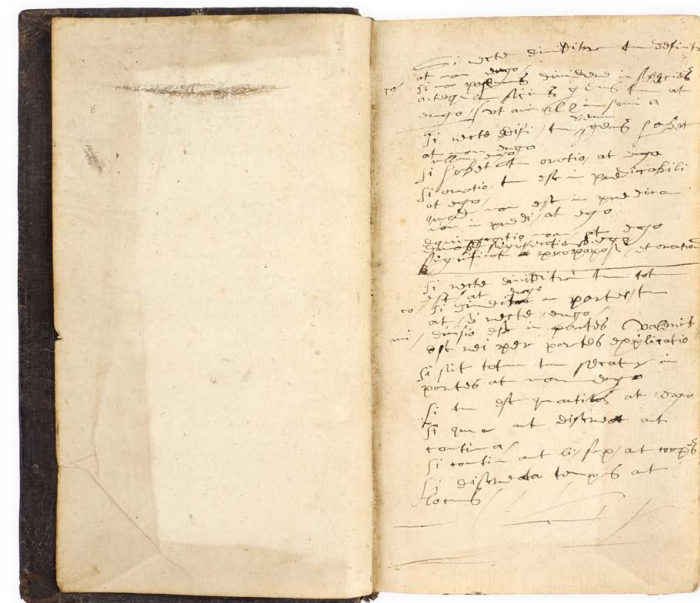
WITH EARLY OXFORD PROVENANCE

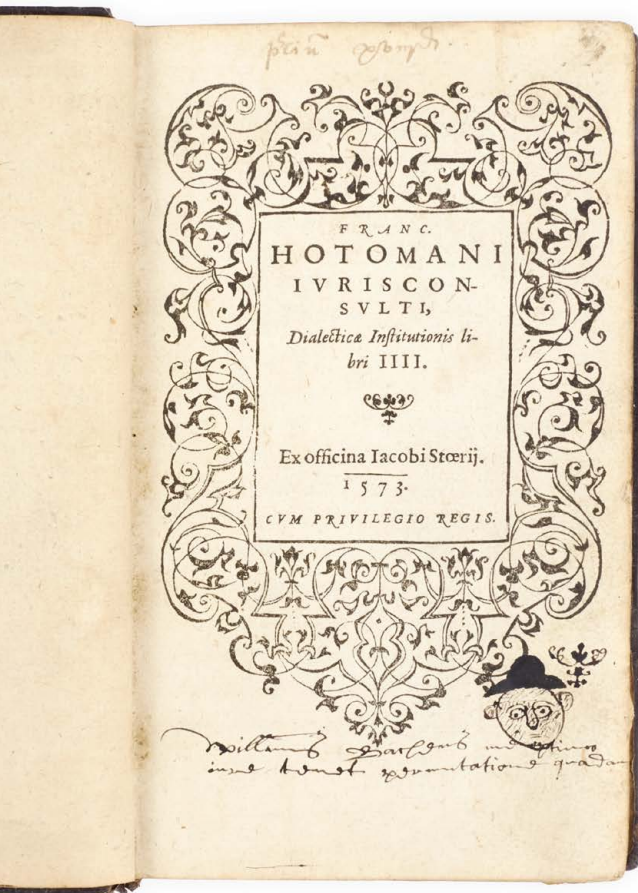
17. **HOTMAN, François.** *Dialecticae institutionis libri IIII.* [Geneva], Jacob Stoer, 1573.

8vo, pp. [16], 363, [5, blank]; some passages in Greek; title within decorative frame, initials; loss to blank fore-edge of pp. 25-26, a little light marginal dampstaining, occasional marks; overall very good in contemporary calf, gilt oval centrepiece and floral cornerpieces to covers, five raised bands to spine, gilt flower to each compartment (Oxford binding?); some wear to spine ends, joints, and corners, a few abrasions to covers; near contemporary ownership inscriptions to front endpaper ('Johes Brextine(?) me possedet ex dono ... R. Scarborough ... in provincia Lincolini sacerdos 1583', crossed through) and at foot of title ('Willmus Bacleus me optimo iure tenet permutatione quadam', with doodle of head with hat), price at head of title ('precium xviii d'), near contemporary notes to endpapers.

£1250

First edition of this work on dialectic by the great French jurist and humanist François Hotman (1524-1590), with contemporary English provenance and annotations. Through his numerous writings, Hotman 'sought to advance the cause of humanist learning, of religious freedom, and of government by consent' (*Encyclopaedia Britannica*).





Hotman initially taught Roman law and practiced in Paris. In 1547 he converted to Protestantism, subsequently teaching at Lyons, Geneva, Lausanne, and Strasbourg, where John Calvin went to hear him. In 1563 he returned to France, but following the St Bartholomew's Day massacre in 1572, he fled to Geneva, ending his career there and at Basel. He 'made important contributions to the work of the French school of Romanists who, in opposition to the Italian commentators, sought to restore the texts of classical Roman law' (*ibid.*). Here Hotman turns his hand to dialectic and logic, covering grammar, dialogues, arguments, syllogisms, sophisms, and much else besides, employing various schemata along the way.

The centrepiece resembles those found on Oxford bindings of the period, and the ownership inscriptions have plausible Oxford connections: a Robert Scarborough graduated BA from St Alban Hall in 1572, while a William Barkeley attended Brasenose College (BA 1586). There are near-contemporary English and Latin notes to the endpapers, the latter encompassing division, speech, quantity, and quality.

USTC 450642. Library Hub records four copies in the UK (BL, Bodleian, Edinburgh, NLS).



findige Synagogenskulptur dieses Zionistenbeisels, in dessen Ecken immer ein paar jüdische Literaten urchristelten."

Aus diesen Worten gehe hervor, daß ich Betklubs für ebenso wertvoll halte wie

Stettens zu zermürdern: uns von Talmid-Juden, Scheinchristen zu befreien. Derartige Simili- und Assimili-Existenzen dürfte auch Prag kennen, die von bedrängten Deutschsemiten vergeisterte Stadt. Aber gleichwie mir angesichts der herrlichen Wirklichkeit des Hradschin etwa ein in Ur-Prag spielender prähistorischer Roman gestohlen werden kann, trotz-

mit den hebräischen Bauernkindern und dem naturfrohen Mann auf eigener Scholle wurde blasser und kleiner, verschwamm in unerreichbarer Ferne. . . Sie lauschte ins Zimmer hinein. Wie sonderbar laut diese Männer sprachen! Der Professor lachte jetzt.

Da riß Hans die Tür auf und stürmte jubelnd auf sie los: „Irene, Irene! Denk' Dir nur!“

„Aber was denn?“

„Was ich immer gesagt habe: Dr. Pockstein ist ein Esel! Die Mutter hat gar nichts mit der Niere! Und das mit dem Herzen ist eine Kleinigkeit. Die ganze Behandlung war verkehrt. Sie ist einfach unterernährt, blutarm und nervenschwach; aber von einer Gefahr kann gar keine Rede sein, wenn man eine vernünftige Behandlung einleitet. Und da hat man so lange keinen zweiten Arzt hinzugenommen, nur um das Hornvieh nicht zu beleidigen, mochte ich reden so viel ich wollte!“

Irene wollte an ihm vorbei ins Schlafzimmer.

„Aber, Irene, Irene, denk' nur!“ Er umschlang sie und Tränen rannen ihm die Wangen hinab.

Der Vater trat jetzt aus der Tür, den Finger am Mund: „Pst! Was für ein Lärm? — Jetzt nicht hinein! Die Aufregung, die Freude hat sie sehr hergenommen. Er hat ihr eine Injektion gemacht, damit sie wieder ein paar Stunden schläft.“

„Es ist also wirklich wahr?“ fragte Irene; sie brachte die Worte nicht heraus und hielt nur krampfhaft den Arm des Vaters fest, indem sie ihm ins Gesicht sah. Er streichelte sie lächelnd.

„Gut jetzt, daß Du Dich nicht hast herumkriegen lassen? Was?“ lachte Hans.

Sie blickte ihn sehr blaß und verständnislos an. War sie nicht schon bereit gewesen, sich der Mutter zu opfern? Nicht schon am äußersten Rande ihrer Kraft gewesen? Sah ihr Leben leer und blutlos, alle Hoffnung verschüttet, und da eben — ein Schauer ferner, nie begreiflicher Zusammenhänge ergriß sie, als ob ein Wunder geschehen sei, als ob sie die Mutter und dadurch die Mutter sie gerettet habe. Sie lachte scheu: Welche Märchenlogik der kindliche Drang nach Verstehbarkeit in alles bringen konnte!

Franz Kafka:

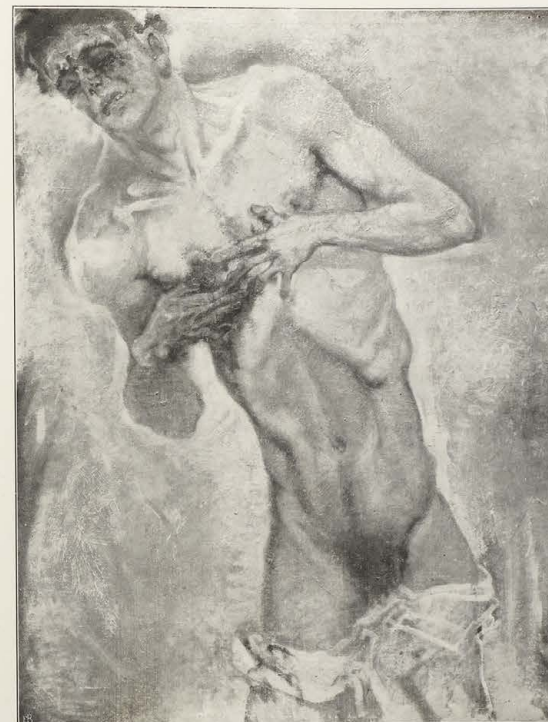
EIN TRAUM.

Josef K. träumte:

Es war ein schöner Tag und K. wollte spazieren gehn. Kaum aber hatte er zwei Schritte gemacht, war er schon auf dem Friedhof. Es waren dort sehr künstliche, unpraktisch gewundene Wege, aber er glitt über einen solchen Weg wie auf einem reifenden Wasser in unerschütterlich schwebender Haltung. Schön von der Ferne faßte er einen frisch aufgeworfenen Grabhügel ins Auge, bei dem er Halt machen wollte. Dieser Grabhügel übte fast eine Verlockung auf ihn aus und er glaubte gar nicht eilig genug hinkommen zu können. Manchmal aber sah er den Grabhügel kaum, er wurde ihm verdeckt durch Fahnen, deren Tücher sich wanden und mit großer Kraft aneinanderschlügen; man sah die Fahnensträger nicht, aber es war, als herrsche dort viel Jubel.

Während er den Blick noch in die Ferne gerichtet hatte, sah er plötzlich den gleichen Grabhügel neben sich am Weg, ja fast schon hinter sich. Er sprang eilig ins Gras. Da der Weg unter seinem abspringenden Fuß weiter raste, schwankte er und fiel gerade vor dem Grabhügel ins Knie. Zwei Männer standen hinter dem Grab und hielten zwischen sich einen Grabstein in der Luft; kaum war K. erschienen, stießen sie den Stein in die Erde und er stand wie festgemauert. Sofort trat aus einem Gebüsch ein dritter Mann hervor, den K. gleich als einen Künstler erkannte. Er war nur mit Hosen und einem schlecht zugeknöpften Hemd bekleidet; auf dem Kopf hatte er eine Samtkappe; in der Hand hielt er einen gewöhnlichen Bleistift, mit dem er schon beim Näherkommen Figuren in der Luft beschrieb.

Mit diesem Bleistift setzte er nun oben auf dem Stein an; der Stein war sehr hoch, er mußte sich gar nicht bücken, wohl aber mußte er sich vorbeugen, denn der Grabhügel, auf den er nicht treten wollte, trennte ihn von dem Stein. Er stand also auf den Fußspitzen und stützte sich mit der linken Hand auf die Fläche des Steines. Durch eine besonders geschickte Handtierung gelang es ihm, mit dem gewöhnlichen Bleistift Goldbuchstaben zu erzielen; er schrieb: „Hier ruht —“. Jeder Buchstabe erschien rein und schön, tief geritzt und in vollkommenem Gold. Als er die zwei Worte geschrieben hatte, sah er nach K. zurück; K., der sehr begierig auf das Fortschreiten der Inschrift war, kummerte sich kaum um den Mann, sondern blickte nur auf den Stein. Tatsächlich setzte der Mann wieder zum Weiterschreiben an, aber er konnte nicht, es bestand irgendein Hindernis, er ließ den Bleistift sinken und drehte sich wieder nach K. um. Nun sah auch K. den Künstler an und merkte, daß dieser in großer Verlegenheit war, aber die Ursache dessen nicht sagen konnte. Alle seine frühere Lebhaftigkeit war verschwunden. Auch K. geriet dadurch in Verlegenheit; sie wechselten hilflose Blicke; es lag ein häufiges Mißverständnis vor, das keiner auflösen konnte. Zur Unzeit begann nun auch eine kleine Glocke von der Grabkapelle zu läuten, aber der Künstler fuchtelte mit der erhobenen Hand und sie hörte auf. Nach einem Weilchen begann sie wieder; diesmal ganz leise und, ohne besondere Aufforderung, gleich abbrechend; es war, als wolle sie nur ihren Klang prüfen. K. war untröstlich über die Lage des Künstlers, er begann zu weinen und schluchzte lange in die vorgehaltenen Hände. Der Künstler wartete, bis sich K. beruhigt hatte, und entschloß sich dann, da er keinen anderen Ausweg fand, dennoch zum Weiterschreiben. Der erste kleine Strich, den er machte, war für K. eine Erlösung, der Künstler brachte ihn aber offenbar nur mit dem äußersten Widerstreben zustande; die Schrift war auch nicht mehr so schön, vor allem schien es an Gold zu fehlen, blaß und unsicher zog sich der Strich hin, nur sehr groß wurde der Buchstabe. Es war ein J, fast war es schon beendet, da stampfte der Künstler wütend mit einem Fuß in den Grabhügel hinein, daß die dunkle Erde ringsum in die Höhe flog. Endlich verstand ihn K.; ihn abzubitten, war keine Zeit mehr; mit allen Fingern grub er in die Erde,



Max Oppenheimer, Der Blutende.

entlichen Religionsunterrichtes abnimmt. Statt allen des biblischen Urtextes eindringlich Beflissenen (belohnend) das öde Lateinstudium zu ersparen. Ärgernis ist: im Bereich des corpus iuris grassiert der israelitische Rechtsanwalt, selbst in diesen Kommerzphären sind protzenhafte Zitate altdeutscher Mystiker häufiger als die gemäßigere, aber fast unerschwingliche Kenntnis des Talmud und der Kabbala. Aufgabe wird es, Mauern letzten

zu eine Rekordleistung darstellt. Es muß zugesagt werden, daß der Großteil aller dieser Dinge, daß mehr als neunzig Prozent davon auf Rechnung der Juden kommt.

Aber das, was der Wiener, der Münchner und mit gewissen Einschränkungen auch der Berliner seine Kultur nennen darf, ist es nicht. Hier ist nichts leise und behutsam gewachsen wie an der Donau,

Heimatskultur kamen sie niemals. So sind es von wenigen Ausnahmen abgesehen tatsächlich fast nur die Juden gewesen, die ständigen Acker in Prag bestellten, die sinn, den Erfahrungen ihrer tausenden Werte schufen, Bewegungen vorbereiteten in die Wege führten.

Sie kamen mit dem Inventar ih

DAS
JÜDISCHE
PRAG

EINE SAMMELSCHRIFT



1 · 9 · 1 · 7

VERLAG DER „SELBSTWEHR“
UNABHÄNGIGE JÜDISCHE WOCHENSCHRIFT, PRAG.

KAFKA'S *DREAM*

18. [KAFKA, Franz, et al.] Das Jüdische Prag. Eine Sammelschrift. Prague, Verlag der "Selbstwehr", 1917 [i.e. 1916].

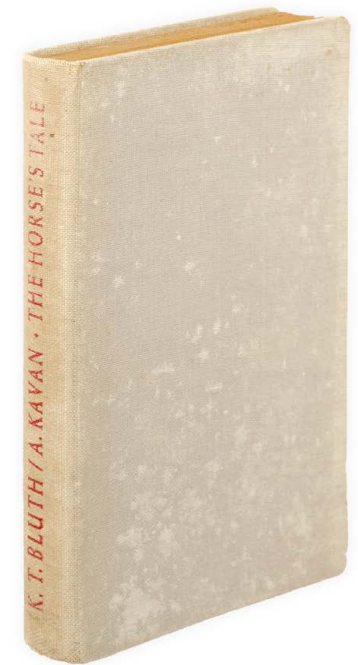
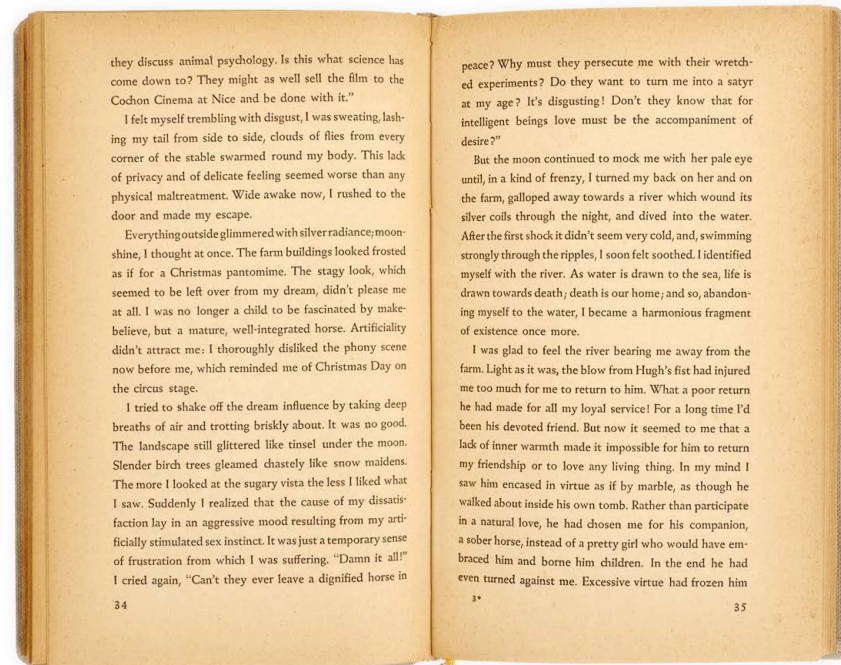
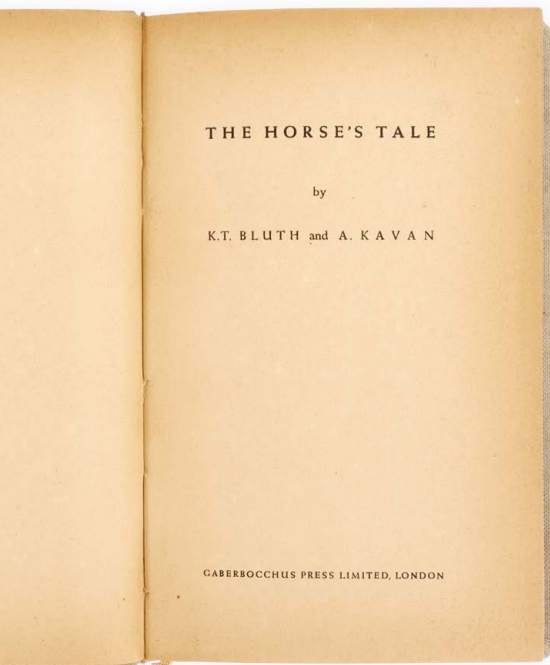
4to, pp. 56, with photographic frontispiece and many illustrations in the text; a few small wormholes; contemporary marbled paper boards, cloth spine, with the original illustrated wrapper mounted on front board; slightly rubbed and worn. £950

Rare first edition of an anthology produced by the Prague German-language Zionist weekly newspaper *Der Selbstwehr*, including the first authorised appearance in print of Kafka's *Ein Traum*, one of only two excerpts from *Der Prozess* published during Kafka's lifetime.

It is now thought that publication in *Der Almanach der neuen Jugend auf das Jahr 1917* (Dietz 35) may have preceded the present volume by a few months, but that printing was not sanctioned by Kafka. *Ein Traum* was later included in the collection *Ein Landarzt* (1919); it was ultimately dropped from the final version of *Der Prozess*.

Other contributions here include works by Hermann Bahr, Oskar Baum, Max Brod, Martin Buber, Paul Kornfeld, Else Lasker-Schüler, Ernst Weiss, Felix Weltsch, Franz Werfel, and others. The volume also contains a **250-word sketch of Kafka by Otto Pick** in a section headed *Über Prager Künstler*.

Dietz 34; Hemmerle, p. 26.



ONE OF KAVAN'S RAREST BOOKS

19. KAVAN, Anna and K. T. BLUTH. *The Horse's Tale.* London, Gaberbocchus Press, [1949].

8vo, pp. 112; uniformly browned throughout; in grey publisher's cloth, spine lettered red; boards discoloured in parts with some soiling; a good copy.

£850

First edition of the novel written jointly by Kavan and her psychiatrist and friend Karl Theodor Bluth.

Anna Kavan (1901-1968), born Helen Emily Woods, began her writing career in 1929, publishing a series of novels under her married name of Helen Ferguson. After the breakdown of her second marriage in 1938, and a subsequent bout of severe depression, she adopted the pen name (and legal name) Anna Kavan and began writing the introspective and unsettling novels and stories for which she is best known. Karl Theodor Bluth (1892-1964) was Kavan's doctor for over twenty years and supplied her (legally) with the heroin on which she relied so heavily to maintain her increasingly fragile mental state. Kavan's grief at his death in 1964 is the basis for her short story 'The Mercedes' which appeared in the posthumously-published *Julia and the Bazooka* (1970). *The Horse's Tale* is told in the voice of an ex-circus horse trying to find a place in post-War society and artistic circles and serves as a criticism of the prevailing trends in psychiatric treatment in the 1940s. It was published in only one small edition and is one of the scarcest Gaberbocchus Press books, not included in most lists of Gaberbocchus publications.

Rare; OCLC finds only two copies in the UK (BL, V&A) and eight in the US.

HARANGUE AGAINST HEGEMONY

20. [LOUIS XIV.] L'oraison funebre de tres-haute, tres-excellente et tres-puissante princesse monarchie universelle. Prononcée le 25. août 1704. dans la chappelle du Château de Versailles. 'Cologne', s.n., '1705' [1704].

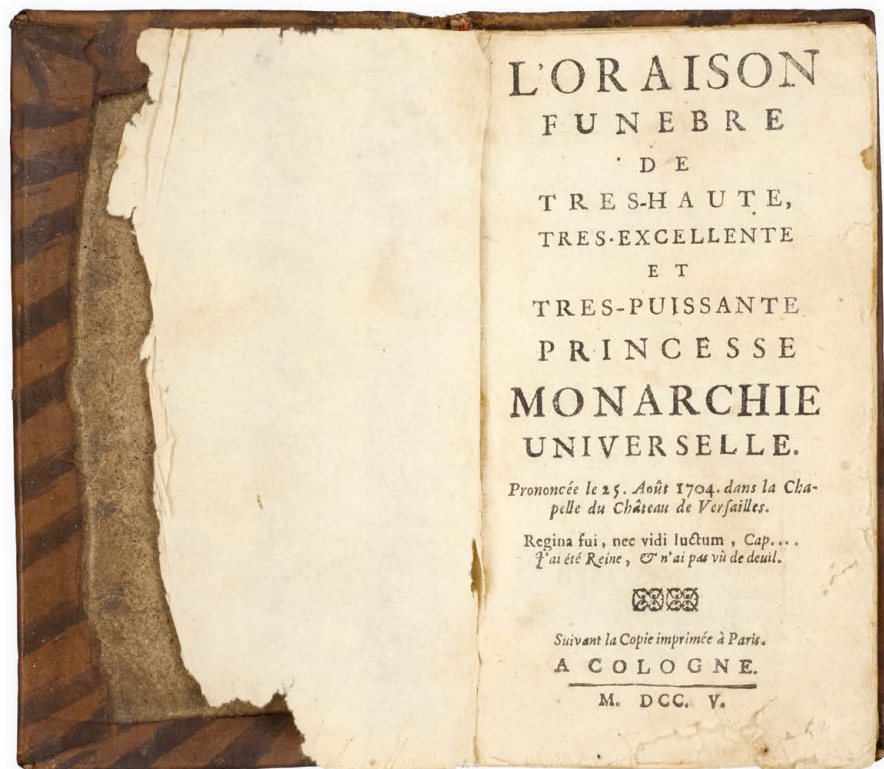
12mo, pp. 69, [1, blank]; ornamental headpiece and initial; occasional stains, edges of leaves a little frayed with loss to foot of first two not affecting text; bound in contemporary Cambridge-panelled English calf stained in a zig-zag pattern in the middle frame, board edges gilt, turn-ins stained with stripes; black marks (from accidental staining?) to back cover, rubbed, wear around head of spine with some loss to calf, front hinge split, first two gatherings largely detached from binding with A3-10 loose, sewing weak elsewhere.

£1250

Sole edition, very rare and virtually unstudied, of 'one of the most curious and violent pamphlets published against Louis XIV' (Pelissier, *trans.*).

Presenting itself as a funeral oration, this anonymous tract recounts the life and death of Universal Monarchy – the state of geopolitical hegemony Louis was widely believed to covet. Personifying this ambition as *la Princesse Monarchie Universelle*, the pamphlet begins by describing her birth and education in the Machiavellian arts of deception. Her triumphs are recited, consisting chiefly of lands conquered and nations cowed into obedience. But at length came her fall – by an unspecified but sudden blow – and the princess is now 'food for the worms' ('la pâture des vers'). Peppered throughout are allusions to the sun (and thus to the Sun King) and to other political figures of the time.





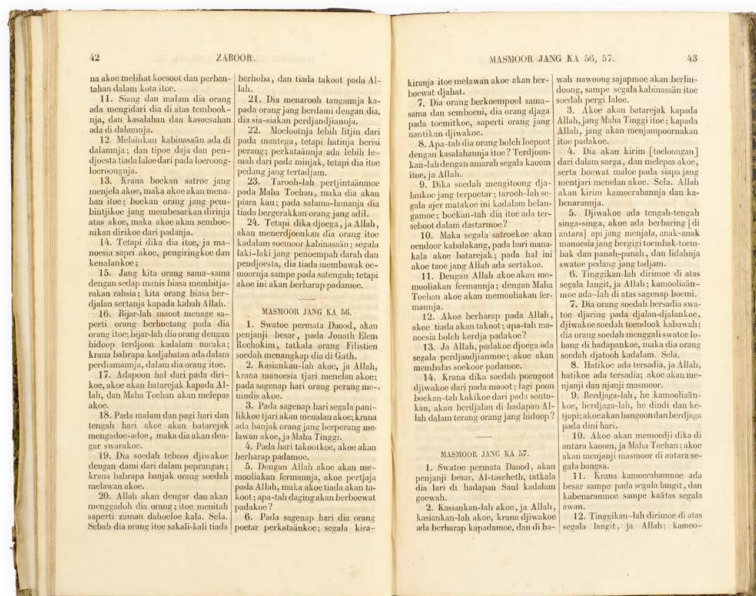
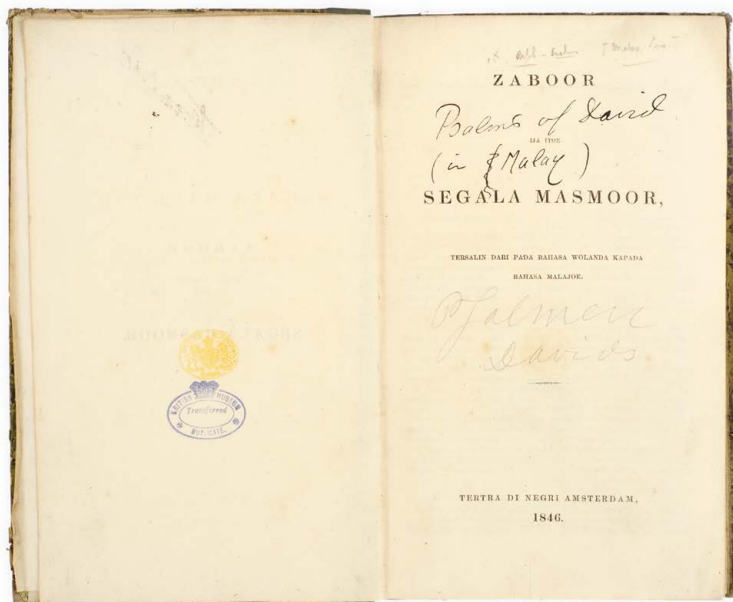
The meaning of the date (25 August 1704) in the title is unclear, though the Battle of Bleinheim (13 August) – a turning point in the War of the Spanish Succession, which had hitherto favoured the French, and the first major military defeat of Louis's personal rule – may be relevant.

The title-page alleges that it was printed 'Suivant la Copie imprimée à Paris' but we have found no other edition. A letter of Pierre Bayle's dated 15 December 1704 mentions the pamphlet as 'bien insultante' and recently published. Weller (II 71) lists the Cologne imprint as false.

The *Oraison* is noticed very briefly by Bonnet and Pelissier but seems not to have received any sustained scholarly attention. This allusive clandestine satire, found here in an unusual English binding, will repay close study.

Very rare: no copies outside continental Europe listed on OCLC, KVK, or Library Hub, which (together with CCFr) find six copies only (BnF, Versailles, Aix-en-Provence, Rouen, Biblioteca nacional de España, Landschaftsbibliothek Aurich).

Brunet IV, col. 199 ('Pièce satirique peu commune'); Graesse V 32; not in Barbier. See Bonnet, 'La «Monarchie Universelle» de Louis XIV: une notion clé de la pensée politique, de Campanella à Montesquieu', *Littératures classiques* 76/3 (2011); Pelissier, 'Quelques lettres de Bayle et de Baluze', *Annales du Midi* 3/9 (1891), which erroneously gives the imprint as 'chez Pierre du Marteau'.



PSALMS IN LOW MALAY

21. [LOW MALAY.] Zaboar ija itoe Segala Masmoor, tersalin dari pada bahasa wolanda kapada bahasa malajoe. Amsterdam, [title verso: Gedrukt bij C.A. Spin & Zoon], 1846.

8vo, pp. [4], 121, [1, blank]; text in Roman characters, printed in double columns; minimal toning but a very good, clean copy; bound in contemporary green cloth-backed green marbled boards, rubbed, edges and corners worn, front joint cracked but holding; near-contemporary ownership inscription of Alexander Cohen to half title, near-contemporary manuscript notes and translations in ink and pencil to title; British Museum yellow oval stamps, containing the royal arms flanked by a lion and unicorn, to verso of half title and title, and yellow round accession stamp dated 14 December 1895 to last page, all accompanied by a British Museum duplicate oval blue stamp, with manuscript shelfmarks to front pastedown and verso of front free endpaper. £1250

First edition of the Book of Psalms in Low Malay, translated from the Dutch by the Surabaya Christians and edited by Pieter Johannes Veth (1814-1895) for the Bible Society for the Netherlands.

'When the Dutch East India Company made Malay the official language of the Dutch possessions in these islands, the natives, including Javanese, Sundanese, South Borneo Dyaks and others, were compelled to use it in their dealings with the Dutch. The result was a colloquial form of the language, corrupted by a considerable admixture of Javanese, Sundanese, and other foreign words and idioms...' (Darlow and Moule, vol. II (part III), p. 1049).

OCLC finds four copies in US, at Cornell, Boston University, NYPL, and Harvard; Library Hub finds copies at the British Library and Cambridge University Library only.

Darlow & Moule 6542.

Geoffrey & Joyce Bridson

節 Season's Greetings
 賀 C Hobblin ToAOM
 新 Meilleurs Voeux
 禧 Feliz Año Nuevo

from
 Valda and Christopher Grieve.

i) interior

To
 Joyce and Geoffrey
 with love and
 Best wishes for
 Christmas and the
 New Year
 from
 Valda and
 Christopher Grieve

ii) interior



i) exterior



ii) exterior

Will need to snap
 out of it -
 Give Set all
 Librarian's papers
 Sorted - most have
 gone to the Edin Uni Library
 Take care of yourselves
 Love Valda

iii) verso

22. MACDIARMID, Hugh [i.e. Christopher GRIEVE], and Valda TREVLYN GRIEVE. Three Christmas cards, signed from Christopher and Valda, or Valda alone, undated.

£100*

Three Christmas cards to D.G. Bridson, BBC radio producer and long-time friend of MacDiarmid, and his wife Joyce. The two cards signed from both Christopher and Valda (but in her hand) carry generic messages, the third evidently sent after Christopher's death, laments 'I don't seem to get anything done. Will need to snap out of it - I've got all Christopher's papers sorted - most have gone to Edin Uni Library.'

iii) recto



Dr Nash presents his Compl^{ts} to ~~the~~ — as he is now
engaged in writing the history of Worcestershire should be very
much obliged to him if he would answer ^{any} ~~any~~ of the above ^{enquiries} ~~queries~~
which being designed in general for the whole Kingdom, may
not all relate to ^{his} ~~your~~ particular parish. —

Benepe near Worcester.

Sept 26. 1774

'In June, 1774, just as he was entering his 50th year, he made public his intention, and asked for help from all persons who had materials which might be used in his proposed work; and the same year he printed enquiries which he sent to every clergyman in the county and to many other gentlemen, "but from them he received little information," says his biographer ... Writing in the third person he says, "he distributed sixty-six queries, printed in a large sheet, to give room for answers. These queries were in many respects similar to those once published by the Society of Antiquaries ; they were sent to the Minister of every parish, by many of whom very obliging and instructive answers were returned ; had more been received the work would have been more perfect"' (Amphlett, *Index to Dr. Nash's Collections for a History of Worcestershire*, 1894-5).

Here, we see Nash adapting the Society of Antiquaries' *Queries* for his purposes: he strikes the third section, which only applies if the Parish is on a sea coast, and is therefore irrelevant to Worcestershire, and in manuscript adds a new query XI: 'Who have been Lords of the Manor, or chief Landholders in your parish, especially since the Reformation'.

According to the *Index* (whose author had not seen a copy of the *Queries*), the sheet as finally distributed was a 'large sheet' of 66 queries 'printed in a large sheet, to give room for answers'. Here the queries are in two sections, numbered I-XXVII and I-XLV. Cutting the last 11 queries and adding the new query XI gives the requisite 66.

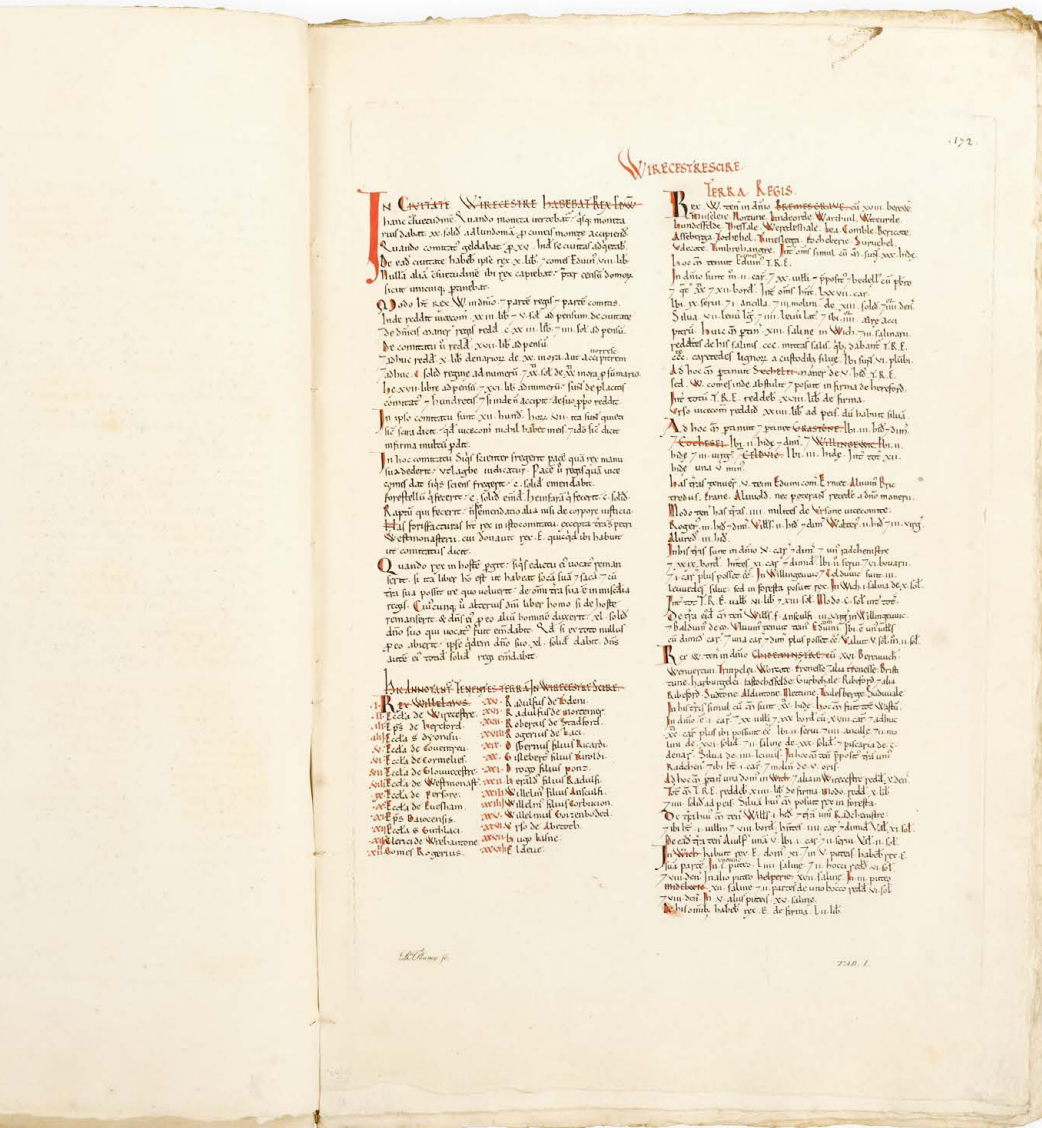
DOMESDAY FACSIMILES - THE DEDICATION COPY

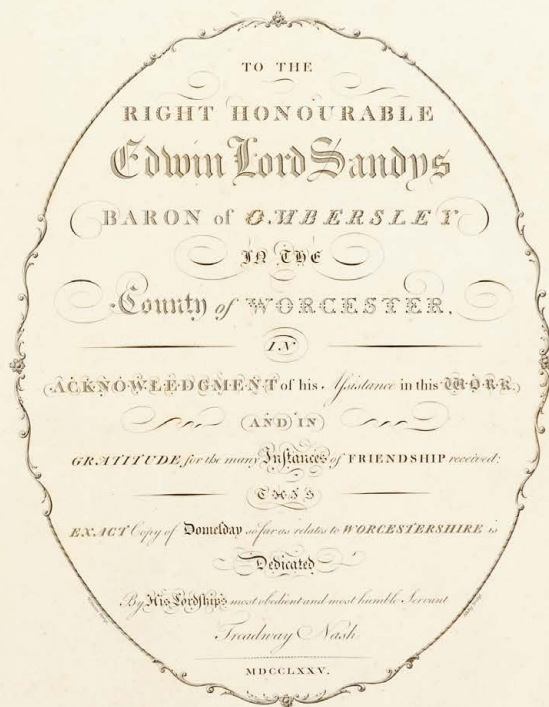
24. [NASH, Treadway Russell.] The History and Antiquities of Worcestershire. [London, John Nichols?, 1775.]

Folio, ff. [16], comprising an engraved title-page with a vignette view of Bevere by J. Ross, an engraved dedication leaf to Edwin Sandys, **thirteen numbered plates of facsimiles of the Domesday Book engraved by B.T. Pouncy (printed in black and then rubricated by hand) on fine thick paper**, and a final engraved dedication leaf to George Rose, Keeper of the Records; a fine copy, uncut, stitched as issued, in the original drab paper wrappers; from the library of the Sandys family of Ombersley Court, Worcestershire.

£1850

First edition, privately printed and very rare, from the library of the dedicatee Edwin Sandys, second Baron Sandys. In his work towards a projected History of Worcestershire, Nash devoted his attention first to the Domesday Book. 'He evidently wished to have his facsimile as perfect as possible, even to those portions which are red in the original, being in the same colour in his copy' (*Index*). On the recommendation of George Rose, Keeper of the Records at Westminster from 1772/3, he had the work done by Benjamin Thomas Pouncy (d. 1799) who had also executed the Domesday facsimiles for Owen Manning's similar work on Surrey (not published until 1804-19). The engraving work was completed by the end of 1774 and Rose thought it 'by much the best specimen of the Book that has been engraved'. They are indeed very fine, and are among the earliest, if not the earliest, published facsimiles from the Domesday Book - the first published edition of the text itself (set in letterpress) was then in the press and would be completed by 1783.





Nash's family were from Ombersley and he was a lifelong friend of Edwin Sandys, to whom he was 'under obligations' for financially supporting his Worcestershire research. Nash wrote to Sandys in March 1775 'that I should esteem it a favour if you would give me leave to dedicate the Impression of Domesday to you' which he duly did (see Martin Davies, *Edwin 2nd Baron Sandys*, 2021). A very small number of copies were struck off at the time, with a special title-page and dedications - Richard Gough had one, this is another.

Work slowly progressed on the main publication, and the final product, now entitled *Collections for the History of Worcestershire*, which included the Domesday facsimiles alongside seventy-five other plates and pedigrees, did not appear until 1781-2. The title vignette of Bevere, Nash's house near Worcester, was reused.

Provenance: Edwin Sandys (1726-1797), second Baron Sandys, was one of the 'Streatham Worthies' - the friends of Samuel Johnson who congregated at Henry Thrale's house in Streatham. Johnson visited Ombersley in the autumn of 1774 and was 'treated with great civility'.

Very rare: University of Birmingham and NLS only in Library Hub and OCLC. There is also a copy at the Society of Antiquaries.

TENANT'S GAIN NOT LANDLORD'S LOSS

25. NICHOLSON, Joseph Shield. *Tenant's Gain not Landlord's Loss, and some other economic Aspects of the Land Question. Edinburgh, David Douglas, 1883.*

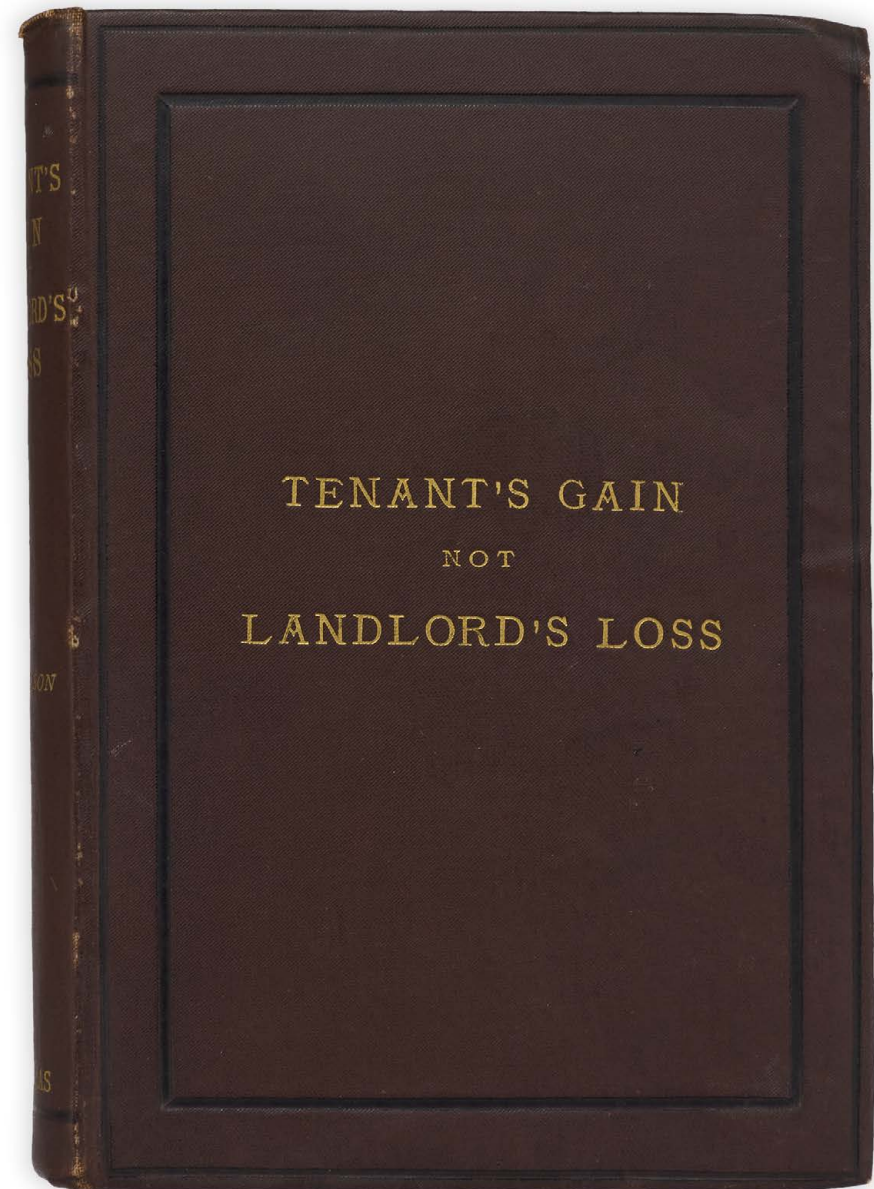
8vo, pp. xi, [1, blank], 173, [3, blank,], 28 [publisher's advertisements]; uncut in the original publisher's cloth, front board and spine lettered in gilt, brown endpapers; very slightly skewed, corners a little bumped, lightly rubbed at extremities, otherwise a very good copy; ink ownership inscription 'Carlingford 1883' to half-title (see below), some blue pencil underlining and marginalia, bookplate removed from front pastedown. **£250**

First edition. 'The vitality of popular fallacies is remarkable, and the old mercantile notion of trade that one man's gain is necessarily another man's loss still prevails as regards compensation for agricultural improvements. The exposure of this and other fallacies is one of the aims of this volume' (p. [v]).

Nicholson (1850-1927) was Professor of Political Economy at the University of Edinburgh from 1880 to 1925. 'In the tradition of Smith, Ricardo, and J. S. Mill, his *Principles of Political Economy* (1893), although eclectic and dwarfed by Marshall's work, was thought by Schumpeter to be a "credible achievement"' (*The New Palgrave*).

Provenance: 'Carlingford' is surely the politician Chichester Samuel Parkinson-Fortescue, 1st Baron Carlingford, Lord Privy Seal 1881-5 and Lord President of the Council 1883-5.

Cossa, p. 198.



26. ORWELL, George. *The Road to Wigan Pier ... with a Foreword by Victor Gollancz.* London, Victor Gollancz Ltd, 1937.

8vo, pp. xxiv, 104, 1-32 (plates), 137-264; with 32 pp. half-tone illustrations; slight spotting to edges, else a very good copy; in the original orange cloth wrappers, lettered in black; very slightly frayed at edges, spine somewhat cocked and a little darkened; with the 4-page Left Book Club pamphlet loosely inserted.

£175

First edition of this classic of social reportage: Gollancz's original Left Book Club edition, with the thirty-two illustrations of housing conditions omitted from most later editions.

Orwell took up Gollancz's commission to travel to the most depressed areas of the industrial north of England in the early spring of 1936. He delivered the manuscript in December and the book appeared in March 1937, when Orwell (who did not read the proofs) was already fighting in Spain. In May the Left Book Club issued Part I separately as a supplement for 'propaganda distribution'.

The photographic illustrations 'reinforce the place of *The Road to Wigan Pier* in the English documentary tradition' (Davison). Orwell himself wrote that, in conveying an idea of slum conditions, 'words are such feeble things' (p. 57), although the initiative behind the inclusion of the photos came from Gollancz and the architect Clough Williams Ellis.

See Davison, 'A Note on the Text' in the authoritative Penguin edition (1989); Fenwick A5a; Lewis, *The Left Book Club: An Historical Record*, pp. 36 and 140.



2 SOUTH WALES
MINERS OF THE FERNHILL COLLIERY COME TO THE SURFACE AFTER A STAY-IN STRIKE OF NEARLY TWO WEEKS UNDERGROUND



3 GILFYNYDD, PONTYPRIDD, SOUTH WALES
UNEMPLOYED MINERS WATCHING THE BUCKETS TIPPING SLAG IN THE HOPE THAT SOME COAL MAY FALL



1 COAL S



27. OTTENSOSER, David. דיא געשיכטע דער יהודים פֿאַן איהרער ריקקעהר אויז דער באַבילאָנישען געפֿאַנגענשאַפֿט אָן ביז אַויף אַונזערע צייטען ... ערסטער טהייל. [Die Geschichte der Yehudim von ihrer Rückkehr aus der Babylonischen Gefangenschaft an bis auf unsre Zeiten ... erster Theil]. Fürth, Zelman Schlesinger, 1821.

One volume (of three), 8vo, ff. [4, preface], פ [80], [1, errata], with copper-engraved plate by Joseph Herz depicting Hannah and her seven sons after preface; printed on blue paper; occasional light fading and spotting; nonetheless a very good copy in contemporary half sheep with speckled paper sides, green and red paper labels lettered in Hebrew characters in *Zwischgold*; a little rubbed. £400

The first volume of this Yiddish history of the Jews from the Babylonian exile to the nineteenth century by David Ottensoser (1782–1858), an exponent of the *Haskala*, or Jewish Enlightenment, in Fürth.

Largely inspired by the Jewish histories of the Dano-Norwegian Ludwig Holberg and the American Hannah Adams, Ottensoser here attempts to provide a comprehensive – and ostensibly impartial – history of the Jews, breaking down the history of the Diaspora spatially. Ottensoser worked as a proofreader for Jewish printers in Fürth, translated sermons into German, and worked as a private tutor for Talmud students. The attractive engraved plate, depicting Hannah and her seven sons, is the work of the author's friend and colleague Josef Herz (1776–1828), likewise an active contributor to the Fürth *Haskala*. The second volume was published in the same year, and the third in 1825.

Provenance:

From the Rothschild library at Exbury House. Exbury House had been acquired in 1919 by Major Lionel Nathan de Rothschild (1882–1942).

Scarce outside the US. We find a single copy in the UK, at the British Library.

See Wilke, 'Eine Fürther Haskala: David Ottensoser, Heimann Schwabacher und die Mendelssohnianer an der Talmudschule', in *Franconia Judaica* V (2011), pp. 157–210.



קורצע איילייטונג

וויין פֿאַלקה צו ביא * [נבוכדנאצר איבערשוועמטע, 3338, דאן יירישע לאנד מיט ווינען אינאייבער ווינערליכען הערען, ער אָבערמע דא הויפטשטאָרט ירושלים אונד דאן גאַנצע רייך, אונד פֿיהרמע צרקיהו וואָמט דער גאַנצען קעניגליכען פֿאַמיליע אונד אלע לען גראַסען דעם לאַנדעס געפֿאָונען נאָך רבֿ לה, אים לאַנדע חסח, דאָס באַבילאָנישען הויפטקוואַרטיר. היר וואָרד דער אונד גליקליכע קעניג פֿאַן יהודה דעם האַכפֿערצטעס אונד דעם מיינע איידעם אָנגעקלאָגט, אונד דאן גרוואָמע קריגסגעריכט יענער צייטען פֿעראורטהיילטע איהן צו איינער שרעקליכען שטראַפֿע. אַללע פֿירסטען יהודה'ס וואָמט דען קעניגליכען פֿרינצען וואָרד דען פֿאָר דען אויגען דעם בעוויינענסווערטען קעניגס הונגערדיג טעט, אונד איהן ועלכט לים דער איבערווינדער בלענדען, געפֿעסעלט נאָך באַבילאָן פֿיהרען, אונד אויף לעבענסצייט אין איינען שווערפֿאַללען קערקער ווערען. אונד נאָך בענגיטע ויך דער האַרטערהעגער באַבילאָנישע דערדרשער נישט, ער טראַט דא העררליכקייט יהודה'ס פֿאַללענדיג און דען שטויב. ער זאָגט טע נבוכדנאָצר, ווינען קענען פֿיהרער, איינען רוינען קריגס כאָן, נאָך ירושלים, דער דא פֿאַללעסטע דער יירישען פֿירסטען אונד איהרעם קעניגס אונד דען געהייליגטען טעמפל גאָט טעם (ביה המקדש) פֿערבראַננטע, דא מויערן ירושלים נישט דערריס, דא געוואָמטע נאָציאָן אין דא געפֿאַנגענעשאַפֿט פֿיהרע טע, אונד נור דא ערמסטען אונד עלענדעסטען דעם פֿאַלקעס אין יהודה לים, דא ערדע צו בויען, דאָמיט דאן לאַנד קיינע וויסטע ווערדע. וואָ וואָרדען, אין יענען טאגן דער פֿאַרצייט, דא יהודים, צור שטראַפֿע איהרער זונדען, פֿאַן איהרעם טרעפֿע ליכען, היליגען לאַנדע פֿערטריבען, אונד בליבען אין דער באַבי לאַנישען געפֿאַנגענשאַפֿט ביז צום אָנבעגן דער פֿערזשען מאָנאָרכיא. **]

[* ירמיה פרשה כ"ה, כ"ח ול"ו.
** מלכים ב' פרשה כ"ה, ירמיהו פרשה ל"ט ונ"ב.
דברי הימים ב' ל"א וכו'.

דף לג. ע"ב.



דא פֿראַממע חנה אונד איהרע זיבען זעהנע.

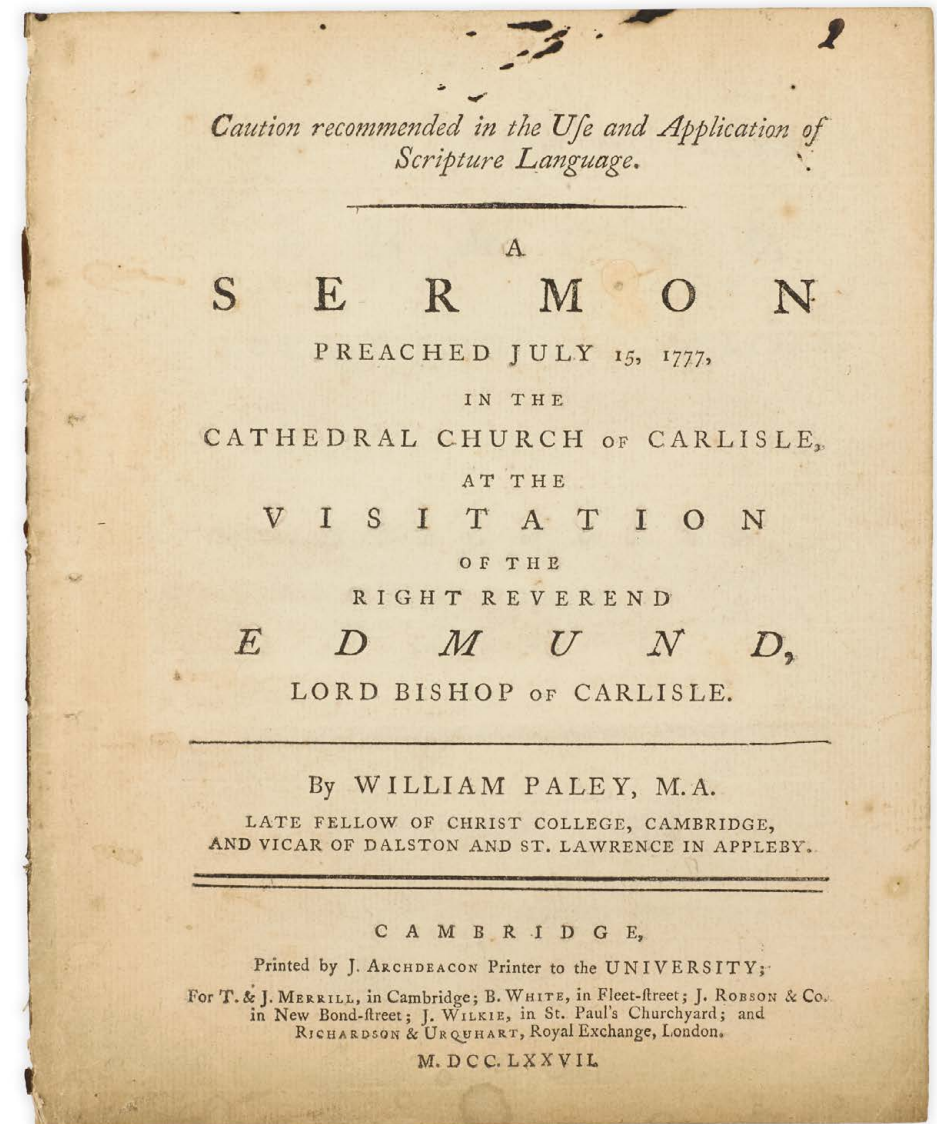
28. **PALEY, William.** *Caution recommended in the use and application of scripture language.* A sermon preached July 15, 1777, in the Cathedral Church of Carlisle, at the visitation of the Right Reverend Edmund, Lord Bishop of Carlisle. *Cambridge, printed by J. Archdeacon for T. & J. Merrill [and others], 1777.*

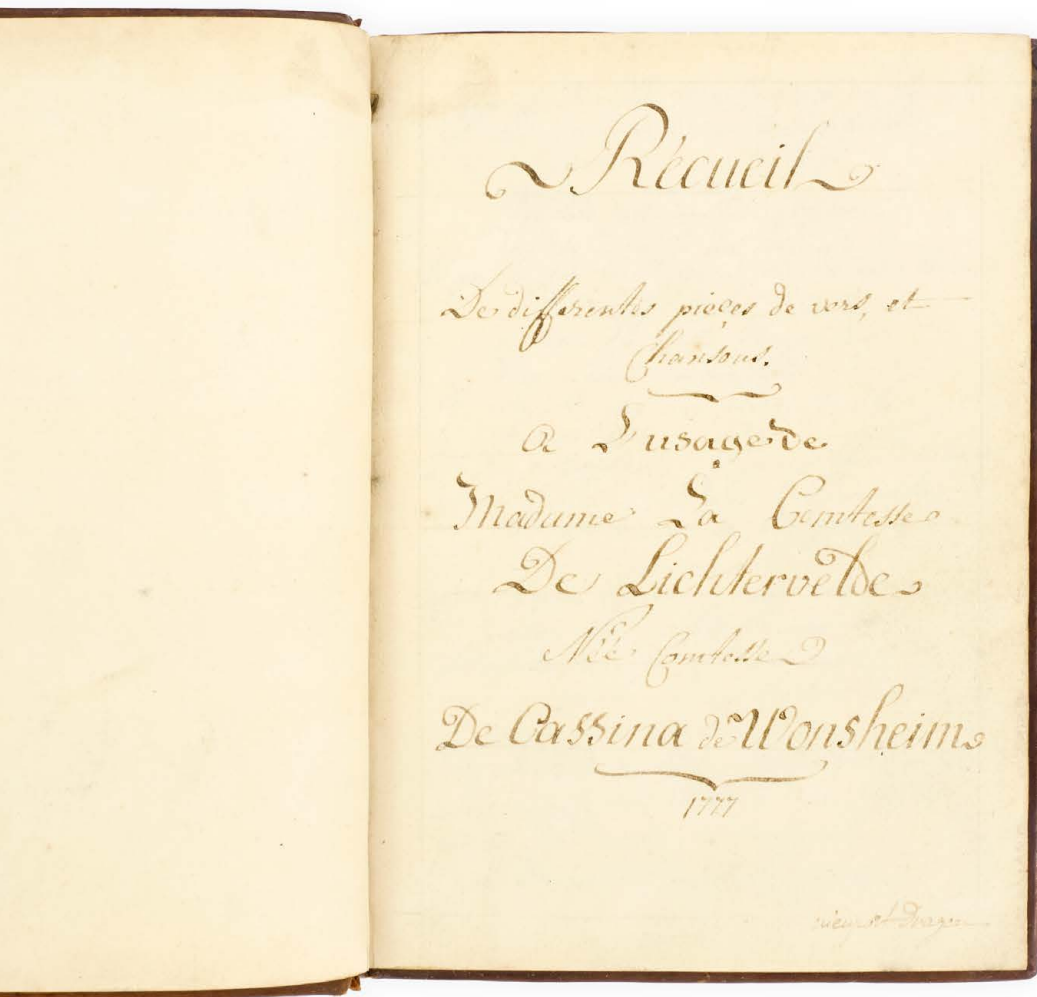
4to, pp. [iv], 8; title and final page slightly soiled, a few small ink spots to title; disbound. £150

First edition of a sermon (on 2 Peter iii, vv. 15-16) preached by Paley, author of the celebrated *Evidences of Christianity* (1785), at the invitation of Edmund Law, Bishop of Carlisle.

'Paley's connection with the Law family greatly advanced his clerical career. He regularly spent vacations with John Law while they were Cambridge fellows, and they once met John Wilkes on one of their excursions to Bath and enjoyed an evening with him. Paley's "long and faithful friendship" with Law was acknowledged in the dedication to *Horae Paulinae* (1790). In 1777 Paley was invited to preach the visitation sermon in Carlisle Cathedral for Edmund Law' (ODNB).

ESTC T4525 (eight copies in the UK, three in the US).





VERSES FOR A COUNTESS

29. [POETRY.] 'Récueil de différentes pièces de vers, et chansons. A l'usage de Madame la Comtesse de Lichtervelde née Comtesse de Cassina de Wonsheim 1777'. [Belgium, 1777 and later].

Manuscript on paper, in French, 4to (175 x 130 mm), pp. [2], 161, [45, blank]; neatly written in brown ink in a single hand, c. 20 lines per page; verses in a second contemporary hand to pp. 160-161; 'Nieupoort Dragen(?)' written at foot of title-page; a few small spots; very good in contemporary sprinkled calf, spine richly gilt in compartments; light wear to extremities. **£750**

An interesting commonplace of verses, songs, madrigals, epigrams, carols, and fables, many of which are apparently unpublished, compiled for the use of Albertine de Cassina (1749-1816), Comtesse de Wonsheim, who married Charles de Lichtervelde (1741-1803) in 1769.

The subject matter ranges widely, encompassing life, fear of death, friendship, madness, reason, dogs, silence, the countryside, husbands, jealousy, the French, the city of Brussels, Voltaire, Turgot, and Malherbe, amongst much else besides. There are couplets performed in the theatre at Brussels on different occasions, songs to be sung to the air of the Barber of Seville, and verses addressed to a host of society ladies.

The authors of many of the pieces are identified. **Several are by the Belgian writer and society figure Marie-Caroline Murray (1741-1831)**, including her French rendering of Pope's 'The Universal Prayer'. Voltaire's verses to Catherine the Great also feature. Other recurring names include the Prince de Ligne, d'Adhémar, de la Borde, the Chevalier de Boufflers, and the Comte d'Ursel. The collection ends with couplets composed for the fête of the Comtesse de Lichtervelde by 'le chevalier Alexandre de Nieulant'.

Congrès de l'Académie de l'Institut, le
jour de l'inauguration de la statue de
M. de La Harpe par le duc de Lorraine

Le pil touché du bonheur de la terre
à l'abbaye de l'ordre des Bénédictins
de la nature il force la barrière
pour qui veut tous les peurs contenter
quand nous voyons du sein de l'hiver même
pour le fêter revivre le printemps
juges, messieurs, juges si le ciel aime
celui qui veut les peurs contenter

Vers: sur l'incendie du palais marchand
à Paris, par le Prince de Ligne
Dont les jaloux hémis, l'air d'été enlève
dout tous les obstacles par la simplicité
dout les dangers de l'air, par la mécanique
vient de brûler son temple, et le voit bien braver

à Melle de... par...
dout qu'en l'air vos accents marchent
dout d'écouter en tous les suffrages
qui vous connaît vous font douter douter
vous marchez d'écouter de tous les cœurs

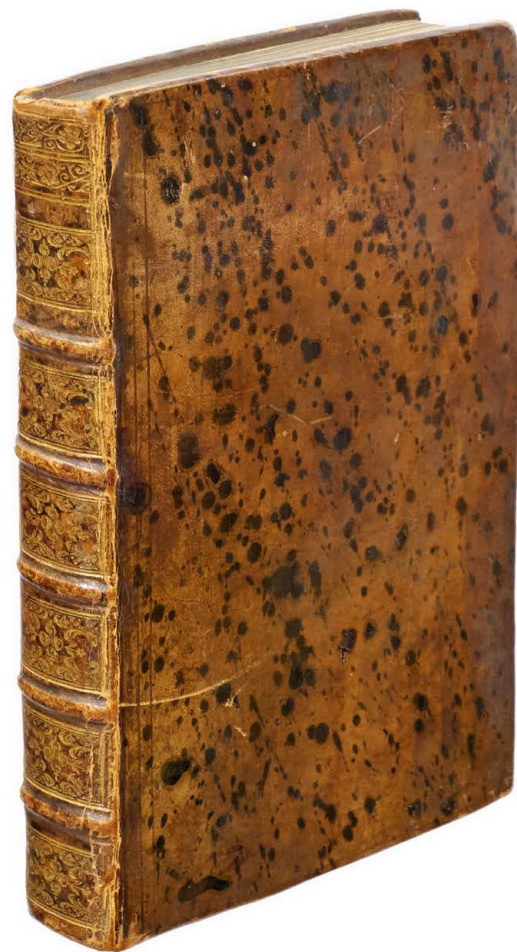
Congrès de l'Académie de l'Institut, le
jour de l'inauguration de la statue de
M. de La Harpe par le duc de Lorraine

à Melle de...
Le plus joli miroir du monde
du plus bel aspect plus lumineux
de la plus délicate et blonde
annonçant les attraits nouveaux

ou dit à l'oreille
C'est une merveille
et de l'âme de de bon cœur
C'est la douceur
C'est la douceur

à Melle de... de la plume
à toute la terre j'atteste
qu'avec vos beaux cheveux tendres
et votre figure blanche
vous plâtiez tant que vous voudriez
mais par maladresse
je l'ai vu dans cette

qu'on ne peut pas voir un
C'est esprit et fin
C'est esprit et fin





*ANGEL
PAVEMENT*

by
J. B. PRIESTLEY



LONDON
WILLIAM HEINEMANN LTD
1930

30. PRIESTLEY, J. B. *Angel Pavement* ...
London, William Heinemann Ltd, 1930.

Large 8vo, pp. [viii], xiv, 613, [1], with a frontispiece portrait; a fine copy, untrimmed, fore-edge partly uncut, top edge gilt; in the publisher's tan cloth. **£150**

First edition, the deluxe issue, no. 308 of 1025 copies signed by the author.

Following on the success of *The Good Companions* (1929), *Angel Pavement* was set in a fictional East London against the unemployment and economic insecurity of the late twenties. Orwell was scathing, calling it 'an excellent holiday novel'.

ALCHEMICAL ANTHOLOGY

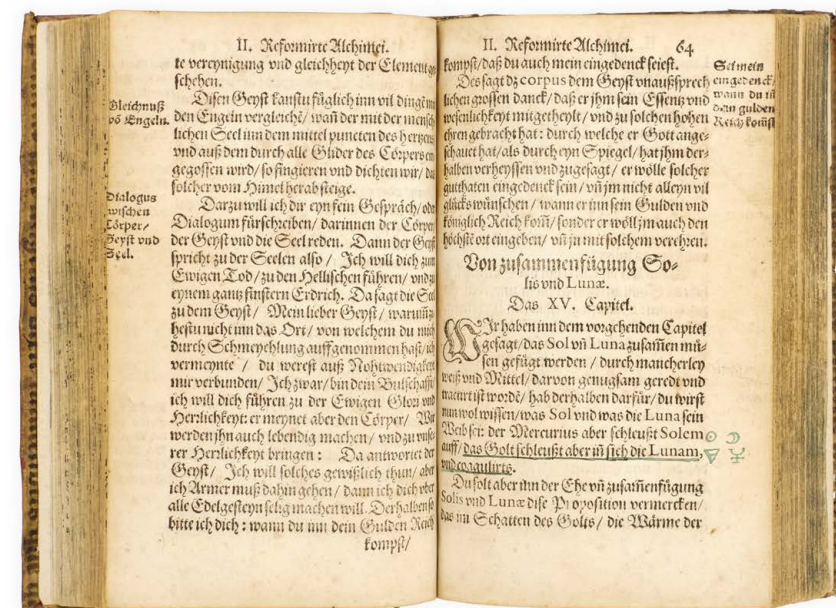
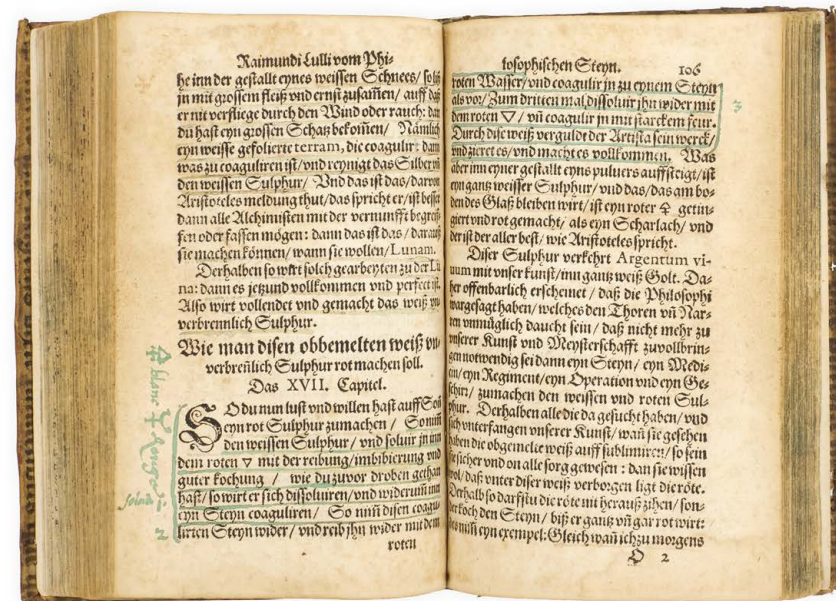


31. RICHARDUS ANGLICUS. *Correctorium alchymiae ...* Das is reformierte Alchimy, oder Alchimeibesserung, und Straffung der Alchimistischen Misspräch ... II. Rainmundi LULLI apertorium & accuratio vegetabilium. Von eröffnüng und entdeckung wachsender Sachen, und des Philosophischen steyns ... III. Des Königs GEBERS auss Hispanien Secretum, dessen sich die Venetianer hoch austhun ... *Strasbourg, Bernard Jobin, 1581.*

8vo, ff. [8], 151; 12 with small erasure affecting two letters; some side-notes a little shaved; a little light browning and staining, but overall a very good copy in contemporary vellum reusing a fifteenth-century manuscript leaf, lower portion of spine worn, with small loss; some words obscured in ink to ff. 2^v, 70^r, 76^r, 76^v, 80^v, 109^r, a few notes, alchemical symbols, and underlining in red and green ink; later notes in pencil. **£4500**

First edition of 'a very rare collection' (Duveen) of five alchemical treatises, comprising Richardus Anglicus' *Correctorium* and *Reformierte Alchimei*, Lull's *Apertorium et accuratio vegetabilium* and Vom philosophischen Stein, and Geber's *Secretum*.

The thirteenth-century Richardus Anglicus or Richard of Wendover, to whom the first two treatises are attributed, was canon of St Paul's and a famous physician. He had studied medicine at Paris, and wrote several medical treatises, notably the *Micrologus*, a medical encyclopaedia based on Greek and Arabic sources. The first of the two alchemical treatises contained here was first printed as *Correctio fatuorum* in the Latin collection *De alchimia opuscula*, Frankfurt 1550. The other is first printed here.



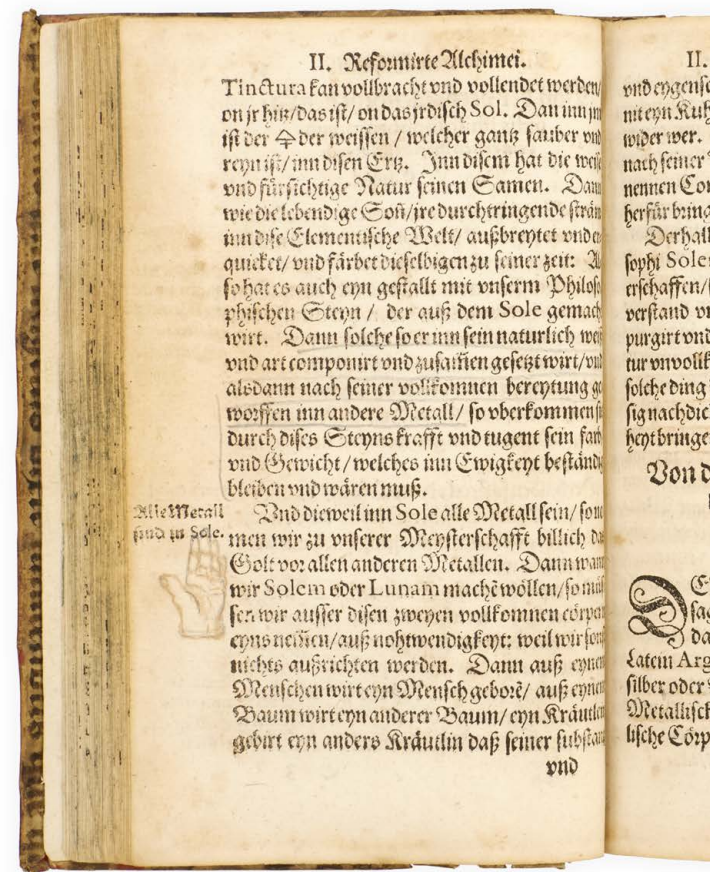
blanc & rouge
Solis



Although spurious, the Lullian texts exerted great influence on later alchemical literature. The *Apertorium* in this collection is not to be confused with *Apertorium de veri lapidis compositione*. According to the preface of the last treatise, the *Secretum* is an extract from a larger work, written by Geber for his son. Geber's works had enormous influence on the development of Western chemistry, and 'whether they be translations or elaborations, they represent the amount of Arabic chemical knowledge made available to Latin-reading people toward the end of the thirteenth-century' (Sarton II, p. 1044).

The binding comprises a fragment from a fifteenth-century Missal bearing part of the text for the feast of the Seven Sorrows of the Blessed Virgin Mary on 15 September, beginning on the upper cover with the chant 'Virginis Mariae laudes intonent christiani', followed by a reading from John 19, 25-27.

Duveen p. 508; Ferguson II, p. 270; Ritter 2014; Wellcome 5473; not in Adams or Durling (but acquired later); OCLC records one further location, at Huntington.



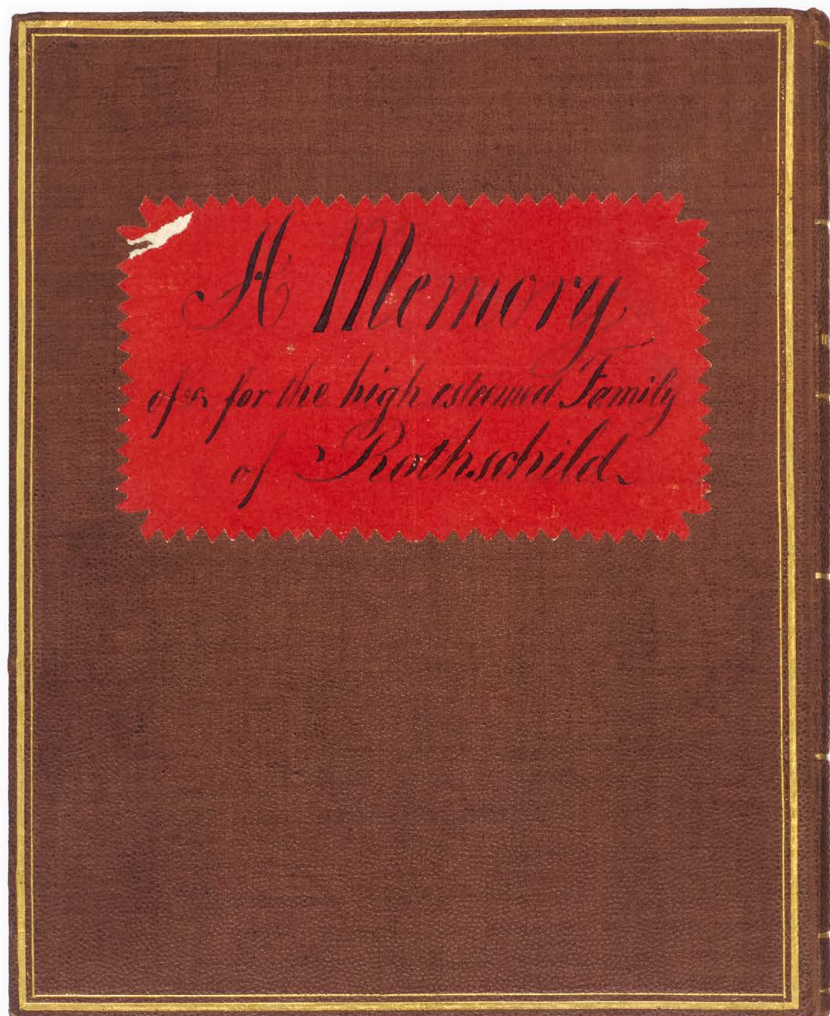
BY AND FOR THE ROTHSCHILDS

32. **ROTHSCHILD, Boaz Raphael.** חלק ראשון ... ספר אני בלב ים [Sefer oniyah b'lev yam ... Chelek rishon]. Fürth, Chaim ben Zvi Hirsch, 1766.

4to, ff. [2], עה [78]; in Hebrew; title within typographic border; trimmed close at head, occasionally shaving running titles, minor dampstaining throughout, title lightly soiled; bound in early twentieth-century brown pebble-grained cloth, gilt border, spine lettered 'Prières Hébraïques' in gilt, red manuscript presentation label to upper board (see below); small loss to upper corner of label, extremities very lightly bumped. £450

First part of the first and only edition of this work on the Thirteen Principles of Faith and the Thirteen Attributes of Mercy by German rabbi Boaz Rothschild, our copy presented to the Rothschild family in England.





Little is known of the author, Rabbi Boaz Raphael Rothschild of Oettingen in Germany, a distant relative of the English branch of the Rothschild family. Our copy, from the Rothschild library at Exbury House in Hampshire, was likely presented to the family in the early twentieth century: a label to the upper board is inscribed 'A Memory of & us for the high esteemed Family of Rothschild', although the title gilt to the spine ('Prières Hébraïques') perhaps suggests earlier French ownership. Major Lionel Nathan de Rothschild (1882-1942) was in 1910 elected to the House of Commons and in 1919 acquired the Mitford estate at Exbury.

Scarce outside the US and Israel; in the UK, we find copies at the British Library, Cambridge, and Leeds.

Vinograd, Fürth 333.



carles fontserè

JOAQUIM RUYRA

LA FI DEL MÓN
A
GIRONA

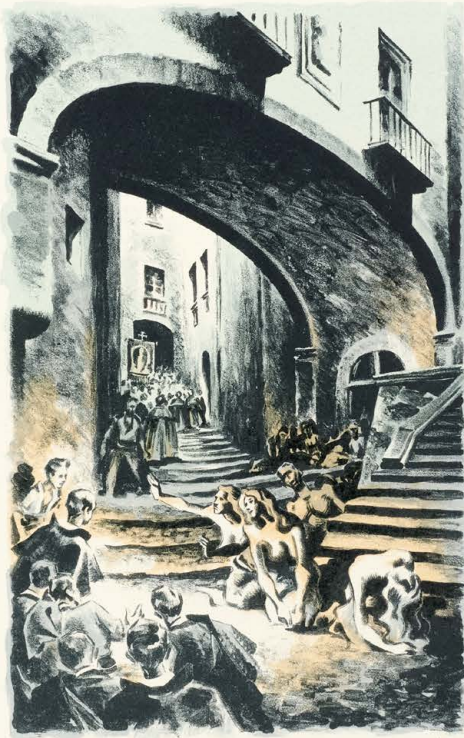
PREFACI de RAFAEL TASIS

LITOGRAFIES
DE
CARLES FONTSERÉ



PARIS 1946

33. JoaquimDavid RUYRA; Carles FONTSERÈ.



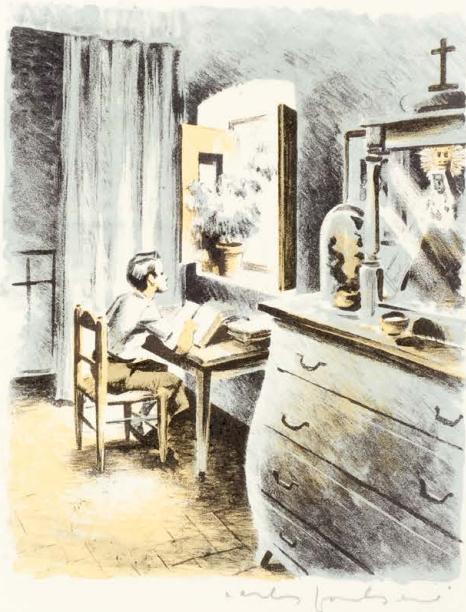
THE END OF THE WORLD

33. RUYRA, Joaquim; Carles FONTSERÈ, *illustrator*. *La fi del món a Girona. Paris, [Gaston Hallépée], [31 July] 1946.*

8vo, pp. 57, [1, blank], [2, colophon, blank]; with 13 chromolithographed illustrations in the text, followed by a suite of 12 original chromolithographs signed by the artist in pencil; very light offsetting from illustrations; otherwise a handsome, partially uncut copy in the original printed paper wrapper, housed in the publisher's blue and red cloth chemise and matching slipcase; slipcase sunned, with wear to corners and small abrasion at base; loosely inserted prospectus (no. 52 of 200) by Rafael Tasis, pp. [8]. **£450**

First separate edition, one of fifteen numbered copies on Rives paper with a suite of twelve illustrations signed by the artist, of this Catalan short story describing a child's apocalyptic nightmare, set against the backdrop of the author's hometown of Girona, brought to press by Catalan exiles in Paris.

The Catalan poet, writer, and translator Joaquim Ruyra (1858-1939) was raised in the city of Girona, his familiarity with the city evident in his evocative descriptions of old ladies gardening, the sun glittering on the river Onyar, or the bell tower of St Felix, 'rising like a giant cypress - mystical, dreamy, speaking of the melancholy inspiration of centuries past' (*trans.*). Ruyra's idyllic depiction of the city quickly turns sinister when Girona is plunged into three days of apocalyptic darkness, and our young narrator, passing a man perched on the eaves of a roof like a gargoyle, his head bleeding, and a woman whose eyes were devoid of all light, 'white and dry like an eggshell' (*trans.*), is swept into an eerie procession through the city to the Plaza de la Catedral, the townspeople repeating '*Miserere, miserere nobis*'.



Ruyra had died in 1939, and the present edition of *La fi del món a Girona* – first published in 1903 as part of his collection *La parada* – was produced by Catalan exiles in France at a time when Catalan language and literature had been suppressed under Franco. Loosely inserted is a prospectus by the Catalan politician and bookseller Rafael Tasis (1906–1966), author of the preface, who lived in exile in Paris from 1939 following the abolition of the Generalitat de Catalunya under Franco's dictatorship; producing a *de luxe* edition of a modern Catalan author, he argues, is as much a necessity as it is a luxury, particularly 'amidst the privations and anxieties of exile, while in Catalonia all public manifestations of the language are still banned' (*trans.*). Ninety-five copies were printed, and this one, no. XVII of fifteen copies numbered XI-XXV, is printed on Rives paper and is accompanied by a suite of striking signed chromolithographs by the Catalan artist Carles Fontserè (1916–2007), known for his Republican posters during the Spanish Civil War.

OCLC finds six copies only, three of which in the US (Berkeley, LoC, NYPL); we are unable to trace any copies in the UK.

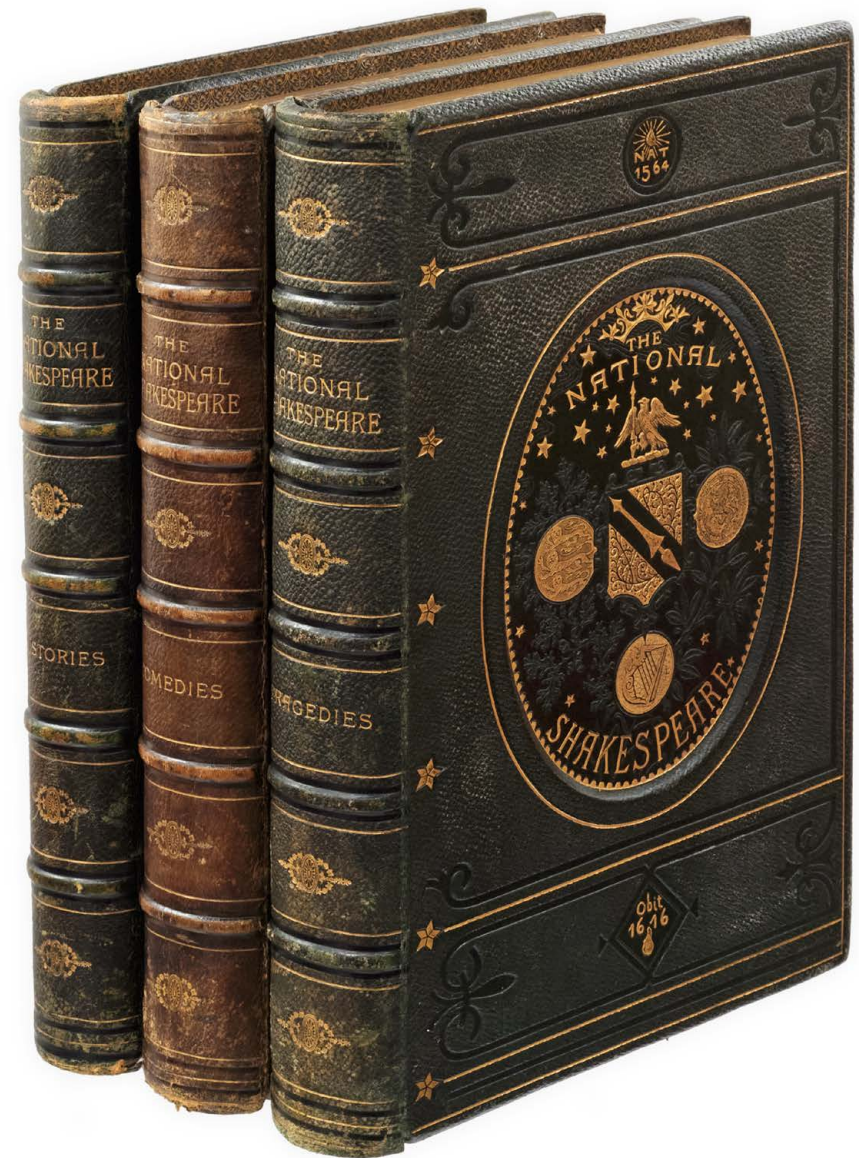
See Capdevila, Joaquim Ruyra, *narrador* (2010).

34. SHAKESPEARE, [William]. The National Shakespeare: A Fac-simile of the Text of the First Folio of 1623, illustrated by Sir J. Noël Paton, R. S. A. London, William Mackenzie, [1888].

Three vols, large folio (400 x 250 mm), with 24 photogravure plates (3 as frontispieces), each with tissue guard; offsetting to guards and some foxing from plates, but a very good set; bound in publisher's green morocco, blocked in blind and gilt with central oval sunken panels, spines gilt in compartments and lettered directly in gilt, top-edges gilt, others uncut, marbled endpapers; extremities rubbed, *Comedies* somewhat sunned; bookplates of Joseph Hamilton to front endpapers, with his ink ownership inscriptions to vol. I and occasional neat pencil notes; signed portrait postcard dated 1976 of Albert Finney as Hamlet loosely inserted. £650

The 'special' issue of *The National Shakespeare*, a handsome wide-margined type facsimile of the First Folio accompanied by photogravure plates after drawings by Sir Noel Paton, here in India-proof impressions and bound in green morocco.

'Unfortunately the scarcity of the original "First Folio," and the enormous price it has consequently attained in our times, exclude it from the shelves of most private libraries. The publisher of the "National Shakespeare" has, however, undertaken the task of reproducing this valuable work in a manner which he hopes may be found worthy of England's National Poet, as well as of the taste and art of the present day. The text will be a scrupulously accurate reproduction of the original, including all those peculiarities of paging, spelling, and punctuation to which so much interest is now attached. It will be printed in a *special antique type*, such as was actually employed in the "First Folio," upon *hand-made paper*, with rough edges, specially manufactured for this work, to maintain the antique character of the edition' (prospectus).







JULIUS CAESAR. ACT IV.



THE TEMPEST. ACT III. SCENE I.

The twenty-four photogravure plates comprise copies of the First Folio frontispiece and of the Chandos portrait, a view of Holy Trinity Church in Stratford-upon-Avon and of Shakespeare's tomb, and twenty scenes from the plays after drawings by the Scottish artist Sir Joseph Noel Paton (1821-1901), in a nearly Pre-Raphaelite style perhaps more suited to Scott than Shakespeare.

Due to the weight of the laid paper – and to add to the overall grandeur of this magnificently Victorian production – the First Folio is here divided into three volumes, for the Comedies, Histories, and Tragedies respectively. It was offered both in an '*Edition de Luxe*', in cloth at £3 10s per volume, and in a '*special edition*', as here, bound in morocco with India-proof impressions of the illustrations, for a total cost of £15 15s.

IN A FLEMISH SPES PANEL BINDING

35. SUETONIUS. Caesarum XII. Libri, iam denuo bonorum exemplarium & commentariorum ope emendati, cum M. Antonii Coccii Sabellici commentariis, nihil annotatu dignum dissimulantibus. Jo. Baptistae Egnatii Veneti, Annot. in Suetonium. Annotata in eundem, & loca aliquot restituta per D. Erasmum Roterodamum. *Antwerp, Jan van der Loe, 1548.*

8vo, pp. [xxii], [2, blank], 99, [1], '97-408' [i.e. 101-412], '407-661' [i.e. 413-667], [1, blank]; woodcut device to title, woodcut initials; minor dampstain to upper margin of last few leaves, insignificant wormhole to lower blank margin of quires n-t, but a very good copy; bound in contemporary Flemish panel-stamped calf, central panel with large figure of Faith and legends from Psalms 70 ('In te Domine speravi ...') and 90 ('Quoniam in me speravit ...'), monogrammed 'I P' in lower right corner, edges stained blue; very skilfully rebaked with minor restorations to board-edges, a little rubbed and cracked. **£850**

Jan van der Loe edition of Suetonius' biographies of the first twelve Roman emperors, starting from Julius Caesar, in a distinctive Flemish panel-stamped binding with the figure of Faith.



Suetonius' text, prefaced by Angelo Poliziano, is here surrounded by the commentary by Marcus Antonius Coccius Sabellicus (1436-1506), a former pupil of Pomponius Laetus, professor of eloquence at Udine and later curator of the Marciana Library in 1487. The main text is then followed by the annotations on Suetonius by Giovanni Battista Egnazio (1478-1553) and by those of Erasmus, as well as by a brief biography of Suetonius by Filippo Beroaldo (1453-1505).

Belgica Typographica 6808; Machiels S640; USTC 403287. On the binding, see Vogelmark, *Flemish and Related Panel-Stamped Bindings*, pp. 97 and 146.



Ch. Breen inv.

L. Empereur Sculp.

C. CORNELII
TACITI
 QUÆ EXSTANT OPERA.

Recensuit J. N. LALLEMAND.

TOMUS I.



PARISIIS,
 Apud DESAINT & SAILLANT, viâ
 S. Joannis Bellovacensis.
 Typis J. BARBOU, viâ San Jacobeâ,

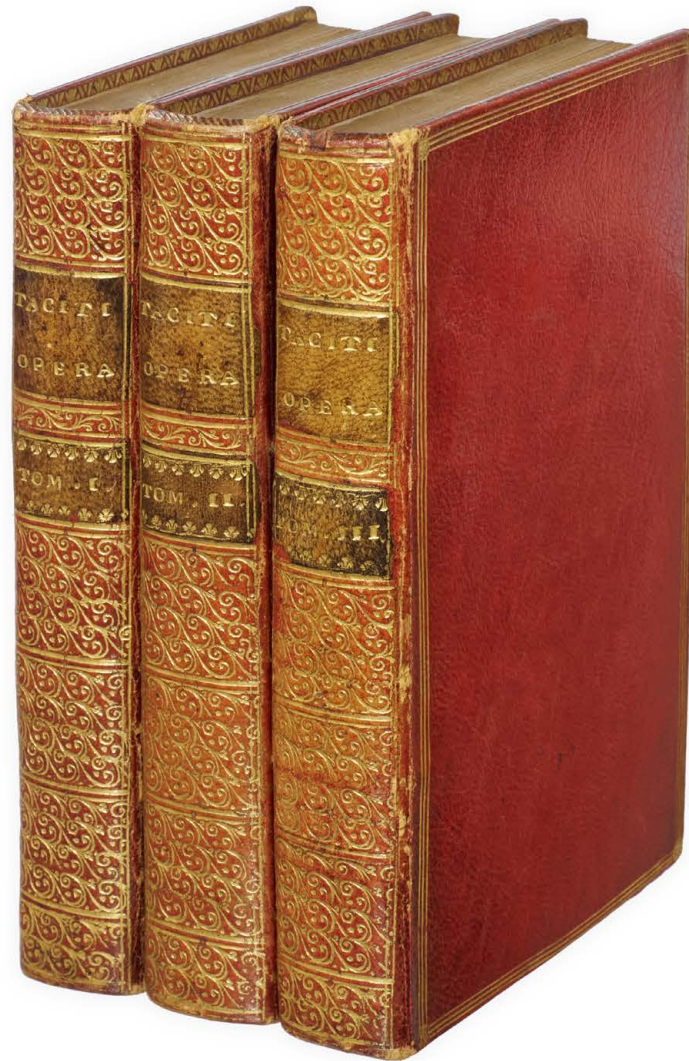
M. DCC. LX.

36. TACITUS; J. N. LALLEMAND.

MICHAEL

MUN

NO 30



36. TACITUS and J. N. LALLEMAND, editor. Quae exstant opera. Paris, J. Barbou for Desaint & Saillant, 1760.

Three vols, 12mo, with copper-engraved frontispieces by Lempereur after Eisen; bound without half-titles; woodcut 'non solus' device to titles, copper-engraved vignette head-pieces, woodcut ornaments; a very fresh set in contemporary French red morocco, spine richly gilt à travers with gilt green morocco lettering-pieces, edges gilt, star-and-spot gilt brocade endpapers with partially visible imprints of Johann Michael Munck of Augsburg; very lightly rubbed at extremities, but an excellent set; twentieth-century booklabel of Viscount Mersey to front pastedowns. **£750**

A handsomely bound set, with striking gilt brocade endpapers preserving the name of the Augsburg manufacturer, elegantly 'printed by Barbou and called by Harwood "one of the most beautiful and correct of all his classics."' The text is from Ernesti's first edition, but it contains the readings of some MSS. in the royal library of France, especially of those which coincide with the *editio princeps*' (Dibdin).

'The House of Barbou had recognized the full importance of beautifully printed books in small format. Some of the prettiest of these editions have already been mentioned in connection with the discussion of book illustration, such as the Martial of 1754, the Plautus of 1759, the Tacitus of 1760. Barbou not only found the approval of the wider public with this, but also that of the specialist press, and his works were praised in the *Mercure* and the *Journal des Savants*' (Fürstenberg, *trans.*).

Provenance:

Charles Clive Bigham, second Viscount Mersey (1872-1956), of Bignor Park, British politician, author, collector, bibliophile, and member of the Roxburghe Club. Mersey built an extensive library of classics in Latin, Greek, English, French, and Italian, many beautifully bound although his interest was primarily textual: 'Binding for themselves I never sought for - so many poor books are magnificently bound - but a good book in a good contemporary binding is always worth getting' (*Journals and Memories*, p. 189). He was the son of John Charles Bigham, first Viscount Mersey (1840-1929), the barrister and later judge known for heading the official Board of Trade inquiry into the sinking of the Titanic.

Brunet (1864) V, col. 636; Cohen 972; Dibdin, *Classics* (1827) II, p. 455; Fürstenberg 91 and 194; Moss II, 645.

37. TASSO, Torquato. Il rogo di Corinna, et la fenice ... Venice, Evangelista Deuchino, 1621.

[with:]

[—.] Il Rinaldo ... Di nuovo riveduto, & con diligenza corretto ... Venice, Evangelista Deuchino, 1621.

[and:]

[—.] L'Aminta favola boscareccia ... Di novo corretta, & di vaghe figure adornata. Venice, Evangelista Deuchino, 1622.

[and:]

[—.] Il re Torrismondo tragedia ... Nuovamente stampato, & ricoretto. Venice, Evangelista Deuchino, 1622.

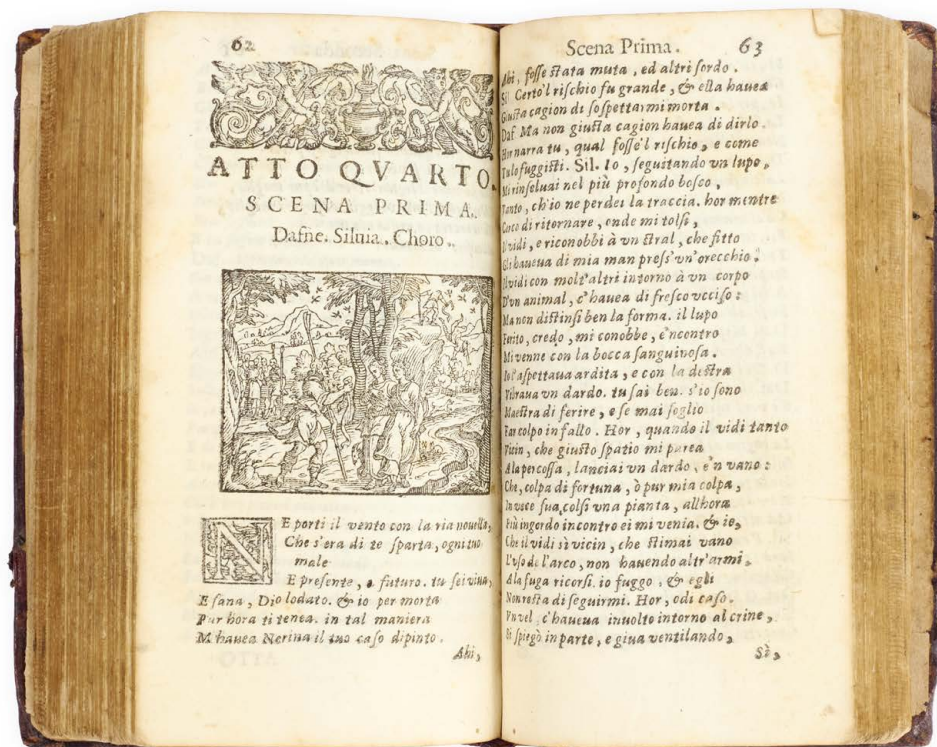
Four works in one volume, 12mo, pp. *Corinna*: 35, [1, blank]; *Rinaldo*: [11], 12-261, [3]; *Aminta*: [7], 8-88; *Torrismondo*: 114; woodcut portrait of Tasso to each title, 9 in-text woodcut illustrations to *Aminta*; sporadic light foxing, short closed tear to K9 of *Rinaldo* not touching text; a handsome copy in contemporary French red morocco gilt to a panel design, edges gilt and gaufered; inscriptions to rear endpapers 'Maria Santissima ora pro nobis' and 'Gesù mio amor mio', the former dated 1765, eighteenth-century armorial drawing (Baelde?) to front pastedown; small restorations to corners and at head and foot of spine, clasps wanting.

£750

A strikingly bound copy of Deuchino's editions of four pastoral plays and epic poems by Tasso.

In 1608, the Trevisan printer Evangelista Deuchino (fl. 1593-1631) formed a partnership with the Venetian bookseller Giovanni Battista Pulciani, with whom he published Tasso's *Rime* in six volumes in the same year. 'Alternating years of intense activity and years of crisis, but raising the quality of his work, Evangelista printed other Tasso editions (the *Aminta* and the *Prose* in '12, the *Rime* in two volumes in '20-'22, the *Rinaldo* in '21)' (DBI, trans.).

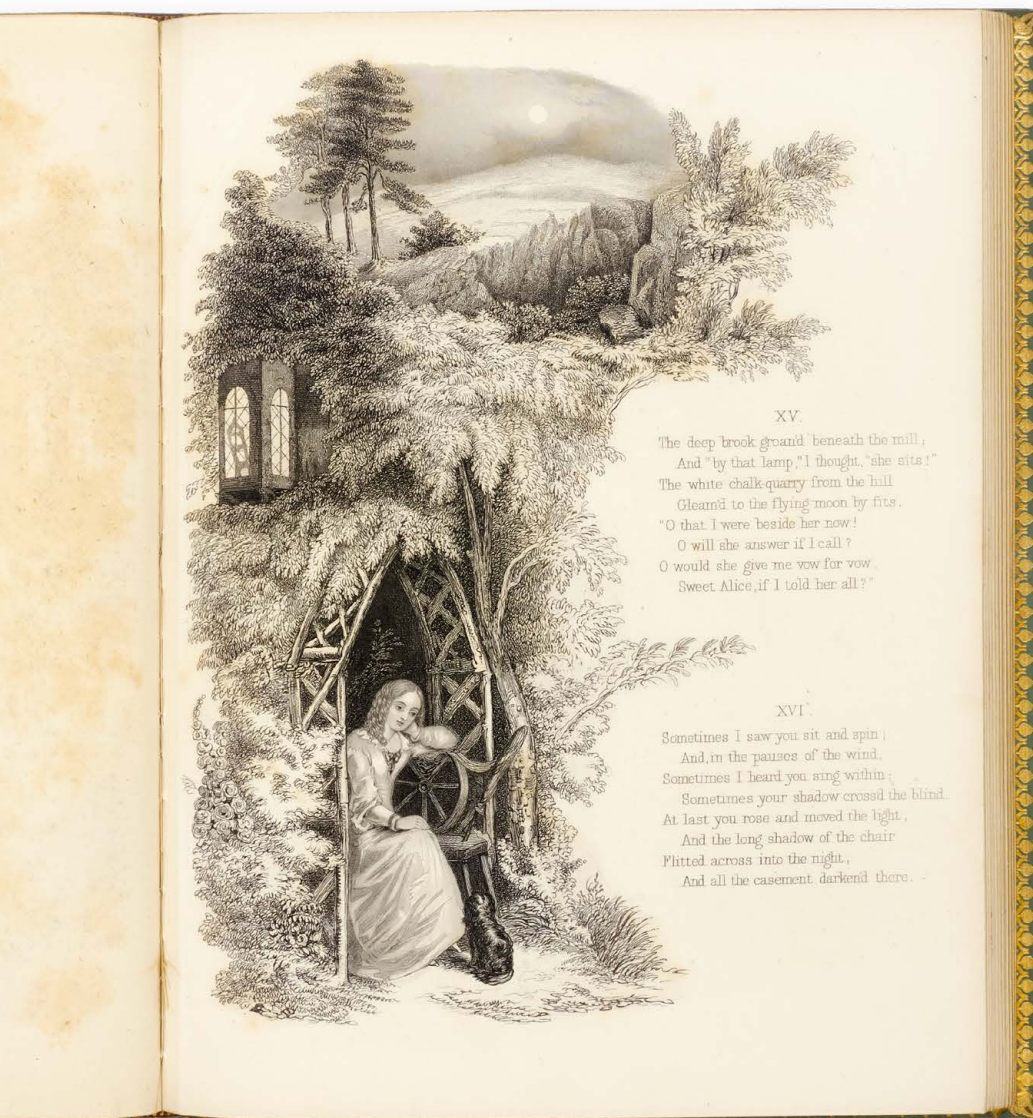




The works contained here, published between 1621 and 1622, could be obtained individually, and together comprised a third portion of Deuchino's edition of Tasso's *Rime ... divise in amorse, boscherezze, maritime, imenei, heroiche, morali, lugubri, sacre e varie*. Torquato's pastoral *Aminta* (1573) is here accompanied by *Il rogo di Corinna* (known also as *Il rogo amoroso*), *Re Torrismondo* (first published as *Galteato re di Norvegia*), and *Rinaldo*, a celebration 'of the beauty of the human body, a sensuality which is irrepressible and explosive or which retreats into languor, and of the splendid luxury of courtly feasts; but its freshness and force render it Tasso's finest work, save for *Aminta* and *Gerusalemme liberata*, whose motifs and movements it anticipates' (*ibid.*).

Rogo: not in USTC; OCLC finds three copies in the US (Duke, Harvard, Pennsylvania), and none in the UK; not in BM STC Italian. *Rinaldo*: USTC 4002240; we find three copies in the UK (BL, Edinburgh, V&A), two in the US (Harvard, Yale), and one in Ireland, at Maynooth; BM STC records the 1608 Deuchino only (p. 895). *Aminta*: USTC 4042182; not in Library Hub; BM STC Italian records the 1608 Deuchino edition only (p. 893). *Torrismondo*: USTC 4042179; Library Hub finds two copies in the UK (BL, Edinburgh); BM STC Italian, p. 895.

Solerti (1898), pp. 306-8.



38. TENNYSON, Alfred, [later Lord]; A. L. BOND, *illustrator*. *The Miller's Daughter ... London, Published by W. Kent & Co late David Bogue ... [1858].*

4to, ff. [17], with frontispiece portrait; lithographically printed on thick paper throughout, each leaf with tissue guard; some spotting and offsetting to guards, but a very good copy; bound in early twentieth-century turquoise polished calf, spine gilt in compartments with gilt red morocco lettering-pieces, edges gilt, marbled endpapers; spine sunned; monogrammed bookplate 'I F A' to front pastedown. £120

A handsome edition of *The Miller's Daughter*, attractively illustrated by Anne Lydia Bond (1822-1881).

An early work by the young Tennyson (1809-1892), *The Miller's Daughter* was published in 1833 and substantially revised in 1842; the 1842 text is here interpreted in a series of vignettes by the artist and illustrator Anne Lydia Bond (1822-1881) and published by permission of the author.



PRESENTED BY SCHOPPE

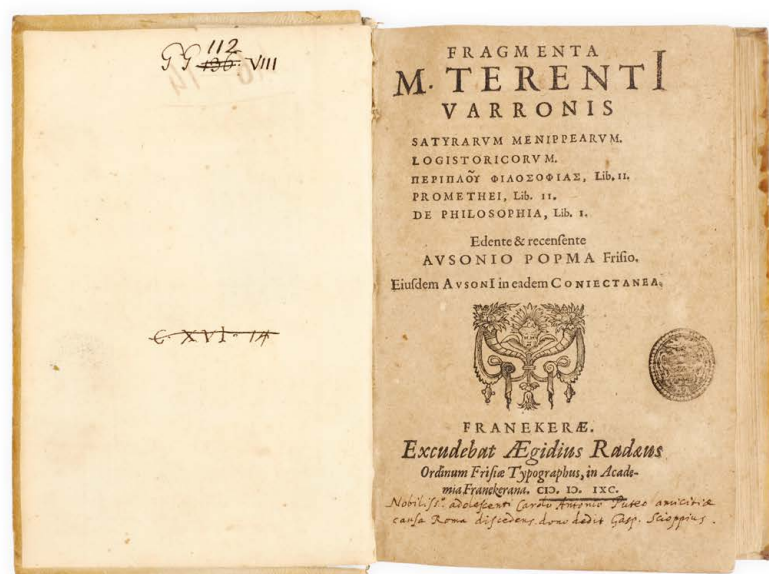
39. [VARRO, Marcus Terentius.] Ausonius POPMA, editor. Fragmenta ... Edente & recensente Ausonio Popma Frisio. Eiusdem Ausoni in eadem Coniectanea. *Franeker, Aegidius Radaeus (Gillis van den Rade), 'M. D. IXC', i.e. 1591.*

[bound with:]

MAGGI, Girolamo. Hieronymi Magii variarum lectionum, seu miscellaneorum libri IIII ... Venice, Giordano Zileti, 1564.

8vo, Varro: pp. [iv], 241, [1, errata], [2, blank]; Maggi: ff. [xvi], 220, [20]; Varro: paperflaw to a4 affecting two words, browned throughout (particularly to quires L-P); Maggi: scattered light foxing (especially to index), small marginal dampstain to last quire; bound together in seventeenth-century vellum sewn on 3 cords sewn in, spine lettered in ink with later manuscript shelflabel at foot; ties wanting; fragment of sixteenth-century printed waste (with eighteenth-century manuscript shelfmark to margins) adhered to front pastedown, ink Albani shelfmarks to front free endpaper verso, first title with seventeenth-century inscription 'Nobiliss° adolescenti Carolo Antonio Puteo amicitiae causa Roma discedens dono dedit Gasp. Scioppius' and eighteenth-century Biblioteca Albana shelfmark with initials 'BA' (see below). **£2750**

A Franeker-printed Varro bound with the second edition of Maggi's *Miscellaneorum*, this copy presented by Caspar Schoppe to a young Carlo Antonio dal Pozzo, later in the celebrated Albani library.



The Bavarian-born scholar, diplomat, philologist, and anti-Jesuit writer Schoppe (or Schoppius, 1576-1649) converted to Catholicism in 1598/9 and was an outspoken foe of Joseph Justus Scaliger, about whom he wrote his slanderous 1607 *Scaliger hypobolimaheus*. He was in Rome in 1609 under Ferdinand II to obtain papal consent for the Catholic league, and, after stints in Spain and Milan, he returned to Rome in 1621, during which time he wrote an apology for Machiavelli and became acquainted with Galileo through his ties to Cardinal Friedrich von Zollern. It is likely during his sojourns in Rome that he met Cassiano dal Pozzo (1588-1657), early patron of Poussin,



FRANEKERÆ.

Excudebat Ægidius Radens

Ordinum Frisæ Typographus, in Aca-
demia Franekerana. CID. ID. IXC.

Nobiliss. adolescenti Carolo Antonio Puteo amicitiae
causa Romæ discedens dono dedit Gasp. Scioppius.

member of the Accademia dei Lincei, and secretary to Cardinal Francesco Barberini, nephew of Pope Urban VIII; they corresponded directly and were also connected through their relationship to the Dominican friar Tommaso Campanella (likewise an advocate of Galileo's).

The present volume was presented by Schoppe to Cassiano dal Pozzo's teenaged younger brother, Carlo Antonio (1606-1689), on the occasion of his departure from Rome. Carlo Antonio was raised in Piedmont and Florence, and in 1620, aged fifteen, moved to Rome at Cassiano's request; this copy was perhaps presented to Carlo Antonio following an early visit to his brother's residence on Via dei Chiavari. The contents of Schoppe's gift are notable: he had edited the 1605 Ingolstadt edition of Varro's *De lingua Latina*; here, the Roman polymath's *Fragmenta* are bound before the *Miscellaneorum* of Girolamo Maggi (or Hieronymus Magius, c. 1523-1572), encompassing, *inter alia*, ancient punishments for parricide, the colours worn by mourning women, types of seashells, and the flooding of the Nile, as well as military history, giants, demons, and werewolves.

This extensive miscellany is in many ways reminiscent of the *Museo cartaceo*, or 'paper museum', which Carlo Antonio would later form with his brother Cassiano, a collection of some 7,000 to 10,000 watercolours and prints encompassing botany and zoology, architecture, antiquities, architecture, portraits, and topography, collectively representing 'one of the most significant attempts before the age of photography to embrace human knowledge in visual form' (Royal Collection Trust). Carlo Antonio was instrumental in organising and expanding the collection following his brother's death in 1657, and in 1703 his grandson Cosimo Antonio sold the collection to Pope Clement XI, born Giovanni Francesco Albani (1649-1721). **This volume, with the eighteenth-century ink stamp of the Biblioteca Albana and the library's distinctive manuscript shelfmarks, was likely acquired by Clement XI with the rest of the *Museo cartaceo*.** Much of the *Museo* was acquired in 1762 by George III and is now held at the Royal Library at Windsor, although the present volume remained in the possession of the Albani family until the mid-nineteenth century.

Provenance:

1. Presented by Schoppe to Carlo Antonio dal Pozzo, with inscription to first title: *Nobiliss. adolescenti Carolo Antonio Puteo amicitiae causa Romæ discedens dono dedit Gasp. Scioppius*.
2. Apparently passed by descent to Carlo Antonio dal Pozzo's son Gabriele, and thence to his grandson Cosimo Antonio.
3. Likely acquired in 1703 by Pope Clement XI, with Biblioteca Albana ink stamp to first title and manuscript shelfmark to front free endpaper.
4. Sold at the 1858 Pallotta sale of the Bibliotheca Albana (*Catalogo della copiosa biblioteca già appartenuta all'eccellentissima famiglia de' principi Albani*, 19 January 1858, lot 14).

Varro: Adams V-290; BM STC Dutch, p. 204 (recording the 1589 edition only); STCN 830641157; USTC 423036; Blouw, *Typographia Batava* 5104; *Childrens' World of Learning* 745; Pettegree & Walsby, *Netherlandish Books* 30150. Maggi: Adams M-127; BM STC Italian, p. 403; EDIT16 41046; USTC 839565.

E U L O G Y

ON THE LIFE OF

General George Washington,

Who died at Mount Vernon, December 14th, 1799, in the 68th
year of his age.

WRITTEN

At the request of the citizens of Newburyport, and delivered at
the first Presbyterian Meeting-House in that town,
January 2nd. 1800.

By THOMAS PAINE, A. M.

" Oh ! for a muse of fire, that would ascend
" The brightest heaven of invention !
" An empire for a stage, heroes to act,
" And angels to behold the swelling scene !
" Then should the MIGHTY SHADE again assume
" His local habitation, and his name,
" Mantling our sphere with his supernal glory !
" Virtue and Fame should pioneer his way
" Thro' planets wonder-struck ; while at his heels
" Valor and Victory (leapt in like hounds)
" Crouch for employment !"

Printed at Newburyport, by EDMUND M. BLUNT, 1800.

PAEAN TO AMERICA'S FIRST PRESIDENT

40. [WASHINGTON.] PAINE, Thomas. An Eulogy on the Life of General George Washington, who died at Mount Vernon, December 14th, 1799, in the 68th year of his age, written at the request of the citizens of Newburyport, and delivered at the first Presbyterian Meeting-House in that town, January 2nd. 1800. *Newburyport, Edmund M. Blunt, 1800.*

8vo, pp. [3]-22, wanting half-title and the terminal blank; toned, but a good copy; in modern cloth. £250

First edition of this eulogy on Washington, 'the saviour of your country' and 'father of his people'. This is the issue with urn woodcut on the final verso. Thomas Paine (1773-1811, not to be confused with the author of *Common Sense*) later changed his name to that of his father, Robert Treat Paine, one of the signatories of the Declaration of Independence.

ESTC W32120; Evans 38178.

Recently Published...

KOH, John. *Dogs in Early Photography.* London, Bernard Quaritch Ltd, 2024.

£50

Throughout history, dogs have been a subject in art – dogs were featured in cave drawings, coins, funerary sculptures, and medieval marginalia – but it was in the nineteenth century that the relationship between man and dog truly began to take hold. For the first time, companion dog ownership began to transcend social class as the aristocracy and the middle and working classes embraced their new canine family members while the nascent world of photography allowed dog owners to capture images of their pets, and the mass production of images made it possible at a reasonable cost. As a result, photography has had an outsized impact on the dog, its social position, and its importance to modern society.

The selections from the collection of early dog photography assembled by John Koh that prompted this book show dogs in settings ranging from the studio to the field and stream. They demonstrate the difficulty in capturing a moving subject in early photographic formats ranging from unique daguerreotypes, ambrotypes and tintypes to popular cartes de visite. The book explores the physicality of the dog, the human obsession with breed, and how pet dogs came to reflect the status and personality of their owners. But most importantly, this collection celebrates the unique relationship between humans and dogs, and the endless appeal of dogginess across breeds, class, roles and time.

About the author

A noted book collector, John Koh has spent years building a vast private collection of photographs and other historical ephemera, including the many nineteenth-century photographs of dogs which are presented in this new book. His collection of dog photography has been donated to the Bodleian's growing collections of early photography.



There is, of course, no clear definition of the word, but literally, everyone knows what it means. Dogginess is the antithesis of breed, which is technical. It represents the nature of dogs. In photography, dogginess was captured through portraits, usually in studios, especially in the early years when outdoor equipment was not widely available. These portraits, be and large, mimicked human portraits and were taken as members of the family or the working household. In military and sporting settings, they were often mascots. With the advances in camera technology, owners could photograph dogs in more natural settings – out in the park, on boats and at the seaside, walking on the hills and mountains. The dog was increasingly not just a household pet but an all-day companion.

Notwithstanding the case, every social group had their four-legged friends photographed. The working classes sometimes depict their dogs at work with them, as in the studio dressed as if for work. A favourite photograph in the collection shows a butcher wearing his stained apron in the studio with his dog, holding a cleaver next to a pig's head. The sporting set is also well-represented, often armed years in the studio alongside their dogs and various kills. Middle-class ladies preferred posing in the studio with their dogs lying on their dresses. And the number of babies and children

with dogs of all ages and sizes suggests this type of staging was also a firm favourite. Across the social spectrum, dogs on laps, taking treats, learning commands and doing tricks were the popular forms of staging.

Looking through the collection of images, one can see that while early photographs were often staged to record a portrait or an activity, dogginess was made to identify and record dogginess, particularly in domestic settings. The following pages show dogs being dogs and dogs people loving over them. These photographs simultaneously show how much dog ownership changed and just how much it has stayed the same. In essence, dogginess connects people to the dogs' intangible, enduring qualities.

Photo of a Shetland pony and a dog, from the collection of John Koh.

