

FEBRUARY NEW ACQUISITIONS



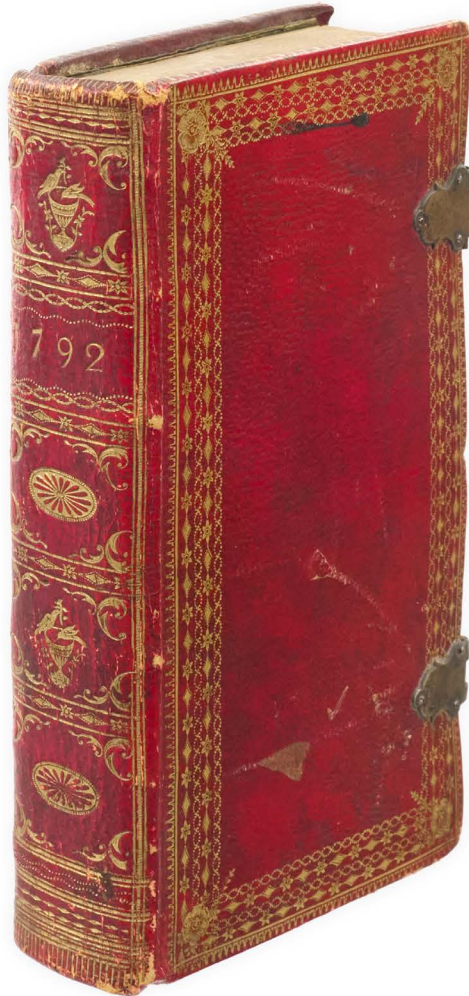
QUARITCH

COURT AND COUNTRY: AN ALMANACK WITHIN AN ALMANACK

1. [ALMANACK.] The royal Kalendar; or complete and correct annual Register for England, Scotland, Ireland, and America, for the Year 1792 ... London, John Debrett et al., [1792].

[bound with:]

[ALMANACK.] Rider's British Merlin: for the Year of our Lord God 1792 ... London, the Stationers' Company and Robert Horsfield, 1792.



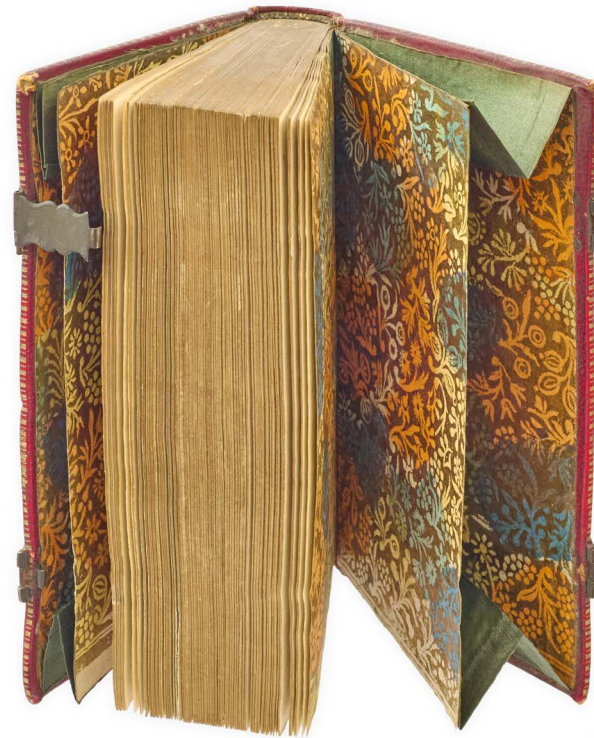
Two almanacks in one vol., 12mo, *Royal Kalendar*: in 6s, pp. iv, 24, '22–281' [i.e. 25–284], *Rider's*: pp. 60, bound after p. iv of *Royal Kalendar*, quire A interleaved with blanks; some light foxing, pagination of p. 243 trimmed; very good copies (the *Rider's* particularly crisp) in contemporary straight-grained red roan morocco, borders roll-tooled in gilt, spine gilt in compartments and numbered directly in gilt, metal clasps and catchplates to fore-edge, all edges gilt, Nuremberg gilt brocade endpapers with floral pattern in blue, yellow, orange, and turquoise and pockets attached with green silk (signed 'No. 1 Paulus Reymund Nür', see Haemmerle no. 342); a few small scuffs, small inkstain to front board, lower clasp wanting, pockets detached at head; red twopenny stamp to title-page of *Rider's*, contemporary ink annotations to p. 191 of *Royal Kalendar*. £1200

An attractive volume containing these two contrasting English almanacks from the time of the French Revolution, bound one within the other with splendid gilt brocade pocket-endpapers by the renowned Nuremberg papermaker Paul Reimund (d. 1815).

Rider's British Merlin was among the longest-standing and bestselling English almanacks, running from 1652 to the 1830s. Its contents were firmly plebeian: the lack of articles and poems (often found in other almanacks) and the simple, repetitious, and strongly agrarian contents – 'In this month uncover the Roots of Trees, and cover with Dung the Roots of new planted Trees' and so forth – suggest 'the rudimentary reader' as an intended audience. This rustic tone put off polite readers, such as the writer of 1802 who complained in the *Gentleman's Magazine* of 'that perpetual care which Mr Cardanus Rider [the almanack's fictional author] advises us to take of our cabbages, and our health' (Perkins).

The *royal Kalendar*, by contrast, was both newer and far more metropolitan (as well as global) in focus. Begun by John Almon in 1767 and published by Debrett (of Peerage fame) from 1782, it was the most comprehensive civil, military, and ecclesiastical register available in the later eighteenth and nineteenth centuries. Its pages document the thousands of individuals who made up the sprawling (and transcontinental) British state, listing all the members of both Houses of Parliament (with peers given in order of the monarch under whom the title had been created), diplomats, churchmen, dons, colonial officials, military officers (including both Bligh and Nelson), and learned societies (with Banks as President of the Royal Society). Also included are members of the royal family (with George III still described as King of France, a claim quietly dropped ten years later after the Treaty of Amiens) and its household along with the latter's incomes, ranging from the Marquess of Bath (Groom of the Stole, £2000 p.a.) and Sir Joshua Reynolds (Principal Portrait Painter, £50) to Francis Schomberg (Rat-killer, £24).

Royal Kalendar: ESTC T45340; *Rider's*: ESTC T45030. See Maureen Perkins, *Visions of the Future: Almanacs, Time, and cultural Change, 1775–1870* (1996), pp. 35–6, 85.



REGULATING MARSEILLE'S MASTER BARBERS AND WIGMAKERS

2. [BARBERS.] Statuts des maitres barbiers-perruquiers, baigneurs-étuvistes, royaux et héréditaires de la ville de Marseille, confirmés par lettres-patentes de sa majesté, enregistrées pardevant le greffe du parlement de Provence, le 9 Février 1697. *Marseille, Antoine Favet, 1777.*

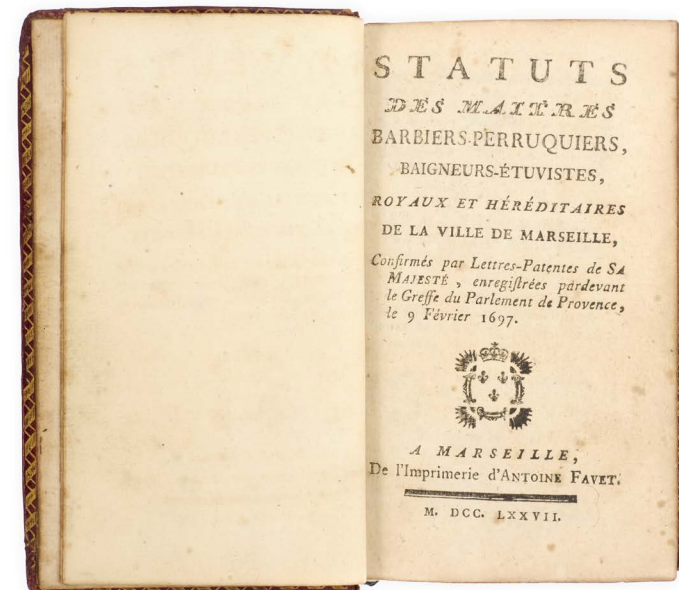
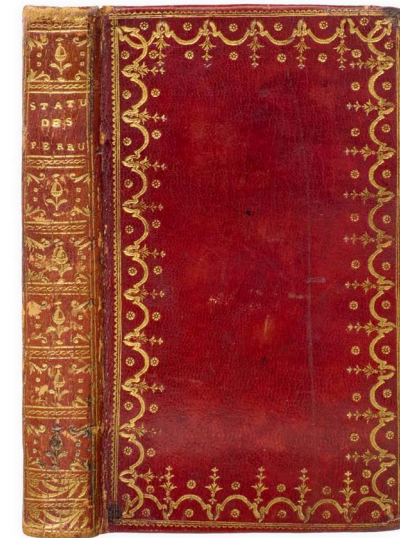
12mo, pp. 118, ix (table), [1 (blank)]; without divisional title 'Lettres patentes' (leaf B3, supplied in facsimile), royal arms to title, head- and tailpieces; some light foxing and toning; very good in contemporary red morocco, gilt border to covers with floral and drawer handle tools, spine lettered and decorated in gilt, edges gilt, marbled endpapers; spine and joints rubbed, corners worn; interleaved with blank leaves from p. 32, ink notes in a late eighteenth-century hand to blanks facing pp. 44, 56, 91, and 98, and at head of p. 65. **£1250**

Very rare collection of statutes, regulations, and decrees governing the community of master barbers, wigmakers, and bathhouse workers, both men and women, of Marseille, with annotations referencing female guild members.

The detail here is fascinating: masters were forbidden from poaching the employees (both *ouvriers* and *ouvrières*) of another master; wigmakers were prohibited from manufacturing wigs anywhere other than on their premises; the use of old curly hair in new wigs was banned; masters were to paint their shops blue and put a white basin on their signs; there had to be at least one house between two masters' premises; masters were allowed to sell powders, 'opiates for teeth', soap, pomades, perfumes, and handwash; and peddlers were banned from hawking hair and wigs in the streets. There is also much of interest on the rights of female hairdressers and of casual child workers. The text also describes the election of the community's officers, the keeping of archives and accounts, the holding of meetings, the payment of subscriptions, apprenticeships, and regular visits to members' premises by the authorities.

This interleaved copy clearly belonged to a member of the community. The manuscript notes record that Claire Besson was forbidden from running a bathhouse in 1774; that the masters Reinaud and Magaud and their shop boys had a run-in with the syndics in 1776; and that in September 1777 all female hairdressers were obliged to provide their addresses to the authorities.

No copies traced on OCLC. CCfr records only two copies (BM Avignon, BMVR Marseille). CCfr notes an earlier Favet edition of 1762.



Sentance de Police du 13^e aoust 1776
Entre Reineaud Rentier, & Cabaud son
garçon, & les Syndics qui jugent que Reineaud
ne peut forcer les Syndics à lui donner des
garçons qu'il demande, & le garçon de la Boutique
qu'il a choisi, mais seulement celles qui leur
sont proposées du nombre des m^e qui occupent
dette au Bureau

Entre Sente qui juge & dem. J. Magaud
Ce dernier son garçon, & qui lui donne
Syndics d'avoir un Registre ou les maîtres qui
voudront des garçons, & les garçons de
Boutiques de faire inscrire

(91)
privilegiés ne prendront des Garçons
à leur service, que des mains du Clerc
de ladite Communauté, ensuite de l'avis
du Bureau, soit que lesdits Garçons arri-
vent nouvellement du dehors, soit qu'ils
sortent des Boutiques des Maîtres avec
congé, soit qu'après avoir été Maîtres, &
vendus leurs Offices, ou Privilegiés, &
quitté leurs Privileges, ils rentrent
dans la classe des Garçons, & que
lorsque quelque Maître, ou privilégié
aura pris des Garçons à son service par
une autre voye, il sera obligé de payer
une amende de trente livres au profit de
la Communauté, & de congédier le
Garçon; & le Clerc de la Communauté
aura toujours le même droit de quinze
sols pour le placement de chaque Gar-
çon; & de plus que les Syndics actuels
& autres à venir, pourront aumôner les
Pauvres Membres du Corps, jusques à
la somme de cent cinquante livres entre
tous lesdits Pauvres, qui leur seront ad-
mises en compte, en se rapportant à
leur prudence pour la distribution; re-
quierent que le bon plaisir de la Cour
soit d'homologuer & autoriser ladite Dé-
libération, & ordonner qu'elle soit en-
registrée es Registres de la Cour, pour
être exécutée selon la forme & teneur,



DONCASTER DRAUGHTSWOMAN

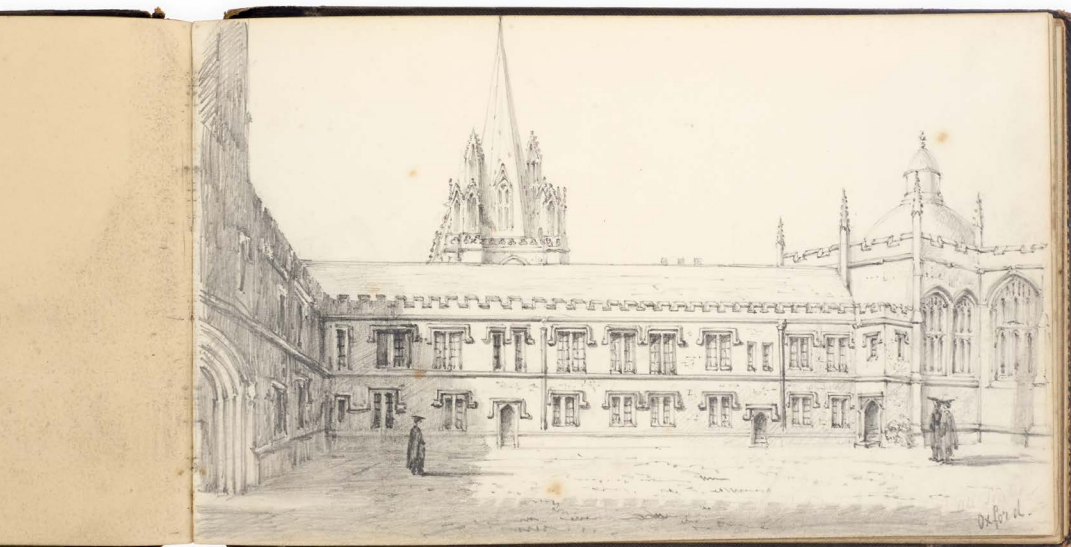
3. BECKETT DENISON, *Sophia*. Sketchbook. *England, 1846*.

Oblong album (135 x 217 mm), 46 unnumbered leaves of artist's paper in various shades with 45 pencil sketches and finished drawings to rectos, a few highlighted in white crayon; a little offsetting to facing blank pages, a few small spots; very good in half black roan, cloth sides, tartan endpapers; spine and corners worn, abrasions to roan, some marks to covers; ink inscription to front free endpaper 'Sophia Beckett Denison', a few sketches signed 'SBD', most captioned, pencil notes in shorthand to verso of first leaf. **£950**

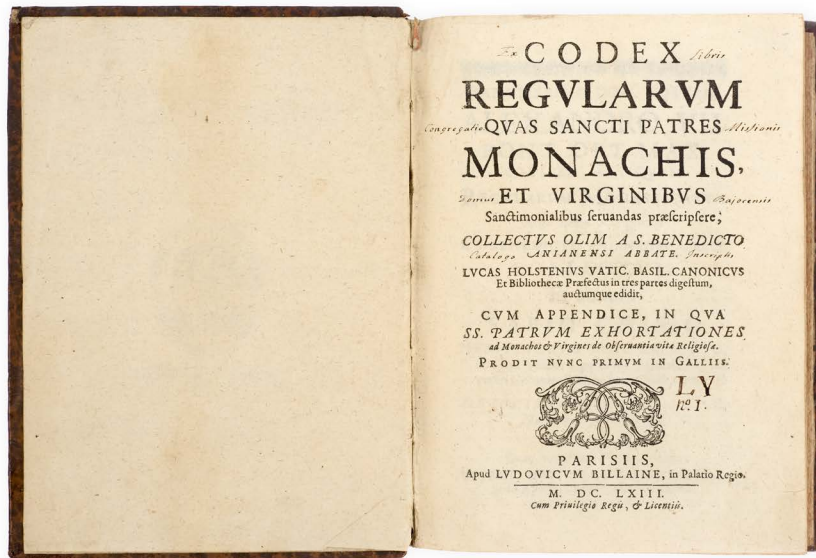
An attractive mid nineteenth-century album of sketches and finished drawings by Sophia Beckett Denison (1822–1906), including views of her native Doncaster, as well as of Scarborough, Oxford, Tunbridge Wells, Canterbury, Roche Abbey, and York.

Sophia was the daughter of the railway promoter and politician Sir Edmund Beckett-Denison, 4th Baronet (1787–1874), Doncaster's richest citizen and a friend of Sir Robert Peel ('indeed he supplied Peel with the horse that threw and fatally injured him', *ODNB*). In 1847 – the year following the creation of this album – Sophia married the clergyman Thomas Bradley Paget (1812–1893), a graduate of Trinity College, Cambridge and vicar of Welton with Melton in Yorkshire.

Sophia's album contains many notable views: Doncaster's streets; the ruins of Roche Abbey and Bayham Abbey; the Martyrs' Memorial, Magdalen College bell tower, and All Souls' Front Quadrangle in Oxford; Canterbury Cathedral viewed from afar; Scarborough pictured from across the bay, and a steam train crossing a viaduct; Scalby mill; York Cathedral from the city walls; Kensington Gardens in London; and two playful greyhounds.







MULTIPLE MONASTIC RULES

4. BENEDICT OF ANIANE, *Saint*. Codex regularum quas sancti patres monachis, et virginibus sanctimonialibus servandas praescribere, collectus olim a S. Benedicto Anianensi abbate. Lucas Holstenius ... in tres partes digestum, auctumque edidit, cum appendice, in qua SS. patrum exhortationes ad monachos et virgines de observantia vitae religiosae. Prodit nunc primum in Galliis. *Paris, Louis Billaine, 1663.*

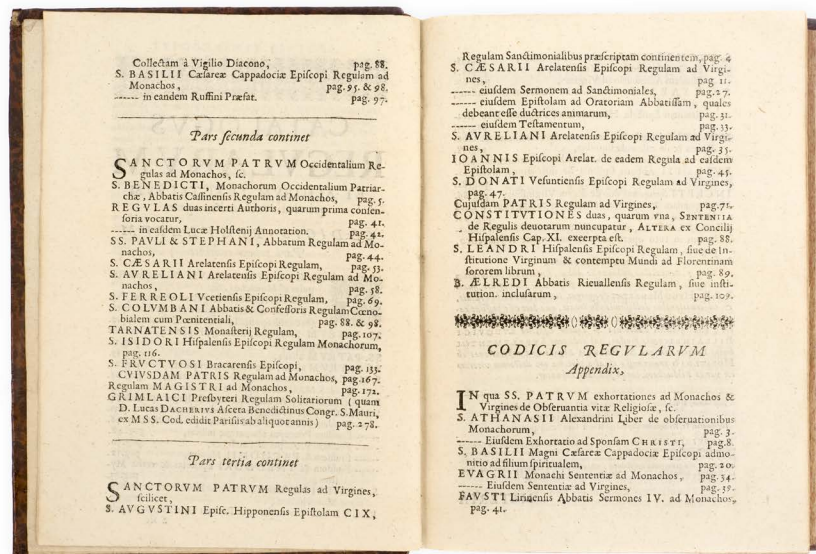
Four parts in one vol., 4to, pp. [16], 160, 360, 140, 92, [29], [1 (blank)]; woodcut device to title, woodcut initials, head- and tailpieces; occasional small marginal paperflaws and spots, small wormhole to lower margins of final third; very good in contemporary sprinkled calf, spine in compartments lettered and decorated in gilt, edges sprinkled red; losses at head and foot of spine, some splitting to joints and wear to extremities; ink ownership inscription to title 'Ex libris Congregatio Missionis Domus Bajocensis catalogo inscriptis' with shelfmark, armorial bookplate to front pastedown 'Ex bibliotheca DD de Nesmond episcopi Baiocensis' with MS note. **£450**

A remarkable collection of early monastic rules for monks and nuns compiled by the abbot and monastic reformer St Benedict of Aniane (c. 750–821), 'our most important single source of texts of this type' (*Oxford Dictionary of the Christian Church*). This edition was compiled by the German humanist Lukas Holste (1596–1661).

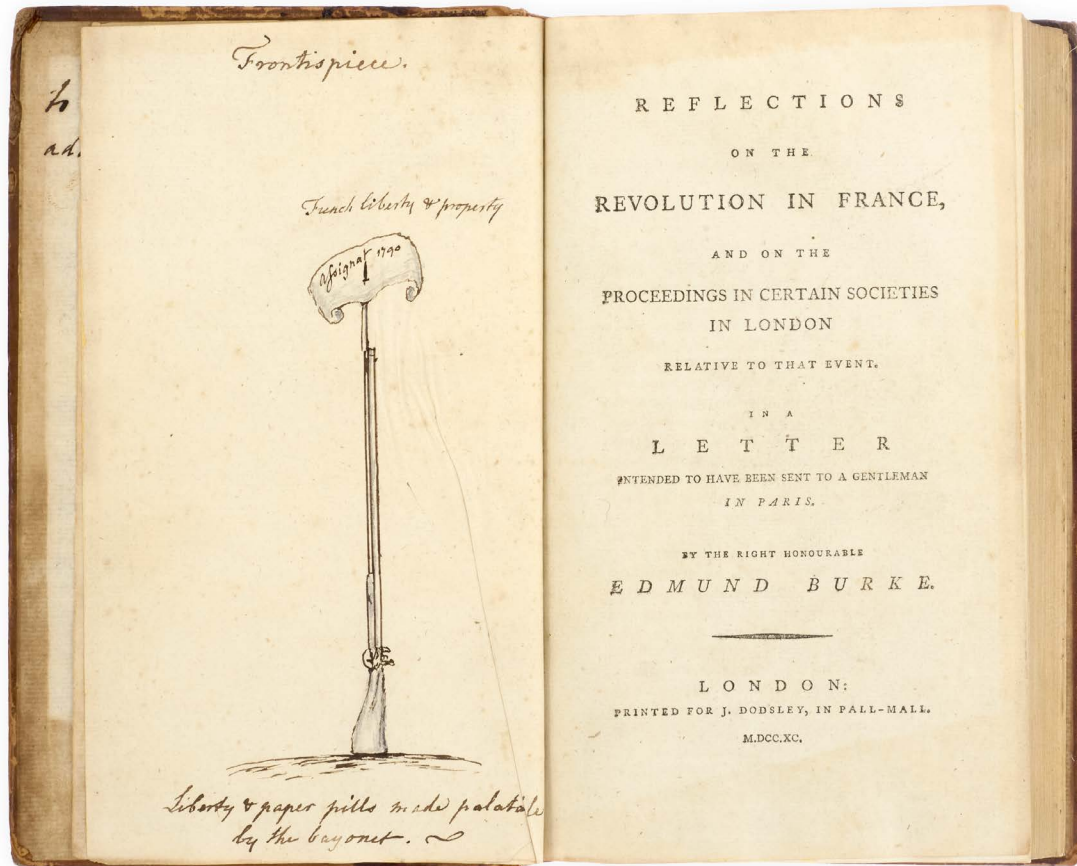
Holste travelled extensively in his youth, with sojourns in London and Oxford, and converted to Catholicism in the 1620s. In 1627 he went to Rome, serving as librarian to Cardinal Francesco Barberini and then as Vatican librarian under Pope Innocent X. His first edition of the *Codex regularum* appeared in Rome in 1661; this is the second, the first, as the title-page boasts, to appear in France.

The first two parts of the work comprise rules for monks by various eastern and western Church Fathers, including St Pachomius, St Basil the Great, St Benedict, St Columbanus, and St Isidore, as well as Grimalaicus' rule for solitaries. The third part contains rules for nuns, such as those of St Augustine, St Caesarius, St Donatus of Besançon, St Leander, and St Ailred. By way of an appendix, the fourth part prints selected exhortations to monks and nuns on the observance of the religious life; included here are pieces by St Athanasius, St Eucherius, and St Paulinus, for example.

Provenance: with the bookplate of François de Nesmond (1629–1715), bishop of Bayeux from 1661 until his death; the title-page inscription records the ownership of the Congregation of the Mission (also called the Vincentians or Lazarists) in Bayeux.



EXTENSIVELY ANNOTATED
WITH A HAND-DRAWN SATIRICAL FRONTISPIECE



5. BURKE, Edmund. Reflections on the Revolution in France, and on the proceedings in certain societies in London relative to that event. In a letter intended to have been sent to a gentleman in Paris. *London, James Dodsley, 1790.*

8vo, pp. [iv], 356; flower ornament to p. iv; light browning to edges of title-leaf, a handful of minor spots, dampstaining to outer margin at pp. 15–30 and final leaves, otherwise clean and bright; in near-contemporary speckled calf, the covers tooled in blind down the spine and with 'AC' in gilt on the front cover, red morocco label with title in gilt to spine; rebacked, a little scuffed, head of covers a little dry, corners bumped, stain to outer part of top edge of textblock; with 'AC' in ink to top edge, note in ink to front pastedown, satirical frontispiece drawn in ink, annotations and underlining throughout in pencil and red crayon, seven-page manuscript index bound in at back. **£1500**

Second edition, second impression (published approximately five days after the first edition) of 'one of the most brilliant of all polemics' (PMM), abundantly annotated by early readers and augmented with a manuscript frontispiece and index, possibly for distribution by a political ally.

Among the most influential works of modern political thought, Burke's tract against the French Revolution is widely considered the founding text of conservatism. Attacking the Dissenting minister Richard Price's paean to the Revolution, 'Burke set out his own statement of contrary values: of inherited manners that conferred honour and utility on institutions that might seem otherwise outmoded, of religious beliefs that were deeply ingrained in any civil society worthy of the name, of prescriptive customs and institutions, including property itself, that required protection against untried and arbitrary ideas of rationality' (ODNB). 'In the eternal debate between the ideal and the practical, the latter never had a more powerful or moving advocate, nor one whose ideals were higher' (PMM).

The *Reflections* generated great and immediate interest, selling some 6000 copies within a week of publication and necessitating the present impression of a further 2000. Of the many replies, the similarly momentous *Rights of Man* (1791–2) by Thomas Paine and Mary Wollstonecraft's *Vindication of the Rights of Men* (1790) are only the most famous.

country, in which your proceedings may, in some way, be useful. For your Dr. Price, who seems to have speculated himself into no small degree of fervour upon this subject, addresses his auditory in the following very remarkable words: "I cannot conclude without recommending particularly to your recollection a consideration which I have more than once al-

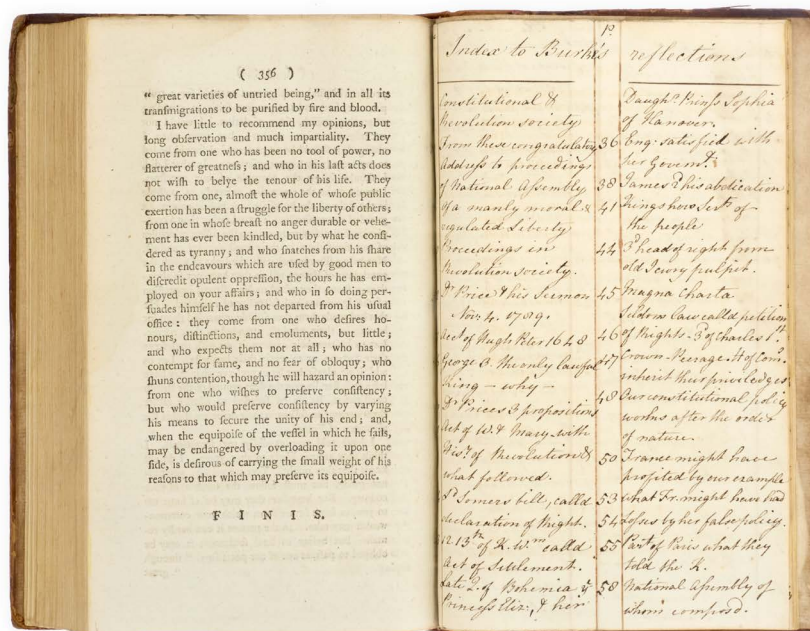
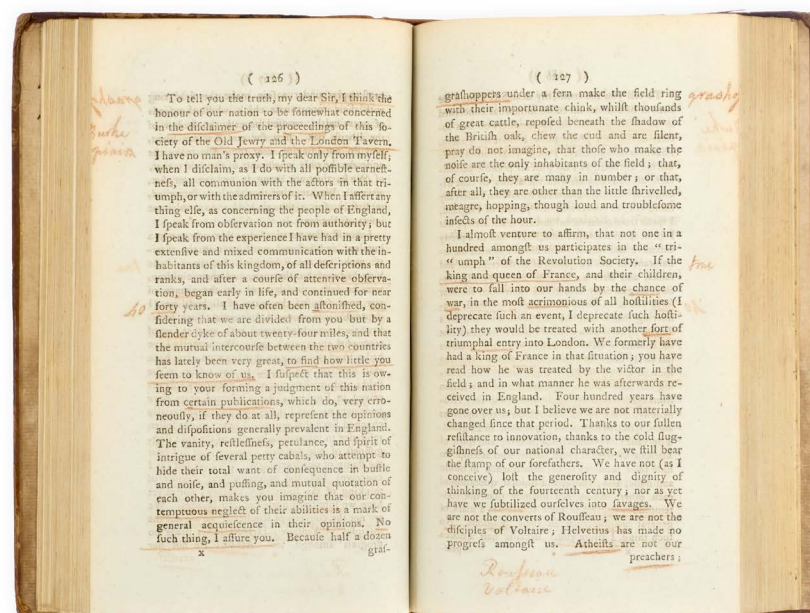
Our copy is distinguished by copious evidence of close reading by contemporaries. Virtually every page bears underlinings, crosses, manicules, and marginal notes in a contemporary hand summarizing the contents and occasionally appraising Burke's arguments ('good', 'Fine', 'Odd'). An early reader has also embellished a passage on Richard Price with a 'P' above a drawing of a gibbet or gallows, seemingly calling for Price's hanging.

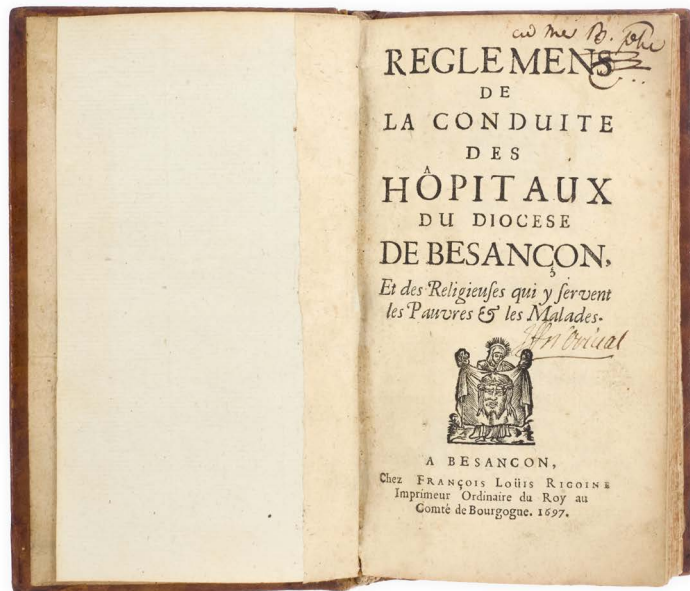
The copy is supplemented with a hand-drawn satirical frontispiece, seemingly unpublished, and a seven-page manuscript index based on the marginalia but in a different hand. The frontispiece depicts an assignat, the controversial paper currency issued by the Revolutionary Constituent Assembly, impaled on a bayonet and captioned 'French liberty & property' – a reference to a passage of Burke's (underlined and indexed in our copy) decrying fiat currency and the way in which the French had been driven 'by the point of the bayonets ... to take [the Revolutionaries'] fictions for currencies, and to swallow down paper pills by thirty-four millions sterling at a dose'.

The image seems not to have been published elsewhere, but curiously both the frontispiece and the index are replicated in the same hand in a copy of the first edition now in Bodley (shelfmark Johnson e.1139), though that copy lacks the extensive marginalia of ours. The frontispiece to the Bodley copy also bears the initials 'AC', found in our copy gilt-tooled on the front cover and inked on the head-edge. One possible candidate for these initials is the Tory politician Assheton Curzon, 1st Viscount Curzon (1730-1820), of Penn, Buckinghamshire, where Burke founded a school for the children of French émigrés and royalists in 1796. The copies' common features suggest that a sympathizer (perhaps Curzon) may have embellished multiple copies and distributed them for political purposes.

ESTC N48331; Goldsmiths' 14519; PMM 239; Rothschild 522 (the same impression); Todd 53c.

We are grateful to Dr Madeleine Armstrong for her help with this item.





NURSING NUNS

6. [CHARITABLE HOSPITALS.] Reglemens de la conduite des hôpitaux du diocese de Besançon, et des religieuses qui y servent les pauvres et les malades. *Besançon, François Louis Rigoine, 1697.*

12mo, pp. 129, [3]; small woodcut to title of female saint holding a shroud bearing the face of Christ, woodcut initials and headpieces; some toning; very good in contemporary calf, spine lettered and decorated in gilt, edges sprinkled red; a little wear to extremities, front free endpaper renewed; eighteenth-century ownership inscription to title ('Orival'?) and another inscription at head.

£750

Very rare set of regulations governing charitable hospitals in the diocese of Besançon in eastern France and the nuns who acted as nurses there.

Besançon's nursing nuns were called 'daughters of Our Lady of the Seven Sorrows', were to be at least fifteen years of age, and were to have no visible deformities. The text begins with a description of the novitiate of new recruits and lays down rules for the admission of patients: no children under seven, and no one suffering from madness or experiencing visions, for example, were to be given a bed.

The text provides a vivid picture of daily life for the nurses: morning prayers; cleaning beds, linen, bedpans, and spittoons; serving meals and medicine; providing comfort and instruction; gardening in summer, sewing in winter; time for reading, devotional exercises, and reflection; assisting with extreme unction and dealing with the dead. The qualities expected of the nuns is discussed in detail, including charity and kindness, and modesty in deed and dress; their leather shoes, for example, were to have heels no higher than two inches. The superior herself was expected to perform her duties 'with gaiety and humility'. On fast days those serving on the wards were allowed a little bread or wine to fortify them against 'bad air'.

No copies traced in the UK, and only two in the US (NLM, Oregon State University).



VIBRANT PORTRAITS FROM LATE-QING CHINA

7. [CHINA.] A collection of 46 Chinese watercolour miniatures on pith. [Canton?, c. 1870].

Each miniature c. 75 x 50 mm; mounted two to a side on 12 late-nineteenth-century card mounts (each mount 135 x 185 mm); a few portraits slightly scuffed or smudged, one mount split but holding, otherwise very good; preserved in a modern blue morocco-backed cloth box, 'Chinese Scenes' gilt to spine. **£1850**

A series of delicate portraits – the colours beautifully preserved – of a wide range of figures from late-Qing China. The persons portrayed include tradesmen and -women, labourers, dignitaries, scholars, actors, soldiers, figures in ceremonial dress, monks, musicians, and gentlefolk attended by servants – all depicted in the vibrant dress of the time.

Illustrations of this kind were intended for the Western market and represented 'a pervasive part of the visual world of the Victorians and their contemporaries and had considerable influence on the western image of China' (Clunas, p. 7). The images show signs of influence by European painting, particularly in the use of shadow. However 'the core of the subjects depicted in export watercolours is based on the authentic ground of the Chinese realm, with its society, way of life, institutions, celebrations, beliefs, economy, costumes, habits, and so on ... Chinese export watercolours are a legitimate part of Chinese artistic heritage, as well as a precious historical and anthropological record of Chinese civilization' (Carbone, p. 179).

Often erroneously called 'rice paper', pith was used extensively in Cantonese export art of the nineteenth century. Lightweight and easy to transport (and therefore favoured by travellers), the material's cellular structure also allows for fine detail and a particularly bright finish. These features, together with storage in albums rather than in the open, make miniatures such as these some of the most vivid and best-preserved artefacts from the nineteenth-century Sino-Western trade.

See Iside Carbone, *Glimpses of China through the Export Watercolours of the 18th–19th Centuries: a Selection from the British Museum's Collection* (2002); Craig Clunas, *Chinese Export Watercolours* (1984).



(1)
 Three CONSIDERATIONS proposed to Mr. William Penn, Concerning the Validity and Security of his New Magna Charta for Liberty of Conscience, by A. Baptist; which may be worthy the Consideration of all the Quakers, and of all my Dissenting Brethren also that have Votes in the Choice of Parliament-Men.

I Desire you M. Penn, and all my Dissenting Brethren to Consider, and then Answer this:

First, What validity or security can any pretended or designed future New Law or Charter have, when we see so many of the present LAWS we already have may be, and are by the Dispensing Power Dispensed with? Have we, or can we have any Higher Power here in England, than King, Lords and Commons in Parliament Assembled? The LAWS that are now Dispensed with and rendered useles, were they not made by that Power? Pray tell me, can your New Charter [if you had it] be made by any Higher or other Power? And M. Penn, let your Brethren, and us know your mind honestly. Do you think there is any Temporal or Spiritual Power here in England above the Dispensing Power? And can you make it appear to us?

Shall your New Charter have a Penalty inserted to be inflicted on the infringers or breakers of it or no? if not, what will your New Charter signifie? Not three skips of a Louse; and if it have a Penalty, Cannot any King by his Prerogative and Authority Royal, Dispence with the Penalty? And what will it signifie then?

That you need not doubt at all, but may be certain of this; you shall hear what Roman Catholicks have already told us, and judg'd is the Law in this matter; nay, and such a Right so inherent and so inseparable from the Crown, That a King cannot divest himself of it if he would, nor is bound by his Word or any Declaration he makes, no not in or by Parliament.

Take it in M. R. Langborns own words in his Book, touching the Kings Right in Dispensing with Penal LAWS, p. 3, 4. That this Trust, and this Power of Dispensing with Penal LAWS, are inseparably united unto the Royal Person of the King, that he cannot transfer, give away or separate the same from himself; consequently it is inherent in his Royal Person, that is, in his Crown. Coke lib. 7. fol. 36.

That the King cannot by his Grant, nor yet by Act of Parliament, Bar himself of any that is inherent in and inseparably annexed into his Royal Person.

A. son

PENN AND THE DECLARATION OF INDULGENCE

8. [COMBER, Thomas.] Three considerations proposed to Mr. William Penn, concerning the validity and security of his new Magna Charta for liberty of conscience, by A. Baptist ... [London, 1688].

4to, pp. 4; pagination shaved at head, inner margin neatly restored, lower edge uncut.

£175

First edition, an anonymous reply by Thomas Comber to William Penn's writings on toleration and liberty of conscience.

There are at least six settings of the text, this one with the fourth line of the caption title ending 'Votes in the' and the signature A under 'ar' of 'inseparably' (sic). Penn had co-operated with James II in support of the Declaration of Indulgence in 1687, a broad-brush attempt to guarantee religious freedoms that protected James's own Catholicism as much as the minority Protestant sects; it was resisted by many Anglicans. The author Thomas Comber, later Dean of Durham, here poses as a 'Baptist' to suggest that disagreement extended to the dissenting community.

Wing C 5496; ESTC R29651.

AFRICA AND ARABIA MAPPED

9. CORONELLI, Vincenzo Maria. L'Africa divisa nelle sue parti secondo le piu moderne relazioni colle scoperte dell' origine e corso del Nilo descritta dal P. M. Coronelli M. C. cosmografo della serenissima Republica di Venetia ... [Venice, Domenico Padoani, 1691].

Large engraved map on two sheets (sheet size c. 705 x 487 mm, plate size c. 610 x 455 mm); central horizontal creases to both sheets, a few light marks; very good. **£1850**

A magnificent two-sheet map of the continent of Africa and the Arabian Peninsula by the Italian Franciscan friar and renowned cartographer Vincenzo Coronelli (1650–1718).

Coronelli's map gives place names and historical data, and depicts borders, forests, rivers, and mountains. A large cartouche to the second sheet contains a note on the Nile and its source, with the river represented as a reclining god pouring forth water from a vase, with a crocodile beside him; the note is being written by a turbaned scholar resting on a globe and a pile of books. Numerous African animals are depicted, including camels, lions, ostriches, elephants, and porcupines. Two bowmen are shown attacking an ostrich; a party of spear-wielding hunters takes on a pair of lions; and an enormous eagle clutches a dog in its talons.

Furthermore the map shows the coasts of the Red Sea and the Persian Gulf in considerable detail. Mecca and Jeddah (Gioddao) are shown but not Medina.

Coronelli initially gained fame as a globe maker, constructing globes for the Duke of Parma, Louis XIV, and Pope Innocent XII. In Venice he founded the very first geographical society, the Accademia Cosmografica degli Argonauti, in 1684, and the following year he was appointed the Republic's official cosmographer. His published works included the monumental thirteen-volume *Atlante Veneto*.







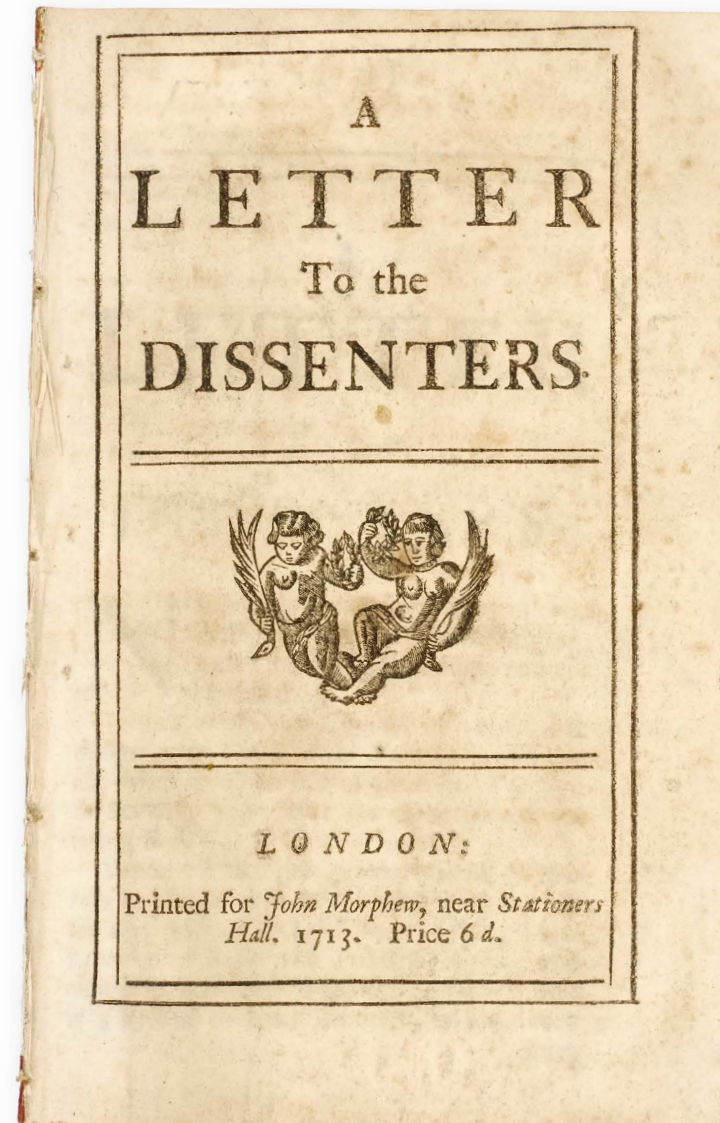
DEFOE TO HIS FELLOW DISSENTERS

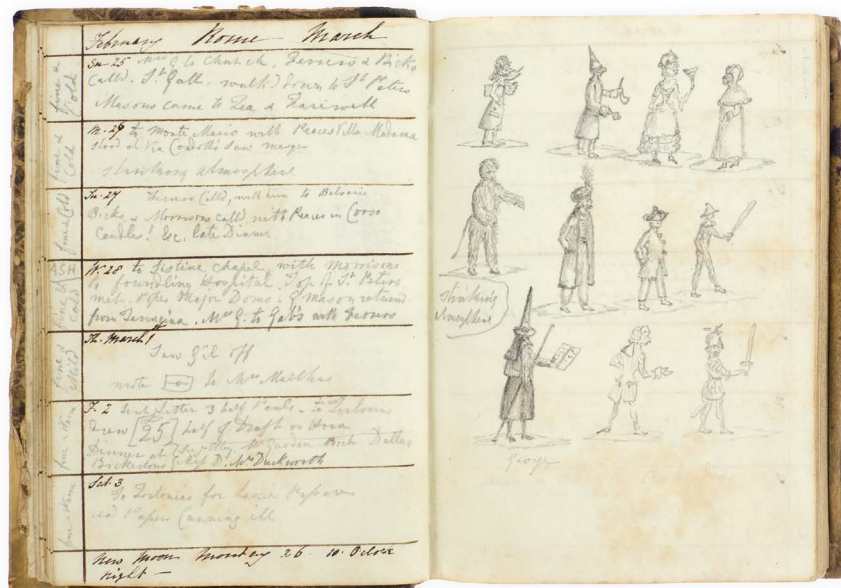
10. [DEFOE, Daniel.] A letter to Dissenters. *London, printed for John Morphew, 1713.*

8vo, pp. '40' [recte 48]; woodcut ornament to title; slightly toned, but a very good copy; disbound. **£600**

First edition, the state with the final page misnumbered. This tract is an admonition to Defoe's fellow Dissenters, 'saying that they enjoy great privileges at present, the Queen having undertaken to maintain the Toleration Act and even having for long resisted the Act against Occasional Conformity. The Dissenters have their own schools, which, strictly speaking, is against the law. Thus it would be madness on their part to join with the discontented Whigs – especially as they have recently been betrayed by the Whigs' (Furbank & Owens).

Furbank & Owens 158; Moore 269; Rothschild 760.





TRAVEL DIARY AND COMMONPLACE OF MALTHUS'S BROTHER-IN-LAW

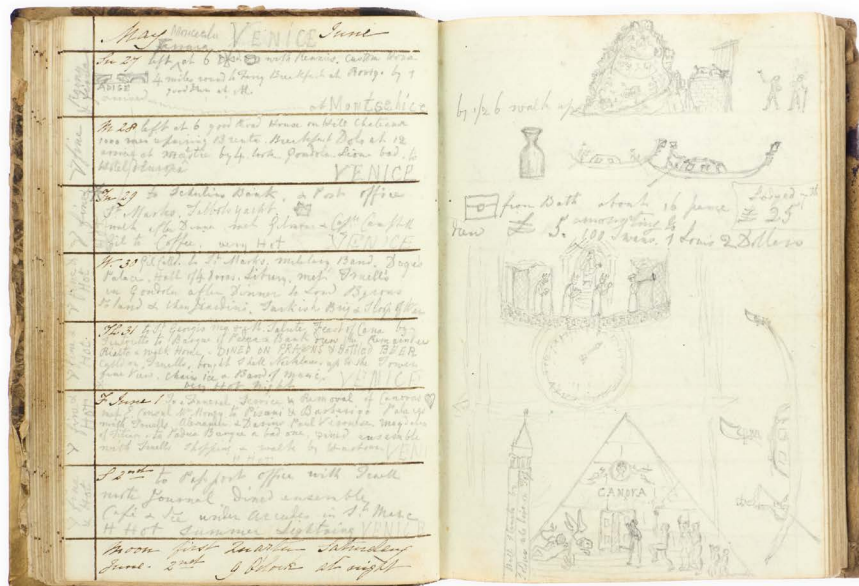
11. ECKERSALL, George. 'Geo: Eckersall's verses & sketches. Pocket book 1827'. England and the Continent, 1827–36.

Manuscript on paper, in English, 12mo (128 x 95 mm), pp. [250]; title to upper cover, written in a small hand in ink and pencil with numerous small pencil sketches throughout; four leaves deliberately glued together, occasional light marks; very good in contemporary quarter green roan, marbled boards, vellum corners; somewhat worn. **£2750**

A remarkable diary and commonplace book compiled by George Eckersall (1782–1849), brother-in-law of the eminent political economist Thomas Robert 'Population' Malthus (1766–1834), with over a hundred lively pencil sketches. The first part of the volume comprises a diary recording Eckersall's grand tour travels in Italy, Austria, Switzerland, and France in 1827, and his life back home in Somerset, while the second contains verses and interesting miscellanea.

George was the son of John Eckersall (1748–1837), who had himself undertaken a tour of Italy in 1773. He lived at the Lodge in the village of St Catherine, Somerset, with his wife Sarah, whom he married in 1820. His sister Harriet had married Malthus in 1804, and George is mentioned in passing in a few surviving letters between Malthus and David Ricardo.

George's diary entries cover his sojourns in Rome, Naples, Florence, Venice, Verona, Bolzano, Innsbruck, Bregenz, Zurich, Bern, Paris, and Rouen, among other locations, between January and August 1827, daily life back in St Catherine in the late summer and autumn, and trips to Reading and London at the year's close. The entries are brief but nevertheless record the weather, George's journeys and visits, the people he saw, dinners and balls he attended, and so on. In Rome he visits ancient monuments, the Vatican, and St Peter's, sees the Pope during Holy Week, and suffers from 'spasms all night' after overdoing it at the French ambassador's ball; he clearly had much fun in spite of repeatedly complaining of the 'stinking atmosphere'. While in the south he tours Vesuvius, Herculaneum, and Pompeii.

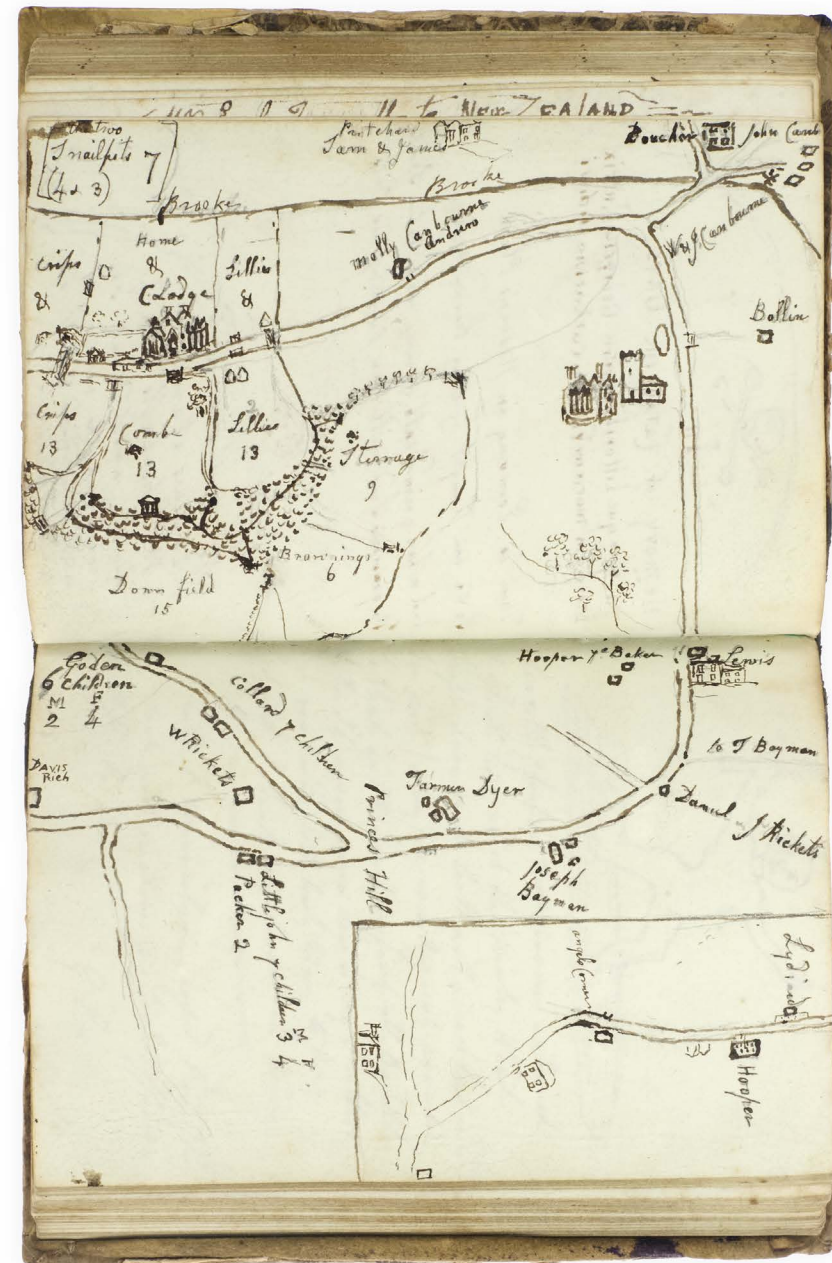


If the entries are brief they are **much enlivened by George's wonderful accompanying sketches**: the Colosseum, the Arch of Constantine, Trajan's Column, the 'Pantheon in the flood' with boats going past, a tour of the 'Vatican by torchlight', fancy dress balls, the Pope in his tiara, and St Peter's, in the Italian capital; Roman armour in Naples museum; fetuses in jars in Florence; Tuscan vines; gondolas, water carriers, and Canova's tomb in Venice; an outdoor theatre and Juliet's tomb in Verona; Tyrolean dress; Innsbruck statues; a giraffe, chameleon, boa, and cockatoo in the Tuileries gardens, and Parisians playing skittles. Several sketches poke fun at Roman Catholicism: a boy is depicted holding up a candle to a bishop saying 'here's my candle you old fool', receiving the reply 'go along sir, I never blesses tallow'; a priest is shown blessing kneeling horses; and a Papal procession is captioned 'Dr Jingo taking a ride'. Little wonder that during his Roman holiday George's 'floor gave way' during Easter.

After his return to England, George's diary becomes increasingly pictorial in form, with sketches of his daily labours at St Catherine Lodge, such as harvesting, cutting down trees, keeping pigs, and widening a path. On 18 October, for example, 'repaired steps' is accompanied by a sketch of the said steps and of the tools employed to restore them, alongside a drawing of a cat labelled 'lost'.

There are a few intriguing nods towards George's brother-in-law Malthus. He sends a 'note to Mr Malthus' on 1 March; he supplies a table giving the population of the countries of the British Isles, and of their various counties and cities; and a double page hand-drawn map of his home village of St Catherine records the number of children in each local family, subdivided into male and female. On 9 November there is an entry 'visited Ricardos', no doubt the family of Malthus's friend and rival David Ricardo.

The miscellanea at the end include verses such as 'Mr Earl's farewell to New Zealand' and 'Capt E's celebrated poem on drill at Shorn Cliff in the years 1802-3'; epitaphs, including one to Catherine Orts, nurse to the Eckersall family; and a rather sad 'list of acquaintances in London', many marked as 'gone' or 'dead'.



AN IMPERIAL FUNERAL AND THE DALAI LAMA IN BEIJING

12. [EMPRESS DOWAGER *and* DALAI LAMA.] Photographs of religious traditions in Peking. *Beijing, c. 1908.*

41 gelatin silver prints, most approximately c. 105 x 153 mm, or the reverse, several with date or manuscript note to verso; preserved in a cloth-covered clamshell box, printed label to spine. **£4500 + VAT in the UK**

A record of religious cultures and traditions with rare images of the Dalai Lama's visit to Beijing and the preparation for the Empress Dowager Cixi's funeral procession, in 1908.

The 'Yellow Train', which the 13th Dalai Lama, Thubten Gyatso (1876–1933) is noted as arriving in, and the Lama Temple, are shown, with several images depicting the Dalai Lama's guards on horseback and the sedan chair in which he was being carried. He arrived in September 1908 by order of an Imperial Decree, attending a politically fraught audience with the Emperor and the Empress Dowager Cixi. A crowd of elegantly dressed men and finely saddled ponies is captioned 'Funeral Procession, Empress Dowager', who had died a few weeks after the meeting.

Various objects for or of worship have been photographed, including a rotating prayer wheel, 'Goas in the temple', a 'memorial stone' and an elaborate, scaffolded dragon structure, labelled 'Building a boat for Imperial worship'.

Foreigners' faiths are also represented, with images of the Anglican Church in the British Legation, the Catholic Cathedral, Peking, and a holy man in vestments which resemble those of an Orthodox priest. A photograph tentatively dated 1907 shows Colonel J. Abbot-Anderson, Commandant of the Legation Guard, with a colleague at the Peking Races.





PRIZED PRINCIPLES WITH PART-PRINTED PRESENTATION

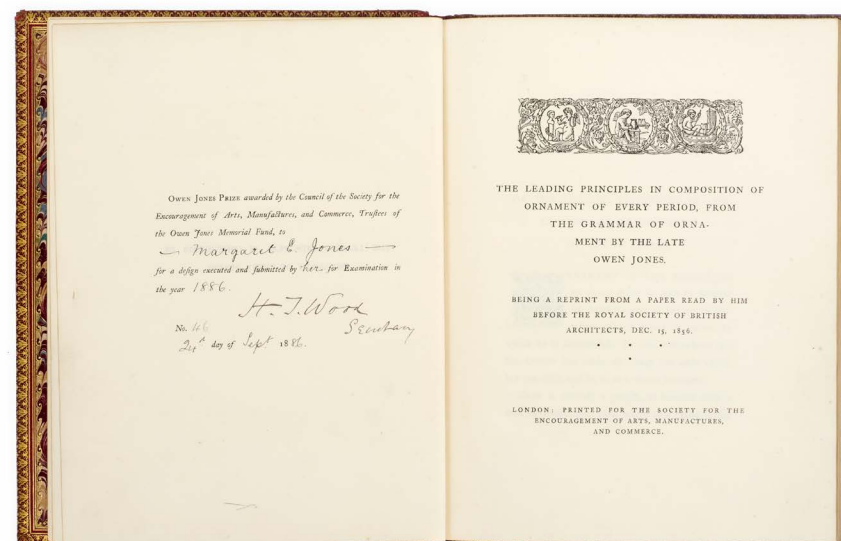
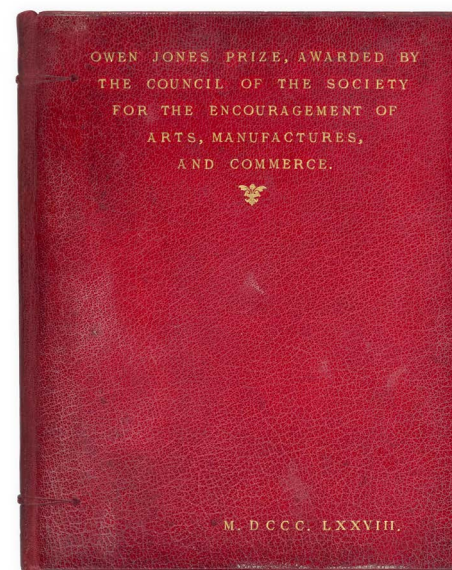
13. JONES, Owen. The leading principles in composition of ornament of every period, from *The Grammar of Ornament* by the late Owen Jones, being a reprint from a paper read by him before the Royal Society of British Architects, Dec. 15, 1856. London, printed [by John C. Wilkins] for the Society for the Encouragement of Arts, Manufactures, and Commerce, [c. 1878?].

4to, pp. [4], 54, [2 (imprint, blank)]; woodcut headpiece to title, woodcut initial to p. [1], part-printed presentation inscription to half-title verso completed in manuscript; bound in red morocco by Zaehnsdorf (front turn-in signed in gilt), prize inscription dated 1878 lettered in gilt to front board, spine lettered in gilt, edges gilt, marbled endpapers; neatly rebacked, corners slightly bumped. **£200**

A scarce edition of the architect Owen Jones's *Leading Principles*, handsomely reprinted and specially bound for awarding to recipients of the Owen Jones Prize.

The Prize, consisting of a bound copy of Jones's *Principles* and a bronze medal, was instituted in Owen Jones's memory in 1878 with £400 raised by subscription, to award 'Students of the School of Art who, in annual competition, produce the best design for Household Furniture, Carpets, Wall-papers, and Hangings, Damask, Chintzes, &c., regulated by the principles laid down by Owen Jones'. The present copy was awarded in September 1886 to Margaret E. Jones, of Manchester, for the design of a carpet and border.

See *Journal of the Society of Arts* 34, no. 1764 (10 September 1886), p. 1007.



FROM AMPHITHEATRES TO PROPER PRONUNCIATION

14. LIPSIUS, Justus. *De amphitheatro liber. In quo forma ipsa loci expressa, et ratio spectandi. Cum aeneis figuris. Antwerp [i.e. Leiden], Christophe Plantin, 1585.*

[bound with:]

–. *De recta pronuntiatione Latinae linguae dialogus: ad v. illustrem Philippum Sidneium, equitem. Leiden, ex officina Plantiniana apud Franciscum Raphelengium, 1586.*

Two works in one vol., 4to, pp. 105, [3], the second part 'De amphitheatris quae extra Romam libellus' with own divisional title-page, with 4 folding engraved plates (some tears without loss to edges of first 2) and 4 in-text engravings; pp. [4 (without the 4 pp. dedication to Sidney, see below)], 113, [8], [3 (blank)]; woodcut device to title-pages, woodcut initials; a little worming to gutter of pp. 83–95 of first work, occasional toning and light foxing; very good in contemporary sheep, covers ruled in blind to a panel design with gilt cornerpieces and central gilt Jesuit device, three raised bands to spine, endpapers from a sixteenth-century edition of the Psalms in Latin with scholia; small losses to spine, corners worn, some marks and abrasions to covers, a little worming to front endpapers; near contemporary inscription at foot of title 'dona Manuele de Zaniga'.

£950

Two works by the great Flemish humanist and philologist Justus Lipsius (1547–1606), on amphitheatres and on Latin pronunciation.

First published at Leiden in 1584, the *De amphitheatro liber* is in two parts, the first dealing with the Colosseum, and the second with the amphitheatres at Verona, Pula (Croatia), Nîmes, and Doué-la-Fontaine. All are illustrated in the accompanying engravings; the second plate offers a cutaway interior view of the reconstructed Colosseum, the arena filled with gladiators in action. In the preface to the reader, Lipsius lets it be known that he composed the work in only twelve days between more serious enterprises.

The *De recta pronuntiatione*, here in the first edition, is based on dialogues between Lipsius and the noted French humanist Marc-Antoine Muret (1526–1585) and discusses the corruption of proper Latin pronunciation in the far reaches of the Roman empire; the pronunciation of vowels, diphthongs, and consonants; and accents. Part of the edition has, as here, the Leiden imprint, and part Plantin's Antwerp imprint. The dedication of the work to the English poet and courtier Sir Philip Sidney (1554–1586), who would die a matter of months later fighting for the Protestant cause in the Catholic Spanish Netherlands, was controversial. Plantin himself is recorded as removing the dedication, and indeed the title-page, from a copy sent to a correspondent, and the dedication was never present in our copy.

I: Adams L767; USTC 429051; Voet 1532B. II: Adams L784; USTC 429104; Voet 1553.



CAPVT XIII.

Gradus, & eorum forma. Diuisi accuratè in suas partes. Puluilli in iis. Præcinctiones. Aditus. Vie. Cunei. Cathedra. Porticus. Vitruuius, Tertulianus, Martialis, Calpurnius, varij scriptores varè emendati aut illustrati.

Citatio Gra-
dus.

FLORENTIVS: Gradum igitur iam promoueo ad Gradus, & ad hos Subcelliorum, vt sic dicam, colles. Non malè, colles. quia reuera per decliue iacentium ea forma. Itaque Calpurnius aptè descripsit:

Immensosque gradus, & diuos lene iacentes.

Distin-
ctio
Graduum.

Malè enim aliquot libri, *diuos*, nec quidquam hîc fanè de puluinari. Sed vt totam hanc sedendi spectandique rationem subtili quadam Mineruâ intellegas, non crassâ: opus vt hoc omne spatium distinguam tibi per partes. Quæ erunt istæ. Gradus: Præcinctiones: Aditus: Via: Cunei: Cathedra: Porticus.

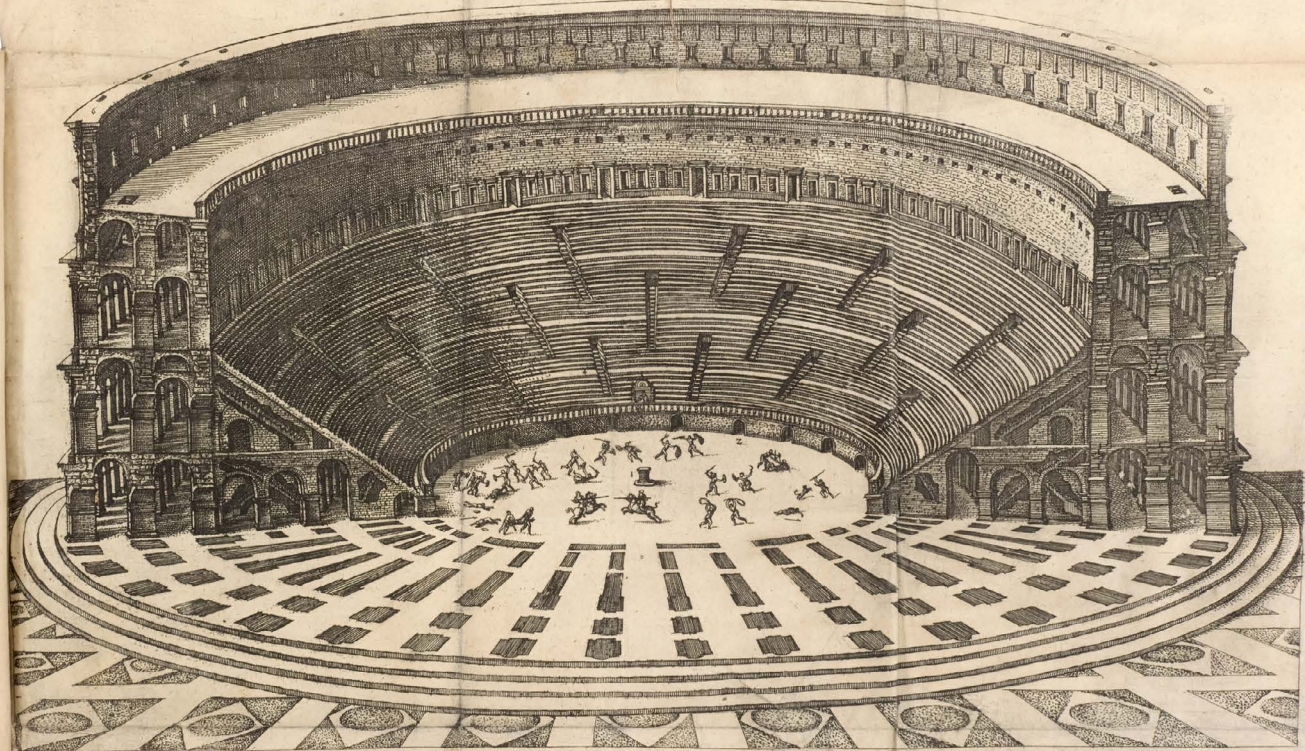
Quid hic
Gradus.

GRADVS appellamus, vt scis, ea ipsa loca in quibz sedebant. Sic dicti in Amphitheatris, quia ad formam scalarium graduum, alij alios consequuntur. Eorum dimensio Vitruuius expressa: *Gradus*, inquit, *ubi subsellia componentur, ne minus alti sint palmopede, & digitis sex. Latitudines eorum, ne plus pedes duo semis, ne minus pedes duo constituentur.* Palmopede, id est, pede & palmo: siue palmis quinque. Palmus enim quatuor digitos continet: Pes quatuor palmos. Sed hæc tamen Vitruuiana altitudo non conuenit gradibus Amphitheatri Veronensis. qui, Torello dimente,

Eorum di-
mensio.

AMPHITHEATRI INTERIOR FACIES QVALEM EAM FVISSE CVM OMNIBVS MEMBRIS SVSPICAMVR.

CAP. XIII.



1. *Aræ*, quæ sacra Ioui Latiari. de qua dixi, cap. xiiii.

2. *Portule*, per quas immisit in Arenam bestias. Eas clausas ianuis esse credimus: non solum ad belluas, ne egressus patèret iam solutus; etiam ad aquas coercendas, cum iis Amphitheatrum impletum. i. ianuz tunc fortasse magis compactæ addi pro tempore potuere. de super his portis cap. v. xii. & ix.

3. *Podium*, cum suis columellis: & in medio Suggestus Imperatoris cap. xi.

4. *Præcinctio*, siue Diazoma. id est, gradus altior & latior: cuius generis tres fuisse in Theatris Vitruuius docet. Sed in eo numero videtur etiam prima præcinctio collocanda, quæ ad ipsum Podium. Itaque sculptor noster vnâ amplius expressit. Ambigo etiam, an non alie præcinctiones ornata columellis suis fuerint, vt podium ipsum.

5. *Vomitoria*, siue aditus. id est, portule: quædam quadrate in ipsis gradibus, per quas in sedilia diffundebantur. Ad eas, minuti illi gradus scalares, vt per eos quisque ad destinata subsellia sua irer. Spatium

medium inter Scalares binos, Cuncum vocamus: quia quadamtenus ea forma est, vt in acie instruendâ Cuncum item vocant.

6. *Foramina*, ad transmittendos malos, quæ pauca hic expressa; sed tamen ibant in orbem: & externè à mutulis quibusdam mali sustinebantur. Cetera opinor satis clara esse ex descriptione nostrâ, quæ capite xiiii.

Ex officina Christophori Plantini.

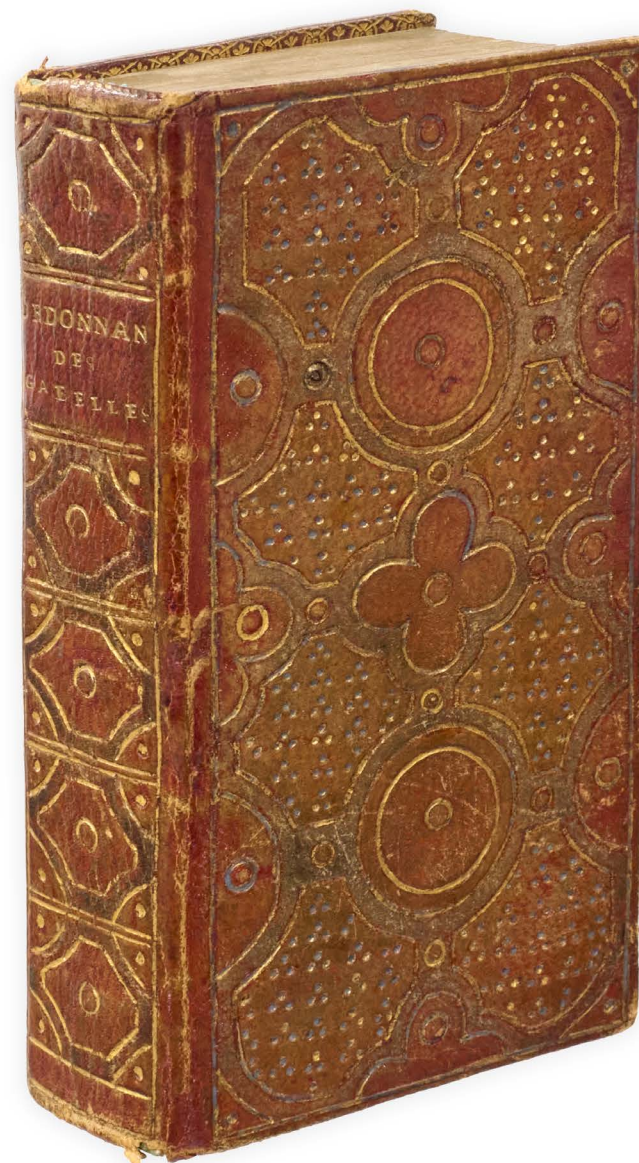
TRADE AND TARIFFS IN THE SUN KING'S FRANCE

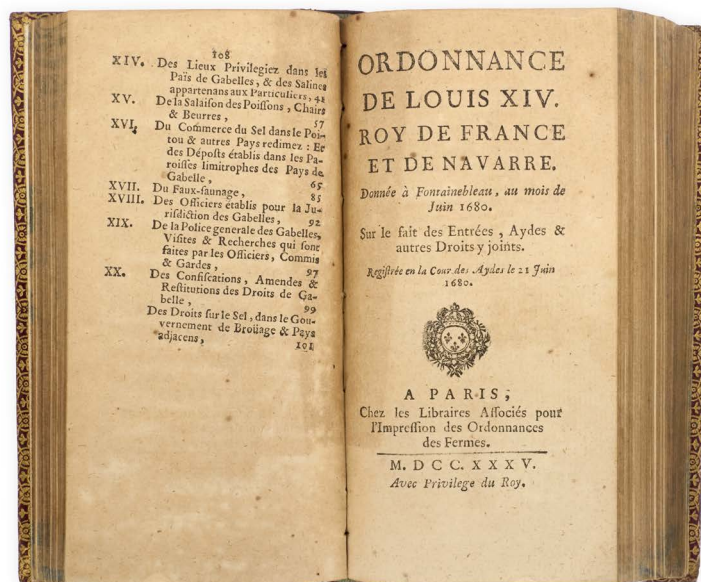
15. [LOUIS XIV.] Sammelband on commerce and taxes. *Paris, Libraires Associés, 1734–35.*

Five works in one vol., 12mo; small marginal burn hole to second work, some toning and light foxing; overall very good in contemporary red morocco, flat spine lettered in gilt, gilt turn-ins and edges, marbled endpapers, the boards and spine somewhat crudely tooled in gilt and partly coloured (at a later date?) to a geometric design reminiscent of Padeloup mosaïque bindings of the period; some wear to extremities. **£800**

Five scarce works on the trade and taxation of goods in Louis XIV's France, in a striking binding, offering a wealth of information on French commerce during the Sun King's long reign.

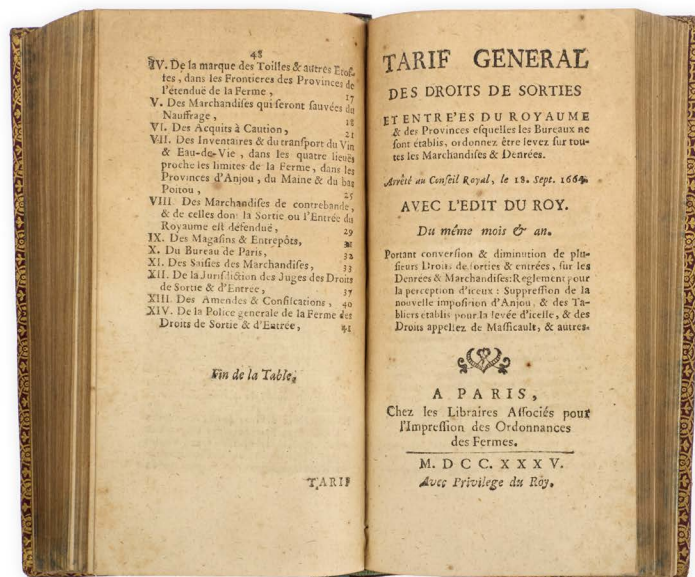
The first work relates to the sale, purchase, price, storage, transport, and distribution of salt; the salting of fish, meat, and butter; contraband salt; and the policing of salt depots. The second deals with the sale and transport of wine in Paris, and also covers rights and duties on fresh and salted fish, wood, eau-de-vie, beer, cider, perry, paper, and parchment. Numerous goods are discussed in the third work, including tobacco, gold and silver, leather, tin, wine, and cloth. The fourth item tackles rights of import of drugs, spices, horses, and silken products; the recovery of goods from shipwrecks; the transport of wine and eau-de-vie; contraband, and fines and confiscations. And the final work details export and import taxes on a wide range of goods, from *acier non ouvré* (unworked steel) to *vif-argent* (quicksilver).





Contents:

1. Ordonnance de Louis XIV roy de Franc [sic] et de Navarre. Du mois de May 1680. Portant reglement sur le fait des gabelles. Registrée en la Cour des Aydes. *Paris, Libraires Associés, 1734.* Pp. 108; royal arms to title. **No copies traced in the UK and only 1 in the US (Library of Congress).**
2. Ordonnance de Louis XIV roy de France et de Navarre. Donnée à Fontainebleau, au mois de Juin 1680. Sur le fait des entrées, aydes et autres droits y joints. Registrée en la Cour des Aydes le 21 Juin 1680. *Paris, Libraires Associés, 1735.* Pp. 156; royal arms to title; small marginal burn hole to pp. 149–150. Goldsmiths' 7299. **Only 1 copy traced in the UK (Senate House) and 1 in the US (Library of Congress).**
3. Ordonnance de Louis XIV roy de France et de Navarre. Donnée à Versailles, au mois de Juillet 1681. Portant reglement sur plusieurs droits de ses fermes, et sur tous en general. Registrée en la Cour des Aydes. *Paris, Libraires Associés, 1735.* Pp. 64; royal arms to title. Goldsmiths' 7299. **Only 1 copy traced in the UK (Senate House) and 1 in the US (Library of Congress).**
4. Ordonnance de Louis XIV roy de France et de Navarre. Donnée à Versailles, au mois de Février 1687. Portant reglement sur le fait des cinq grosses fermes. Registrée en la Cour des Aydes. *Paris, Libraires Associés, 1735.* Pp. 48; royal arms to title. Goldsmiths' 7298. **Only 1 copy traced in the UK (Senate House) and 2 in the US (Baylor University, Library of Congress).**
5. Tarif general des droits de sorties et entrées du royaume et des provinces esquelles les bureaux ne sont établis, ordonnez être levez sur toutes les marchandises et denrées. Arrêté au conseil royal, le 18 Sept. 1664 ... *Paris, Libraires Associés, 1735.* Pp. 168, [8]. Goldsmiths' 7298. **Only 1 copy traced in the UK (Senate House) and 1 in the US (Library of Congress).**



TIGGER TIME

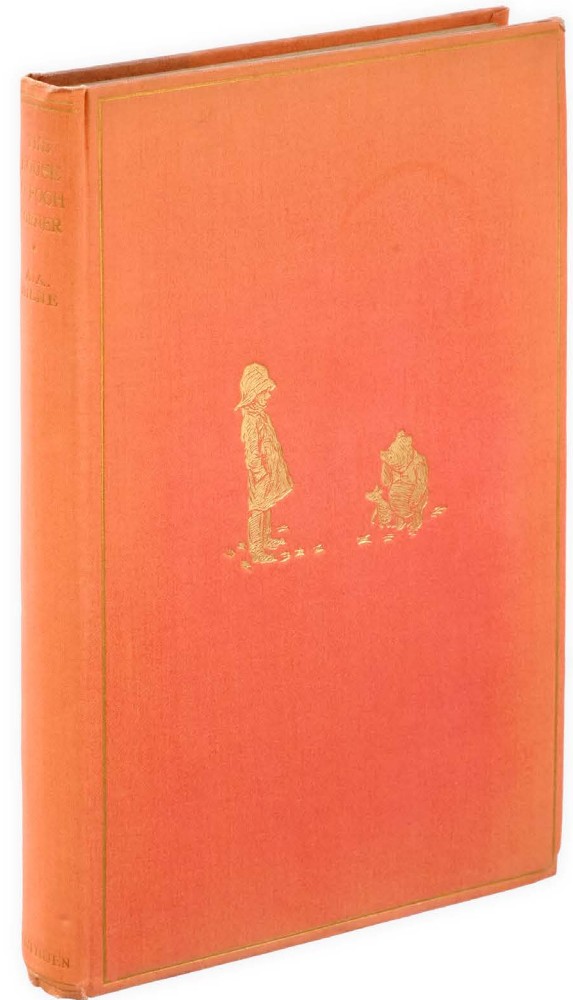
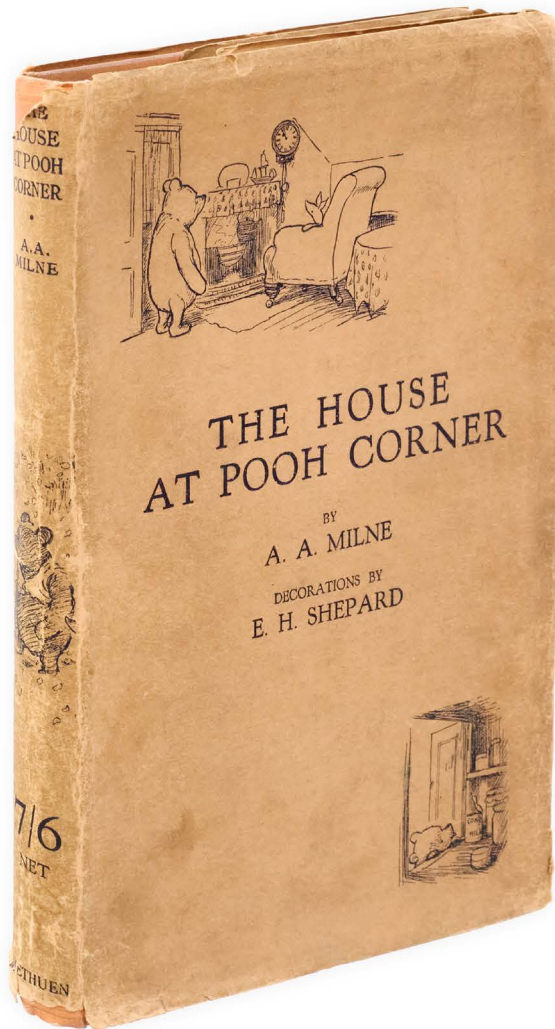
16. MILNE, A. A.; E. H. SHEPARD, *illustrator*. The house at Pooh Corner. *London, Methuen & Co., 1928.*

8vo, pp. xi, [1 (blank)], 178, [2]; with illustrations throughout by E. H. Shepard; tears to inner margin of pp. 3–6, occasional minor spots or stains, but a good copy; in publisher's pink cloth, with gilt vignette of Christopher Robin, Pooh, and Piglet to front board, spine lettered in gilt, top-edge gilt, pictorial endpapers by E. H. Shepard, in the original fawn printed dust-jacket; jacket dusty and a little worn, a few nicks and chips at extremities with a small loss at head of spine, cloth bright and fresh. **£650**

First edition, first impression, of A. A. Milne's classic final collection of tales about Winnie the Pooh and friends, and the first introduction of Tigger.

The much-beloved work by Milne (1882–1956), the fourth and final Pooh book, details the adventures of Pooh, Christopher Robin, and the residents of the Hundred Acre Wood. The volume is charmingly illustrated throughout with the iconic figures of E. H. Shepard. For the first time, Tigger features amongst the merry band, partaking in the original game of Poohsticks. The book closes with Christopher Robin's departure for boarding school, following in the footsteps of his real-life counterpart and inspiration; yet Milne's introduction (or 'Contradiction') to the collection assures the reader, 'of course, it isn't really Good-bye, because the Forest will always be there ... and anybody who is Friendly with Bears can find it' (p. x). Milne and Shepard were widely lauded following the publication of the now-classic work. *'The Times Literary Supplement* congratulated Milne on avoiding "the temptation to repeat his successful formula mechanically", though it was "sad to see the stories end"' (Thwaite, p. 336).

See Thwaite, *The Brilliant Career of Winnie-the-Pooh* (1992).





JAPAN AT THE WORLD'S CENTRE

17. NAGAKUBO, Sekisui 長久保 赤水. 地球萬國山海輿地全圖說 Chikyū bankoku sankai yochi zenzusetsu ['Complete illustrated description of the myriad nations, mountains, seas, and territories of the Earth']. Japan, 1835.

Large folding world map on paper (152 x 93 cm), hand drawn and coloured with manuscript captions in Japanese, 87 columns of manuscript text in Japanese at head, together with the name of the scribe Sato Sei and the date Tenpō 6 (1835), grey paper covers, title label to upper cover; some wormtracks (neatly repaired with Japanese paper) mostly touching areas of sea but also touching southern South America, a little wear to covers; overall very good; preserved in oriental wraparound case in coarse black cloth, title label, two bone clasps; scribe's seal in red ink to upper righthand corner of map.

£5000

An attractive hand-coloured manuscript copy of Sekisui Nagakubo's important oval world map – with Japan placed at its centre – copied in the Tenpō era of the reign of the emperor Ninkō in 1835.

Sekisui Nagakubo (1717–1801) is admired as the founder of modern Japanese geography, credited with producing the first Japanese map to employ lines of latitude and longitude. It is for the *Chikyū bankoku sankai yochi zenzusetsu* that he is now best known, a woodcut world map produced in 1785 based upon Matteo Ricci's pioneering map of 1602 but with significant improvements in the representation of Japan and the Kuril Islands, for example. Later editions appeared well into the nineteenth century.

Our map largely follows the colouring recommended by Ricci for each continent: Africa in white, Europe in yellow, North America in orange, and the edge of a vast Antarctica in red. South America is here purple rather than blue (no doubt better to contrast with the ocean blue), and Asia left white rather than pink.

The texts on the upper margin include a discussion of the contribution of the Dutch to world mapping. Of Brazil we read: 'The inhabitants of this country do not build houses. They dig the earth and live in caverns. They like to eat human flesh, however they only eat men and not women. Their clothes are made from birds' feathers.' A caption to Antarctica reads: 'night country with no information on the inhabitants.'

We have been unable to trace other manuscript copies of Nagakubo's map on the market or on Rare Book Hub.

地球圖山海輿地全圖說



ROUSSEAU A THIEF AND WHOREMASTER FRANCE 'ONE IMMENSE BROTHEL'

18. [NAPOLEON.] Buonaparte in Britain! Every man's friend; or, Briton's monitor. In two parts. Part I. An historical narrative of the invasions of England ... Part II. A catalogue of French cruelties ... to which is added, a short appeal to mothers, widows, wives, sisters, and daughters, upon the brutality of the French armies ... *London, printed for the proprietors; sold by W. J. and J. Richardson [and four others], [1798].*

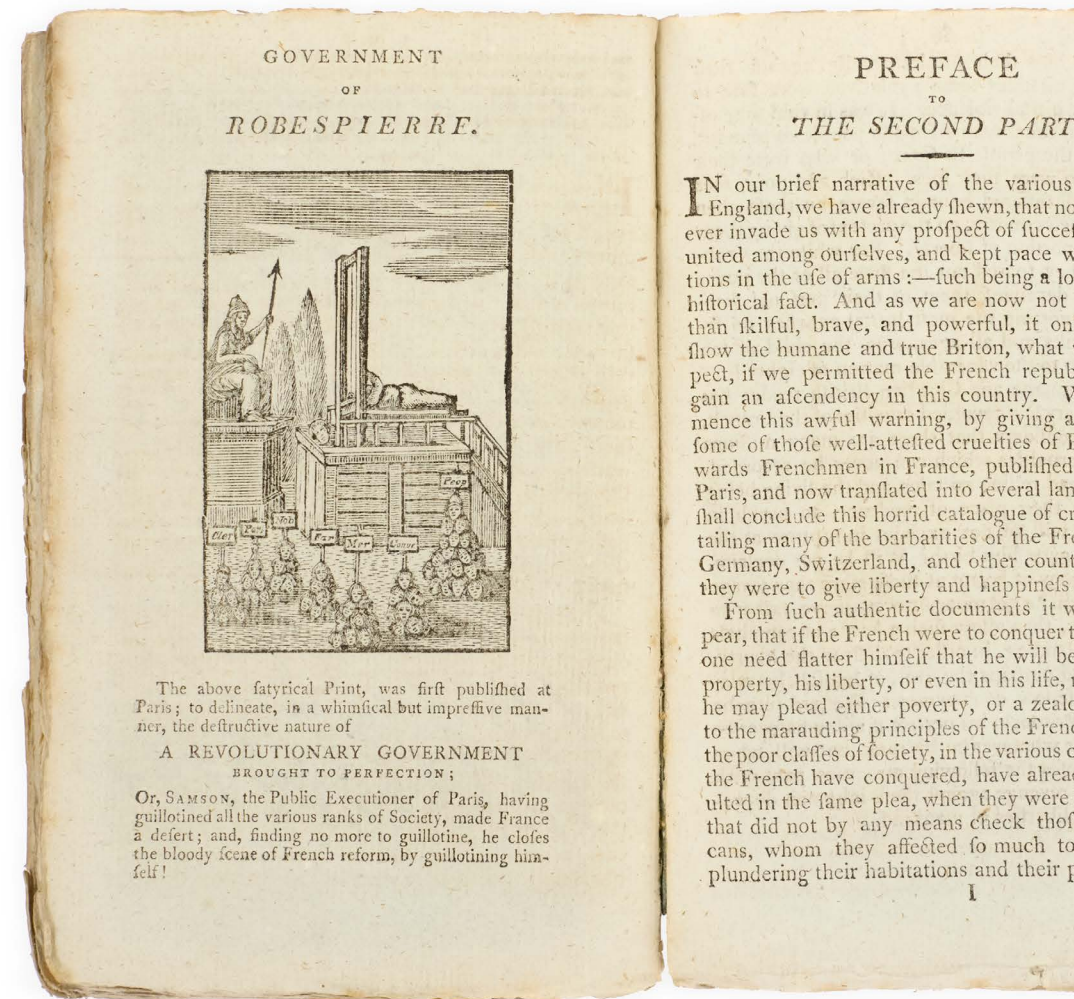
12mo, pp. xvi, 84, [2], [85]-202, with a half-title; woodcut illustration of a guillotine (reproducing a satirical print) facing p. 85; a fine copy, uncut and unopened, in the original drab blue paper wrappers, printed paper spine-label, wrappers chipped at head and foot of spine. **£750**

First edition, rare, written to stir up patriotic fervour under the threat of French invasion, 'especially among the lower, and even the middling classes', who might misapprehend the Revolutionaries as champions of liberty. The first part summarises all invasions of Britain, attempted or successful, since that of Caesar, though particularly those of the French in the previous century. The most recent mentioned are the 'futile' invasions of Ireland in 1796 and Wales in February 1797 (the Battle of Fishguard).

In Part II the author compiles evidence of French cruelty to their own people, as well as to those of Holland, Germany and Switzerland, drawing on Barruel's *History of the French Clergy*, the trials of the Comité révolutionnaire de Nantes, etc., to which he adds ample original commentary. Descriptions of Marat and Charlotte Corday are found on pp. 122-3, and on pp. 140-1 there is a brief, gossipy biography of Rousseau, 'a thief, a whoremaster, an adulterer, a treacherous friend, an unnatural leader, and twice an apostate', who has 'exhausted all the powers of reasoning ... in the cause of anarchy and irreligion'.

At the end, 'An Address to the female Sex' calls on British women to repudiate Jacobinism – France 'is now one immense brothel, where nothing is heard but the most gross obscenity! and where nothing is seen but the most abandoned prostitution!' – and presents Britain as a bastion of female equality, or at least 'every equality which is befitting to your nature'.

ESTC N473989 (suggesting an impossible date of '1795?') shows **only three copies** (Cambridge, All Souls Oxford; and NYPL).



BUONAPARTE IN BRITAIN!

EVERY MAN'S FRIEND;
OR,
BRITONS' MONITOR.

IN TWO PARTS.

Part I.
AN HISTORICAL NARRATIVE OF
THE INVASIONS OF ENGLAND,
FROM JULIUS CÆSAR DOWN TO THE FRENCH LANDING IN WALES.

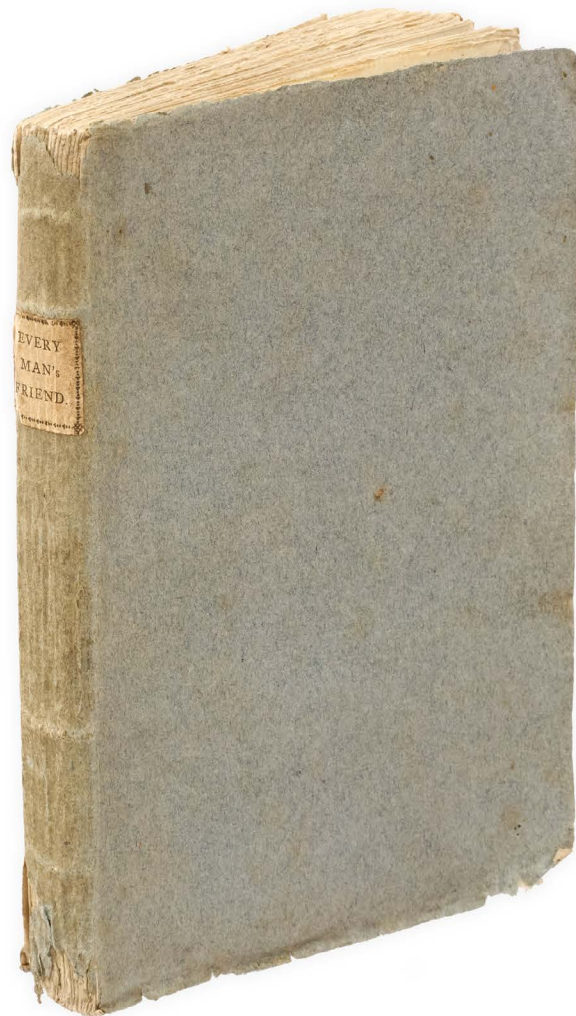
Part II.
A CATALOGUE OF
FRENCH CRUELITIES;
WITH
OBSERVATIONS ON ALL THE FATAL CONSEQUENCES
ATTENDING EVERY CLASS OF PERSONS IN THE KINGDOM,
UPON A SUCCESSFUL INVASION BY THE FRENCH,
TAKEN FROM THE MOST AUTHENTIC DOCUMENTS.

TO WHICH IS ADDED,
A SHORT APPEAL
TO MOTHERS, WIDOWS, WIVES, SISTERS, AND DAUGHTERS,
UPON THE BRUTALITY OF THE FRENCH ARMIES.

ADDRESSED TO ALL RANKS.

HE THAT RUNS MAY READ!

LONDON:
PRINTED FOR THE PROPRIETORS;
AND SOLD BY W. J. AND J. RICHARDSON, ROYAL EXCHANGE; J. HARDING,
ST. JAMES'S-STREET; SHEPPERSON AND REYNOLDS, OXFORD-STREET; J.
MOORE, OLD BROAD-STREET; AND H. D. SYMONDS, PATERNOSTER-ROW.





POCKET OVID

19. OVID. In hoc volumine h[a]ec co[n]tinentur. P. Ovidii Nasonis vita. Heroidum epistol[a]e. Amorum libri III. De arte amandi lib. III. De remedio amoris li. II. De medicamine faciei. Nux. Somnium. Pulex et Philomela quoniam a nonnullis Ovidii magis quam Sabini esse putant[ur] his et adiu[n]ximus. (*Colophon:*) Venice, Bernardino Stagnino, 19 October 1530.

24mo (100 x 50 mm), ff. [8], CXLIII, [1 (blank)]; title within ornamental frame and with woodcut of enthroned king and scribe, woodcut initials; dark ink stain to lower outer corners of first few quires, otherwise very good; bound in modern red morocco to style, gilt border and cornerpieces to covers, spine lettered in gilt with five raised bands, gilt edges, marbled endpapers; bookplate to front pastedown 'Ex libris Maria Luisa Boschetto Ferrari in memoria' (1929–1978, Italian art historian), gilt armorial to covers (tree surmounted by count's coronet). **£1250**

Very rare pocket-sized edition of selected works by Ovid published at Venice by Bernardino Stagnino (1483–1538).

'No Roman poet can equal Ovid's impact upon western art and culture ... Though not immune to the challenges that the past century has posed to the continuity of the classical tradition, Ovid's poetry, now entering upon its third millennium, still reaches artists as well as scholars' (*Oxford Classical Dictionary*). He was the favourite Latin poet of the Renaissance.

This collection contains: the *Heroides*, epistolary poems in elegiac couplets addressed by aggrieved heroines of Greek and Roman mythology to their heroic lovers, followed by sets of paired epistles often referred to as the 'double *Heroides*'; the *Amores*, three books of elegies presenting the apparently autobiographical misadventures of a poet in love; the *Ars Amatoria*, a didactic poem on the arts of courtship and erotic intrigue; the *Remedia Amoris*, in which Ovid instructs his readers how to extricate themselves from a love affair; and the *Medicamina Faciei Femineae*, a didactic poem on women's cosmetics, including a catalogue of recipes. Some pseudo-Ovidian poems round off the edition.

EDIT 16 CNCE 73152; USTC 845771. **No copies traced in the US and only one in the UK (Bodleian).**

FUN-SIZE FABLES

20. PHAEDRUS *et al.* Phaedri fabulae. L. Annaei Senecae, ac Publīi Syri sententiae. *Orléans, Couret de Villeneuve, 1773.*

16mo, pp. [4], 91, [1]; text within decorative frame throughout; slightly cockled, a very few small marks; very good in contemporary French red morocco, gilt triple fillet border to covers, spine lettered and decorated in gilt, edges gilt, marbled endpapers, pink silk place marker; extremities very slightly rubbed. **£250**

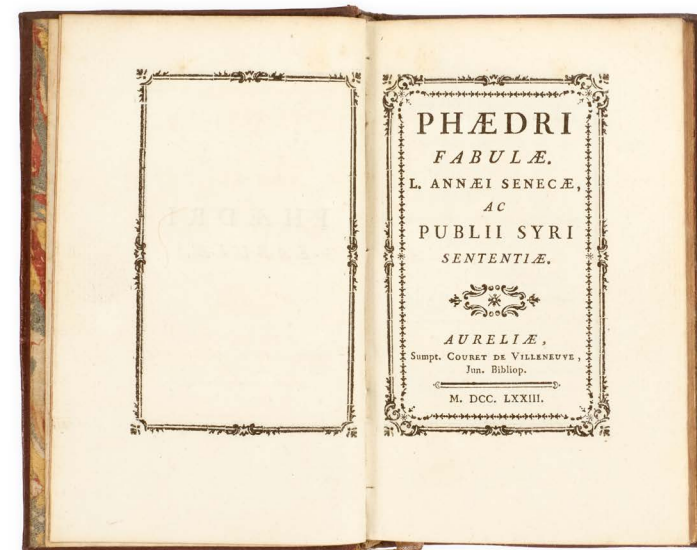
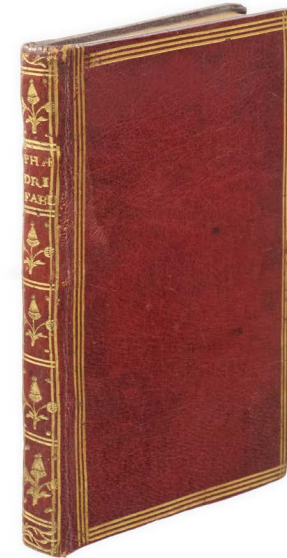
An attractive edition of Phaedrus' fables with the *sententiae* of Publilius Syrus and Seneca the Younger, printed in small type, in an attractive contemporary binding.

Phaedrus' five books of verse fables 'written in iambic senarii, consist of beast-tales based largely on Aesop, as well as jokes and instructive stories taken not only from Hellenistic collections but also from his own personal experience ... Besides his professed purpose of providing amusement and counsel, Phaedrus sometimes satirizes contemporary conditions both social and political. His work evidently evoked considerable criticism and retorts to his detractors are frequent. The presentation is animated and marked by a humorous and charming brevity of which Phaedrus is rightly proud' (*Oxford Classical Dictionary*).

The fables are followed here by a series of maxims by the slave turned mime Publilius Syrus, with Senecan and pseudo-Senecan interpolations. Over 700 genuine lines survive, including the famous 'iudex damnatur cum nocens absolvitur' ('acquittal of the guilty damns the judge').

Martin Couret de Villeneuve (1717–1780) was printer to the French king, to the duc d'Orléans, and to the bishop and college of Orléans.

Library Hub records three copies (BL, Bodleian, Eton).



CENSORED AND BOUND IN MANUSCRIPT WASTE

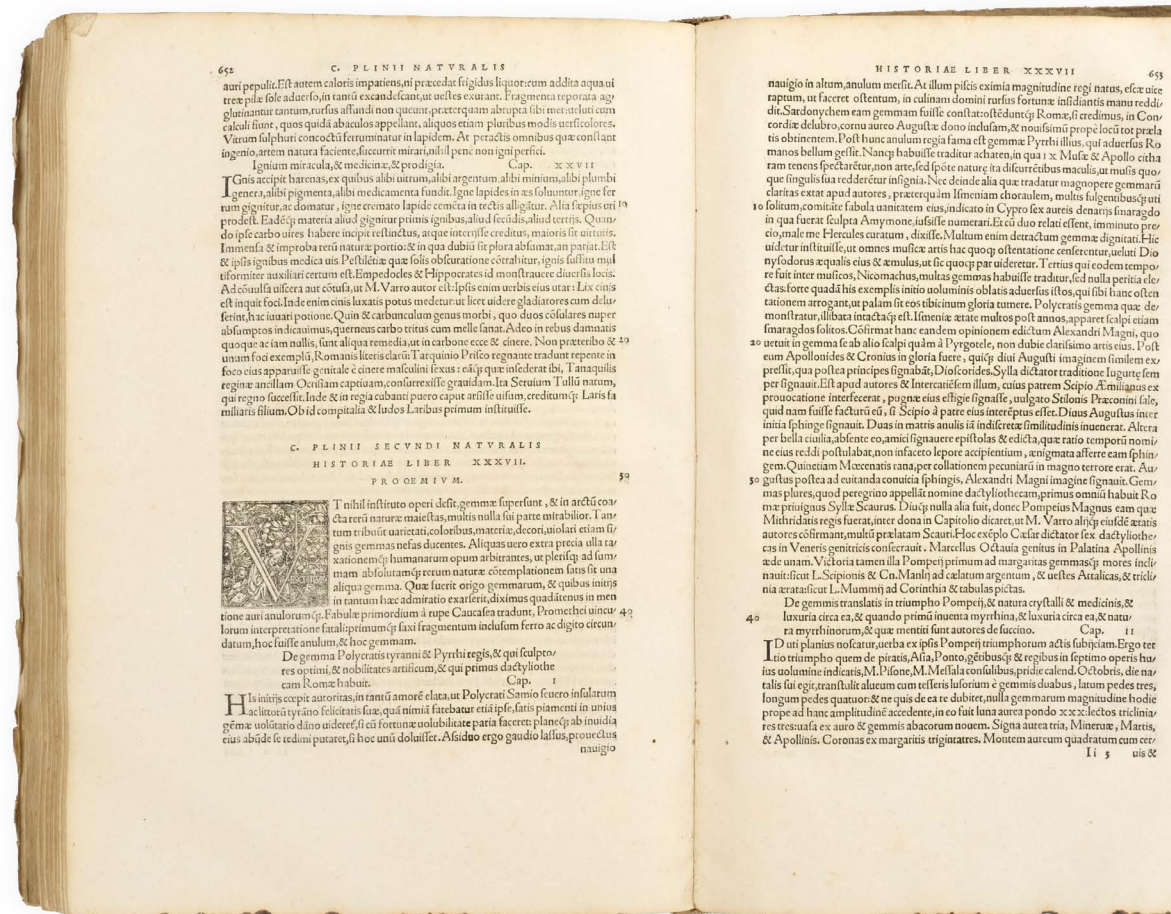
21. PLINY THE ELDER. C. Plinii Secundi Historiae mundi libri XXXVII ex postrema ad vetustos codices collatione cum annotationibus et indice. *Basel, Hieronymus Froben and Nikolaus Episcopus, August 1539.*

Folio, pp. [34 (of 36)], 671, [229]; with leaf A2 (dedication by Erasmus to Stanislaus Thurzo bishop of Olomouc) excised; woodcut Froben device to title, p. [672], and last page, woodcut historiated initials; small hole to corner of title, leaves A3–4 at beginning and leaves A3–4 of index loose, textblock partly split between pp. 192 and 193, light dampstaining to lower corners at beginning; else very good in contemporary Italian vellum over pulp boards reusing leaves from a medieval MS (see below), title in ink to spine and to lower edge of textblock; worn and stained, two compartments missing from spine, the remaining two partly loose, upper hinge split; **contemporary inquisitor's censorship note to title** 'Vidit Inq. or Plac.', end of dedication at head of A3 crossed through with single line in ink; a few passages underlined in blue or red crayon.

£1650

Attractive Basel edition of Pliny's monumental *Historia naturalis*, based on the Erasmus edition issued by Froben in 1525, with Erasmus's dedication to Stanislaus Thurzo excised by the Catholic inquisitor, and in an interesting contemporary binding employing manuscript waste.

'Pliny was a man of extraordinary industry and thirst for knowledge. He slept little, had books constantly read to him, and took and immense quantity of notes ... his greatest surviving achievement is the *Natural History*, dedicated to Titus in 77 and published posthumously. Pliny tells us in the preface that it consists of 20,000 important facts obtained from 100 authors, but the real total of both is much higher' (*Oxford Companion to Classical Literature*). The 37 books encompass the physics of the universe; the geography and ethnology of Europe, Asia, and Africa; human physiology; zoology; botany; medicine; metals and stones; and the history of art. 'It contains much that is interesting and entertaining, and much unique information about the art, science, and civilisation of the author's day' (*ibid.*).



ECVNDVS NOVOCOMENSIS
ITIS INDVSTRIE FVNCTVS, PROCVRATIO
s acque continuas summa integritate administravit, & tamen
peram dedit, ut non temere quis plura in otio scripserit. Itaq
um Germanis gesta sunt, x x x v i i i i uoluminibus compre
tote x x x v i i libros absoluti. Perijt clade Campanie, nam
et, & flagrantem Vesuvio ad explorandas propius causas Libet
stantibus uentis remeare posset, ut pulueris ac fauillae oppres
imant, a seruo suo occisus, quem deficiens astu, ut necem sibi
his libris x x milia rerum dignarum, ex lectione uoluminum
t. Primus autem liber quasi index x x x v i i libroru frequen
is, & species continet titularum.

V M T V R Z V M E P I S C . E P I S T O L A

dator etiam Plinius exiret in manus hominū, hoc opere tuo nomini dedicare uisum est.
Scio quantum debeam incomparabili uiro fratri tuo. Turzoni quondam praefuli Vratisla
uensis, qui me tam procul semotum & splendidis xenijs, & amantissimis literis ad amicit
tiam prouocauit. Ab hoc ere alieno non liberat mors creditoris. Memoriae persoluentū,
quod ipsi persolvere non legit. Successisti in germani locum, iam semel atq iterum laetū
fens ad amicitiam. Est tibi res amplissime. P'geiul cum hominione plane uitro. Subinde
periditor. Proinde si deus dederit uitam longiorē, hanc arram esse putato, quae adeo non
liberat, ut obliuiscerem etiam reddat debitorē sin minus, hoc erit argumentū mihi fa
cultatem defuisse non animum hominis grati memorisq. Amplitudinē tuam seruet do
minus Iulius, Basileae. Anno ab orbe redempto. M. D. x x x v . sexto Idus Februarii.

C. PLINIUS CAECILIUS MARCO SVO S.

P'grati est mihi quod tam diligenter libros auunculi mei lectitas, ut habere oēs uelis, quae
rasq. qui sint. Fungar indicis partibus atq. etiā quo sint ordine scripti, notū tibi faciā. Est
enim hac quoq. studiū nō inuicta cognitio. De faculatione equitū unus. Hūc cū praefer
tus alae militaret, pari ingenio curaq. cōposuit. De uita Q. P'pōnij Secūdi duo, a quo lingu
lariter amatus. hoc me tenet amici quālibet munus exoluti. Bellorum Germanie uiginti,
quibus omnia quae cū Germanis gessimus bella collegi. Inchoauit cū in Germania militares,
fomio moris. Adfuit enim ei quies. cū Druti Neronis elugies, qui Germanie latissime ui
ctor ibi perijt. Comēdabat memoriā suā, orabatq. ut se ab iniuria obliuionis alliceret. Studiū
fines, in sex uolumina propter amplitudinē diuisi, quibus oratorē ab incunabulis infinitū &
perfici. Dubij sermonis oēs scripti sub Nerone nouissimi amīs. cū oēs studiorū genus paulo
berius & celerius. periculū seruitus fecisset. A fine Aufidij Bassi. x x x i . Naturae historia
iā x x x v i i . opus diffusum, eruditū, nec minus uariū q. ipsa natura. Miraris quod tot uolumi
na, multa q. n. tam scrupulosa, homo occupatus absoluerit. Magis miraberis, si scieris illū ali
quidū causas actū esse, decessisse anno v i . & L medij tēpus dissentū impeditiq. quā officij
maximis, quā amicitia principij egisse. Sed erat aere ingentū. Incredibile studiū, summa uigila
tia. Luctuare a Vulcanibus incipiebat, nō auspicij causa, sed fūdēdi statim a nocte multaz
hyeme uero ab hora septima, uel cū tardissima, octaua, sepe sexta. Erat sanē somni parcissimi,
nōnunq. etiā inter ipsa studia infans, & desercus. Ante lucebat ad Vespasianū Imperatorē
nā ille quoq. noctibus utebatur inde ad delegatū libi officij. Reuerfus domū, quod reliquū ēē
paris studiū reddēbat. Post cūbi saepe, quē interdui tor & facile interui more lumbat, glāto
si quid occurrēbat in sole, liber legebat, adnotabat excerpebatq. Nihil enim unquam le
git, quod nō excerperet. Dicere etiā solebat, nullū esse librū tā malū, ut nō aliqua ex parte pro
deret. Post solē plerūq. frigida lauabatur. Deinde gustabat, dormiebatq. minimū. Mox quasi
alio die fūdēbat in cena rēps. Super hūc liber legebat, adnotabat, & quidē cursim. Mey
mini quondā ex amicis, cū lector quēdam pronūciaflet, perperā, reuocasse, & reperi cōgisse.
Huic auunculū meū dixisse intellexerat nepe, quā ille annuisset. Cur ergo reuocabas, de cē am
plius uersus hac tua interpellatione perdidimus. Tān erat parafomonia rēporis. Surgebat aēta
te a cena luce, hyeme intra primā noctis, sed tanq. aliqua lege cogite. Hae inter medios labor
res, urbisq. fremitū. In feculi soli balnei tēpus studiū exmebatur. Cū dico balineat, de inter
rioribus loquor. Nā dū diffingitur tergiturq. audiebat aliquid, aut dicebat. In itinere quasi so
lūus ceteris curis, huic uni uocabat. Ad latus notarius cum libro, & pagillariis, cuius manus
hyeme manetis manebatur, ut ne coeli quidē asperitas ullū studiū rēps eriperet. Quia ex cau
sa Romē quoq. sella uehebatur. Repeto me correptū ab eo cum ambulare. Poteras inquit, has
horas nō perdere. Penne enim omne tēpus arbitrabatur, quod studiū nō imparetur. Hae in
ter hae uolumina peregit, elefōtiq. cōmētaros c l x m i h i reliquit. opūthographos qui
dē, & minutissime scriptos, quā ratione multiplicatur hic numerus. Referebat ipse, potuiffe se
cū procuraret in Hispania, uēdere hos cōmētaros Largio Licinio c c c c milibus nummū, &
tūc aliquo pauciores erit. Nonne uidetur tibi recordatū quātū legenti, quātū scripenti, nec
in officij ullis, nec in amicitia principij fuisse. Rursus cū audis quid studiū laboris impēderit,
nec scripisse satis, nec legisse. Quid est enim quod nō aut ille occupationis impedire, aut hae
institia nō possit efficere. Itaq. soleo ridere cū me quidā studiū uocāt, qui si cōparer illū tam
desideriosissimus. Ego autē tantū, quē parum publica, parum amicorū officia diffingit. Quis ex
istis, qui tota uita literis asidēt, collatus illi, nō quasi somno & uerue deditus erubescat. Estē
de ipsi hūc, quos hoc solū quod requiebas scribere destinalem, quos scilicet libros reliquisset.
Conitō tamē hae quoq. tibi nō minus grata, q. ipsos libros futura, quae te nō tantū ad legēdos
eos, uerū etiā ad simile aliquid elaborandū pollunt amulatonis stimulis excitare. Vale.

A 3

The second part comprises notes on the text by the Bohemian scholar Sigismundus Gelenius (1497–1554) and an enormous index by the Italian humanist Johannes Camers (1447–1546). Gelenius moved to Basel around 1524, living at first in Erasmus' household. 'He spent the remainder of his life working for the Froben press as a scholar, editor, corrector, and translator from the Greek ... His sedentary life-style led to corpulence, and Erasmus described him on occasion as lazy ... But in his day there cannot have been many major productions of the Froben press which did not benefit from his selfless scholarly devotion' (*Contemporaries of Erasmus*).

The dedicatee, Stanislaus Thurzo (d. 1540) was bishop of Olomouc and a staunch Catholic. Erasmus received 'a valuable cup' from Thurzo by way of thanks, but the bishop nevertheless 'met all Protestant influences with firm opposition' (*ibid.*).

The vellum employed in the binding is from a manuscript containing extracts from the works of St Augustine, produced in Italy c. 1200; the visible portions of text come from book 10 of the *De Civitate Dei*, from Augustine's commentary on Psalm 144, and from sermon 55 of his *Sermones de Scripturis*. Fragments lining the spine come from a liturgical manuscript with music and text for chants for the feast of St John the Baptist (Italy, 13th century).

Adams P1566; VD16 P 3540.





MICROSCOPES MANIFESTO

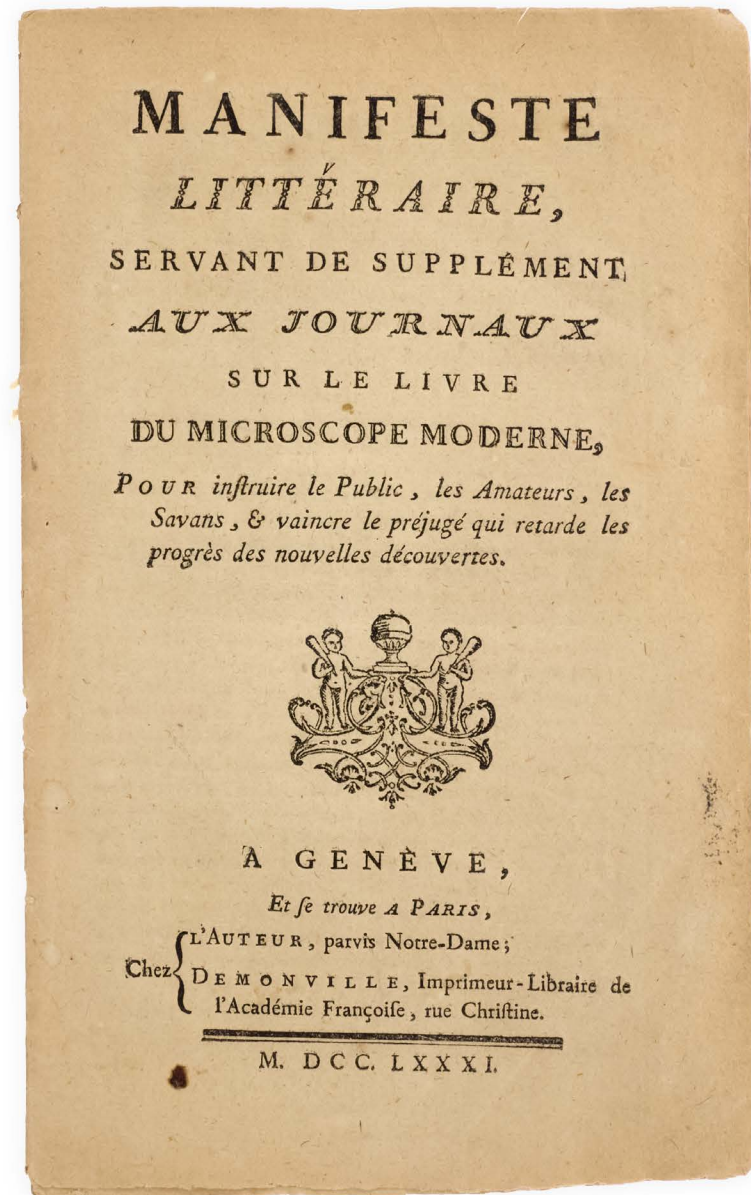
22. [RABIQUEAU, Charles.] Manifeste littéraire, servant de supplément aux journaux sur le livre du Microscope Moderne, pour instruire le public, les amateurs, les savans, et vaincre le préjugé qui retarde les progrès des nouvelles découvertes. *Geneva and Paris, the author and Demonville, 1781.*

8vo, pp. 15, [1 (errata)]; with further errata leaf tipped in after page 10; marginal browning, and paper repair to margin of A5, but otherwise clean and fresh; stitched as issued. £250

Only edition of this prospectus-cum-supplement to *Le microscope moderne*, an enthusiastic work promoting the use of microscopes by the popular scientist Charles Rabiqueau.

Rabiqueau was a lawyer turned lecturer in 'occult physics', popularising experiments with not only microscopy but also electricity and other optical instruments. In the present manifesto, he defends his work against the scientific establishment and the *esprit de parti* that ruled among French physicians. *Le microscope moderne*, Rabiqueau claims, is the 'ouvrage le plus historique que nous ayons sur les connoissances de notre existence'; here, Rabiqueau summarises it, and explains the universal applicability of his microscopes, a mechanism which 'trouvera de plus en plus des sectaires de la vérité'.

OCLC records copies at the Mazarine, BnF, Vlaamse Erfgoedbibliotheek, and the Wellcome, **with none outside Europe.**



gative, puisque la lumière n'est assurément pas un corps, mais l'effet de l'action solaire, & le produit de tout feu quelconque sur les corps: ce qui est un fait immatériel; & ainsi, en tant qu'action, incapable de transmettre & d'allier les corps mats à cette action pour les rendre à notre œil (encore renversé, pag. 123 jusqu'à 126).

Nous reprenons ici les effets de la pomme ridée & de la corde mouillée, dont la cause est mal expliquée dans la Physique du Monde de M. Deshayes, Médecin du Roi, pages 30 & 31. Paris, 1775.

Il dit: » Les vapeurs dont l'air sphérique, pour dire l'air ordinaire, est chargé, bouchent une partie des pores de l'enveloppe » de la pomme: ils la compriment plus fortement pour la pénétrer » à mesure qu'elle perd de sa substance par la transpiration, ou » par l'air qui pousse les particules mobiles du dedans au-dehors: » les vaisseaux se désemplissent, leurs fibres s'affaissent, ou se rapprochent par la compression extérieure. Comme la peau de la » pomme, par l'extrémité des petits vaisseaux, tient à toutes les » parties intérieures, elle éprouve des tiraillemens en-dedans & » sur les côtés, qui forment les rides & enfoncemens à la surface » extérieure «.

Nous disons, nous, que le mécanisme de la pomme ridée est à raison de ce que cette pomme étant un corps végétatif, elle est sujette à l'accroissement comme au dépérissement par le libre cours du feu-action & de l'air. La fibre de vie progressive, qui est entretenue par celle du corps de l'arbre, a fourni la matière pendant tout le temps de l'accroissement; l'esprit d'air & le feu-action s'y précipitant, en passant de pores en pores, jusqu'à ce qu'elle soit à son terme d'étendue, est ce qui fait cette maturité.

Tel l'esprit de feu, d'action & d'air ont agi en remplissant cette matière, telle elle se détruit, parce que ne pouvant plus s'étendre, il faut que cette action rétrograde sur la matière: alors, elle la dessèche, puisqu'il ne subsiste plus d'atmosphère de vie intérieure; & l'esprit d'air des pores de la pomme entretenant cette action rétrograde, la matière se sèche & dépérit journellement par l'action solaire. Comme il se trouve dans l'intérieur de la pomme desséchée plus de portions de feu que dans l'air environnant, l'équilibre du

dedans au-dehors rompu, l'air ambiant, pressant tout-around; affaisse graduellement, & comprime ainsi la pomme: cette peau n'ayant plus rien qui la soutienne intérieurement, est une vessie qui s'enfoncé de toutes parts, dès que la force active qui la tenoit en équilibre cesse. C'est la même cause qui la dessèche & la ride en la cuisant; & c'est le contraire qui produit sa croissance & son rétablissement sous la machine pneumatique. Le piston étant monté au haut de la pompe, le robinet que l'on ouvre, en abaissant alors le piston,

Page 10, lig. 6 du Manifeste.

D'ailleurs, si les objets sont dans la lumière entre cette lumière & nous, dans tous ces cas c'est la trame, l'ombre de l'objet, qui ne quitte point la place où il est, comme au verre de la lanterne magique: mais comme cette lumière jusqu'à son arrêt traversant les verres, est immatérielle, cette distance de l'objet au drap est un zéro dans l'étendue, faute d'être un corps; aussi ce n'est pas l'objet qui est porté, mais bien l'ombre, où notre œil la reçoit comme les Ombres Chinoises, ou le lapin qu'on fait vis-à-vis de la lumière.

Il en est bien autrement des corps mats, où la lumière est en-devant, qu'il faut nécessairement que nos rayons visuels aillent chercher où ils sont véritablement, quand même nous serions dans un caveau fort obscur où la lumière ne pût parvenir, pourvu que notre rayon visuel puisse le traverser pour atteindre l'objet par une ligne directe ou réfléchie. (Voir pag. 126, lig. 21 du Livre).

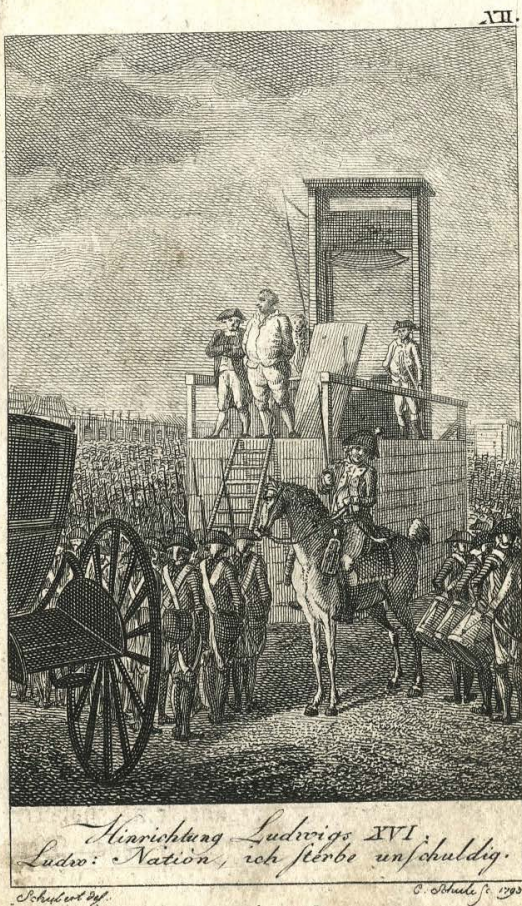
Page 31.

» Je conçois, dit l'Auteur, que l'air, qui comprime tous les » corps, comprime l'eau, pénètre avec elle jusqu'au centre de la » cerde, où, appuyé sur lui-même, il se repousse, rencontrant les

s'affine
ve sous
lle dans
au pre-
traire à
fin une
a mort,
ivre.
s pores;
égétative
ruction.
point de
timeroit
l'action.
biles du
teur in-
pomme?
end que
notrice;
la com-
ns: c'est
re laisse-

etter sur
de 300,

beiden Geistlichen und
 zieren. Der Zug gieng
 a Bedeckung von Kavale-
 ree kommandirte, fort.
 nen standen bewafnete
 germitiz und auf den
 onen. Der ganze Platz
 gt Revolutionsplatz ge-
 Schaffot stand, war
 Kanonen besetzt. — Auf
 ge bezeigte sich Ludwig
 Nach ein Viertel auf
 Wagen beim Schaffot
 te noch einige Minuten
 Truppen um das Schaf-
 geordnet waren. Dann
 ad erschien mit hinten
 ren in einem braunen
 einem Kleide darunter.
 nem Beichtvater, daß
 eine irdische Krone habe
 daß er aber einer höhern
 en entgegen gehe. Der



THE STATIONS OF THE GUILLOTINE

23. [REVOLUTIONS.] Almanach der Revolutions Opfer für das Jahr 1794. Erster Jahrgang. Chemnitz, Karl Gottlieb Hofmann, [1794].

16mo, pp. [Ixii], 46, 336, [8]; with frontispiece, engraved title, two stipple-engraved portraits, and twelve numbered engraved plates; evenly toned, but a very good copy; cut flush in the original engraved boards, edges gilt; a little worn. £375

The first issue of this unusual illustrated anti-Revolutionary almanack recording the victims of anti-monarchical violence, here Louis XVI of France – executed in 1793 – and Gustav III of Sweden, assassinated the year before.

The volume includes portraits of both Louis XVI and Gustav III and a series of twelve engravings follows the journeys of the two kings to their deaths. The engraved boards show on the front Fortune weeping while two putti squabble at her feet, and on the rear Monarchy embracing Liberty; the striking frontispiece shows a female *sans-culotte* waving her *culotte* in the air and breaking a crown underfoot, while being offered arms by Deceit, as a city burns in the background.

A second and final issue, appearing the following year, featured Marie Antoinette, Charles I of England, and three further figures of the French Revolution.



Almanach
der
Revolutionen

für das Jahr
1794.

Erster Jahrgang

Chemnitz
bey Carl Gottlieb Hofmann

ROCHESTER AND ROSCOMMON

24. ROCHESTER, John Wilmot, *2nd Earl of, and Wentworth DILLON, 4th Earl of Roscommon*.

The Miscellaneous Works of the Right Honourable the late Earls of Rochester and Roscommon. With the Memoirs of the Life and Character of the late Earl of Rochester, in a Letter to the Dutchess of Mazarine. By Mons. St. Evremont. To which is added, a curious Collection of original Poems and Translations by the Earl of Dorset, The Lord S[ome]rs, the Lord H[alifa]x, The Lord G[ranvi]lle, Sir Roger L'Estrange, Mr. Otway, Mr. Prior, Mr. Walsh, Mr. Smith. Mr Rowe, &c. London, printed and sold by B. Bragge, 1707.

8vo, pp. [34], 134, [2], 32, ii, 161, [5], with an engraved frontispiece portrait of the Earl of Rochester after Sir Peter Lely; small marginal paperflaw to a4, sporadic light browning (particularly to final two quires), a few small marks; nonetheless a very good copy in contemporary English calf; a few scuffs to boards, recornered, front joint and headcap restored, some wear to hinges, lower joint splitting; c. 15 pp. contemporary manuscript corrections, early bookplate of Valentine Browne to front pastedown.

£1250

First edition – and the first edition of Rochester with a portrait – of the combined works of Rochester and Roscommon, prefaced by Evremont's lively biographical account of Rochester.

This collection formed the basis of most later-eighteenth-century editions (though without the second part, the miscellany of poems by others). Included are 'An Addition to the Satyr against Man', 'Tunbridge Wells', and a number of satires on Charles, as well as several pieces first attributed to Rochester here, perhaps erroneously. The texts are said to be 'Printed from the Original MS', and at least 'Tunbridge Wells', though largely based on the version printed in *State-Poems* (1697) 'has acquired a number of readings from a lost manuscript' (Love).

Our copy bears a handful of early manuscript corrections, largely to Roscommon's poetry and to the miscellany of 'Poems, in several Hands' that follows, notably providing variant phrasing and supplying an absent verse to two poems satirising the controversial affairs of Italian soprano Margherita de L'Épine with the composer Jakob Greber – and, allegedly, with the Earl of Nottingham: 'Italian Pig' is here changed to 'Base Greber's Peg' in Nicholas Rowe's imitation of Horace, and a note on the Earl is added to Halifax's 'Upon Signiora Francisca Marguarita's Singing'.

Provenance: with the bookplate of Valentine Browne, either the 3rd Viscount Kenmare (1695–1736) or his grandson, Valentine, 1st Earl of Kenmare (1754–1812), who married Charlotte Dillon, third daughter of Henry Dillon, 11th Viscount Dillon and herself a distant relative of Roscommon.

Case 242; ESTC T95468. ESTC shows thirteen copies, **only three of which in the US** (UCLA, North Carolina, and Princeton). In the classification of early editions by David M. Vieth this is the first printing in series C; see also *The Works of John Wilmot Earl of Rochester*, ed. Harold Love (Oxford, 1999).



An Imitation of the Fourth Ode of Horace, Book II. Inscríb'd to the E---- of S-----, written by the Lord G-----lle.

Ne sit Ancilla, tibi amor Pudori, &c.

I.

DO not, most fragrant Earl, disclaim
Thy bright, thy reputable Flame,
To B-----le the Brown,
But publicly espouse the Dame,
And say, G— d—— the Town.

II.

Full many Heroes, fierce and keen,
With Drabs have deeply smitten been;
Altho' right good Commanders,
Some, who with you, have *Hownflow* seen,
And some who've been in *Flanders*.

III. Did

Base Grubbs III. *P. 99*

Did not ~~Italian~~ *Pig* inflame

The sober Earl of N-----m,

Of sober Sire descended,

That, careless of his Soul and Fame,

To Play-Houses he Nightly came,

And left Church undefended.

IV.

Tho' thy Dear's Father kept an Inn,

At grizly Head of *Saracen*,

For Carriers at *Northampton*;

She may have come of gentler Kin,

Then e're that Father dreamt on.

V.

Of Proffers large, the Choice had she,

Of Jewels, Plate, and Land in Fee,

Which she in Scorn rejected;

And can a Nymph so Virtuous be,

Of

*She is a March who of France is high
who rules the West with matchless might
since William went to France
she mentions his Lady bright
who was his secret loving*

UNPUBLISHED AUTOGRAPH LETTER THE SEED OF THE *SOCIAL CONTRACT*

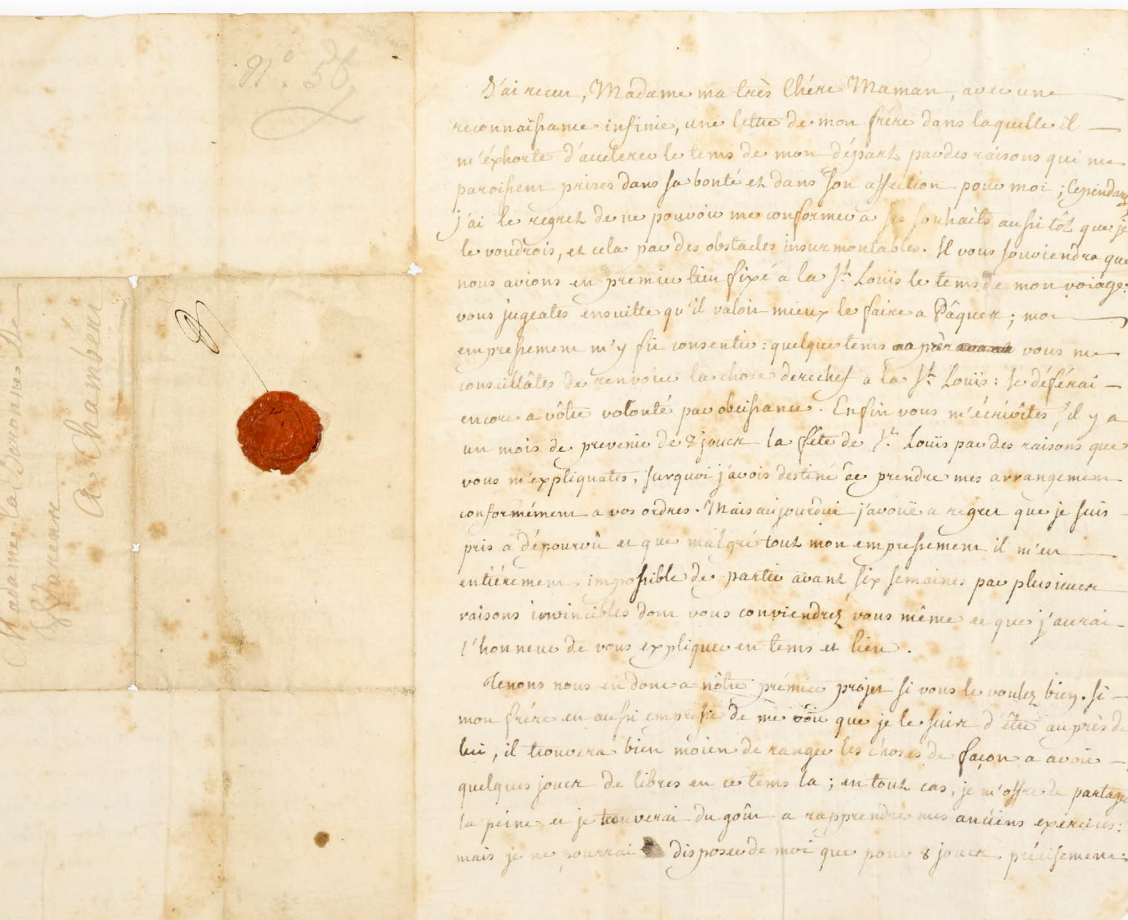
25. ROUSSEAU, Jean-Jacques. Autograph letter signed ('J. J. Rousseau') to Françoise-Louise de Warens. *Lyon, 8 June 1741.*

4to bifolium (c. 235 x 185 mm), pp. [3], [1 (with recipient's address)]; 40 lines of text written in French in brown ink; creased where once folded for delivery, two small tears within text due to folding, a larger tear to the outer margin of the second leaf causing the loss of a single word, some light staining, discolouration around creases, round red wax seal preserved; later pencil serial number. **£5750 + VAT in the UK**

A fine and important letter, seemingly unpublished, written by Rousseau to his benefactress and mistress Françoise-Louise de Warens (1699–1762) during the Lyon sojourn which saw him being brought within the orbit of Condillac and d'Alembert, and initiating contacts with major figures of the French Enlightenment. This letter is of importance as a very early witness to one of Rousseau's intellectual preoccupations which were to shape the composition of the *Social Contract*.

Rousseau had left Geneva in 1728, at sixteen. A noblewoman and convert to Roman Catholicism suspected of spying and proselytizing for the Kingdom of Sardinia, Françoise-Louise de la Tour, Baronne de Warens, became Rousseau's benefactress and sponsor, and arranged for him to travel to Turin, where he converted to Roman Catholicism, and indeed briefly trained for the priesthood before turning to music and teaching. In 1731 he returned to Mme de Warens at Chambéry, in southeast France. Later, the pair became lovers, with Rousseau describing their relationship in his *Confessions*. Rousseau remained with Mme de Warens, whom he always considered the greatest love of his life, until 1740, when he moved to Lyon to take up a position as a tutor.

This letter was written in June 1741. Besides a couple of more mundane topics (a journey which Rousseau's brother wanted him to bring forward, and plans for a suit of clothes to be made by a M. Violet), the letter offers valuable insight into the early development of Rousseau's idea to write a history of the troubles in Geneva, mentioning, *inter alia*, the receipt of a letter from Mably with comments on Rousseau's plans in that regard. The topic of the tempestuous history of the Republic of Geneva as the proposed subject of a piece of writing is germane to the study of the formation of Rousseau's political thought culminating in the *Social Contract*. There is no early extant published work by Rousseau on this topic. Among scholars, a notion has persisted that Rousseau's debt to Genevan republican ideas in the *Social Contract* 'is spun in the main of myth and nostalgia' (Mason 1993, p. 547).



Votre bon fils. Votre très humble et très
obéissant serviteur J. J. Rousseau
1741.

More recent approaches have sought to show Rousseau's intimate and early acquaintance with republican ideals and the practices of his city, and the clear impact of this formative experience on the *Social Contract*. To this end, most studies have relied on evidence from Rousseau's Reformed Republican discourse. This letter provides material evidence not only of Rousseau's keen early engagement with the subject, and of his intention to tackle it in writing, but also of his sharing of the idea with representatives of the Enlightened circles he had just begun to frequent, and his openness to their views. Nearly twenty years later, the underlying dynamics of the 'troubles of Geneva', which preoccupied the author so deeply in his youth, would find full expression in one of the most important works of political philosophy, the *Social Contract*.

Not in the Leigh edition of Rousseau's correspondence or on Electronic Enlightenment, which records numerous other letters from Rousseau to Warens, including two from 1741. See P.A. Mason, 'The Genevan Republican background to Rousseau's "Social Contract"', in *History of Political Thought* 14:4 (1993), pp. 547-572.

Je viens de recevoir une lettre de M^r l'abbé de Mably que j'avois consulté sur le dessein que j'aurois d'écrire l'histoire des troubles de Genève. Il me marque en propres termes qu'il en enchante de mon projet; je vous y expose; dit-il, de tout mon cœur. Vous en pouvez faire un ouvrage très intéressant en lui même, et très utile à votre patrie, pour peu qu'en racontant les faits vous y joigniez des réflexions politiques. Il a fait fort de me procurer les mémoires de la négociation de M^r de Lausanne: mais, ajoute-t-il, il ne faut songer à cela que quand vous aurez d'ailleurs tous vos matériaux. J'en donne à vous, M^r C. M. que j'ai recueillis, faites un peu agir cette tête pour me procurer des mémoires et des relations à Genève. C'en est un coup de partie et un ouvrage propre à me donner un élar qui ne sauroit me manquer de me mener à quelque chose. M^r le marquis d'Antony mon beau-père rendra la de grande service par le moyen de M^r de C. aussi en de Bois; les amis qui vous restent en Suisse feront aussi merveille, s'il y a moyen des les faire agir, et les liaisons qui sont naturelles entre Genève et ces pays là, et la liberté de parler sans danger les rendent plus propres à donner des instructions que les Genevois même. La grande difficulté sera de donner de la confiance aux correspondants que l'on pourroit me faire à Genève et de les bien convaincre chacun en particulier que je ne suis point du tout un ennemi de l'autorité qui cherche à pervertir leurs sentiments pour en abuser, vous sentez combien tout cela demande d'art et de soin à ménager: mais si vous sentez de même de quelle importance il soit pour moi de pouvoir recueillir dans une paisible et libre prise vous ne négligerez aucune des voies qui pourroient me mener à succès. Je souhaiterois fort de pouvoir louer mon habit tout fait en

arrivant. M^r Violet doit à il vous plaindre d'en faire le double de serge de soie bleue j'en ferois l'empilette ici: M^r vous la choisirez, la diffère nous en contredir pour les boutons unis. Je songeais vous pour un corset très singulier. Il faudroit des et congres sur un modèle. Je ne m'a jamais su faire. Mais je ne dis que mon avis pour cet effet également.

M^r de Martineau recherches précédentes je me trouve à Lyon du gros de je lui en porterai jurement du P. violet en 12 L. de porter par tout ma lettre que je la marquerai pour la longueur de cette lettre frères, j'espère qu'il voudra à mes sentiments. Je vous aime moi, d'une autre espèce que j'ai l'honneur d'être M^r de tous les sentiments d'un b

Lyon 8^e Juin 1741

‘ONE OF THE MOST REMARKABLE NOVELS OF THE
NINETEENTH CENTURY’

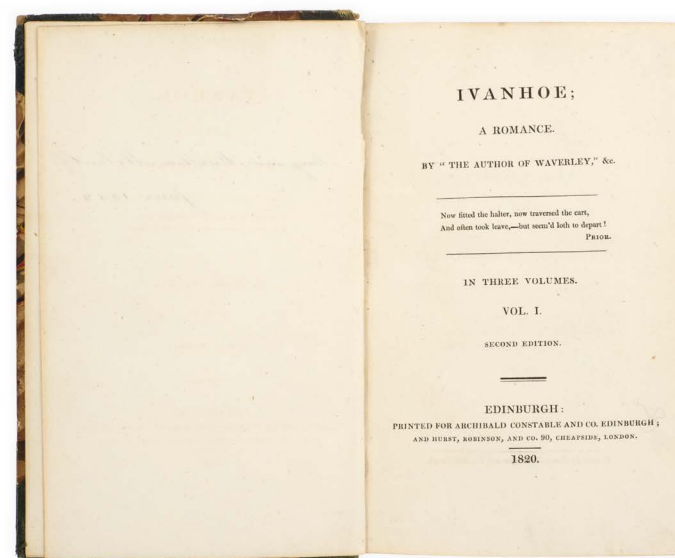
26. [SCOTT, Walter, *Sir.*] Ivanhoe; a romance. By “The author of Waverley,” &c. ... In three volumes ... Second edition. *Edinburgh*, [James Ballantyne & Co.] for Archibald Constable & Co., and *London*, Hurst, Robinson, & Co., 1820.

Three vols, 8vo, pp. I: [4], xxxiii, [1 (blank)], 306, II: [2], 327, [1 (blank)], III: [2], 371, [1 (blank)], 3 (ads), [1 (blank)]; I D1 loose and frayed at fore-edge, quire III R partly loose, occasional marks; bound in contemporary green half morocco with marbled sides, spines gilt in compartments and lettered directly in gilt, edges marbled; somewhat worn, chips at extremities, slight cracks to joints, but a good set; ink inscriptions ‘Mary and Martha Metcalf / June 1832’ to front flyleaves. **£375**

Stated second edition but in fact a third issue of the first, published on 15 January; the first issue, published on 20 December the previous year, is similarly dated 1820.

‘Ivanhoe is essentially a moral work. It is an intense consideration of misogyny and racial oppression, in which the attempted rape of Rebecca the Jewess by the dominant figure of the Norman master race, Brian de Bois-Guilbert, is a powerful symbol of the themes of the novel. Ivanhoe may be set in a distant period, but it has a political modernity which makes it one of the most remarkable novels of the nineteenth century’ (*ODNB*).

Todd 140Ac.



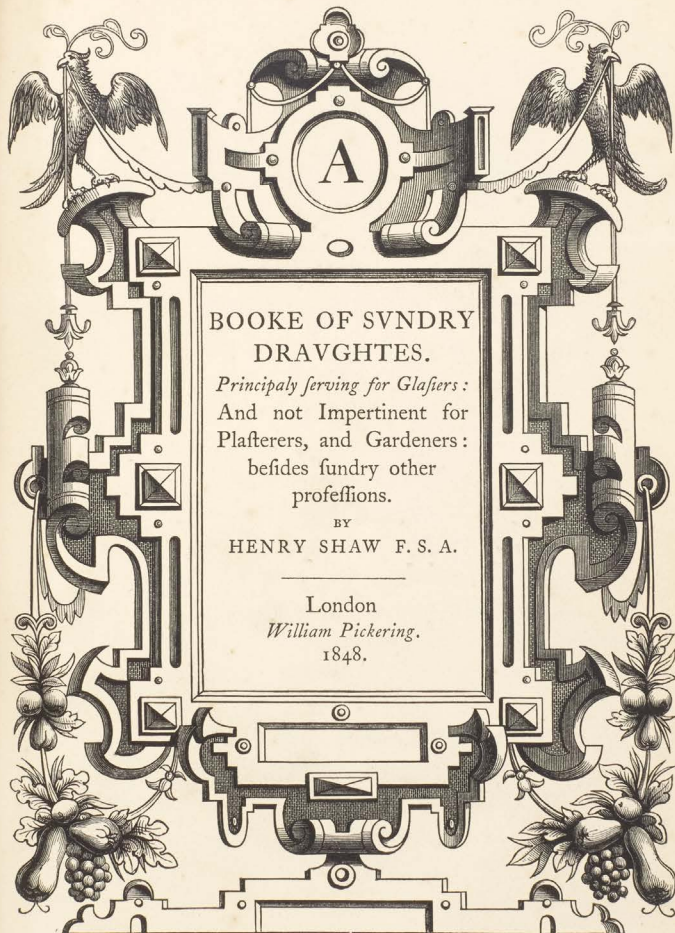
PATTERN-BOOK FOR GLAZIERY AND GARDENING

27. SHAW, Henry. A booke of sundry draughtes, principally serving for glaziers, and not impertinent for plasterers, and gardeners, besides sundry other professions. *London, William Pickering, 1848.*

8vo, pp. [viii], with 117 lithographic plates in two colours; title printed within woodcut architectural cartouche in seventeenth-century style, woodcut initial and ornaments to half-title and preface; a few plates toned, very occasional pencil marks, but a very good copy; bound in the original brown pebble-grained morocco over bevelled boards, blocked in blind to an arabesque design, spine blind-tooled in compartments and lettered directly in gilt, edges gilt, marbled endpapers; a few minor scuffs at extremities; nineteenth-century armorial bookplate of Charles I. Ferguson to front pastedown. **£275**

An attractive pattern-book with geometric designs used in early-modern glazery, gardening, and other applied arts.

Compiled by the influential draughtsman and antiquary Henry Shaw (1800–1873), the majority of the designs are drawn from Walter Gidde's *Book of sundry draughtes*, printed in 1615, with additional plates detailing designs for casements, fastenings, and stanchions.

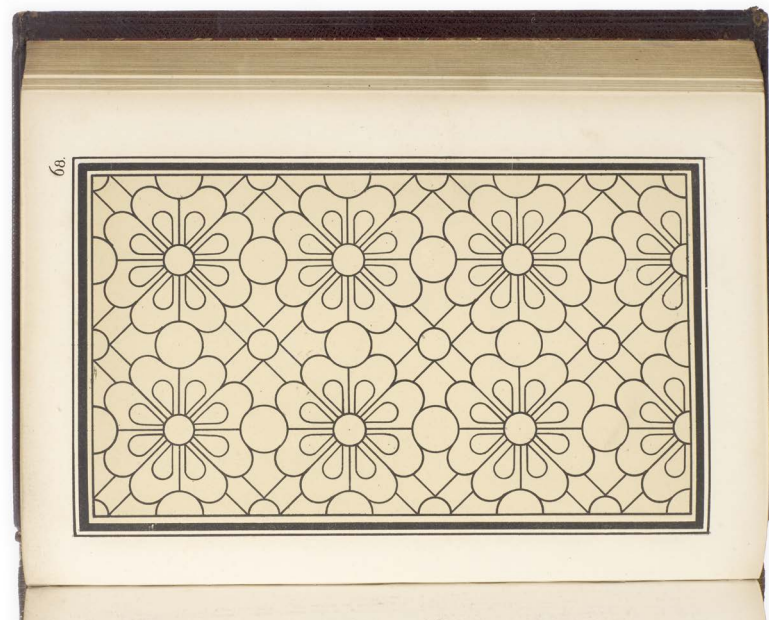


BOOKE OF SVNDRY
DRAUGHTES.

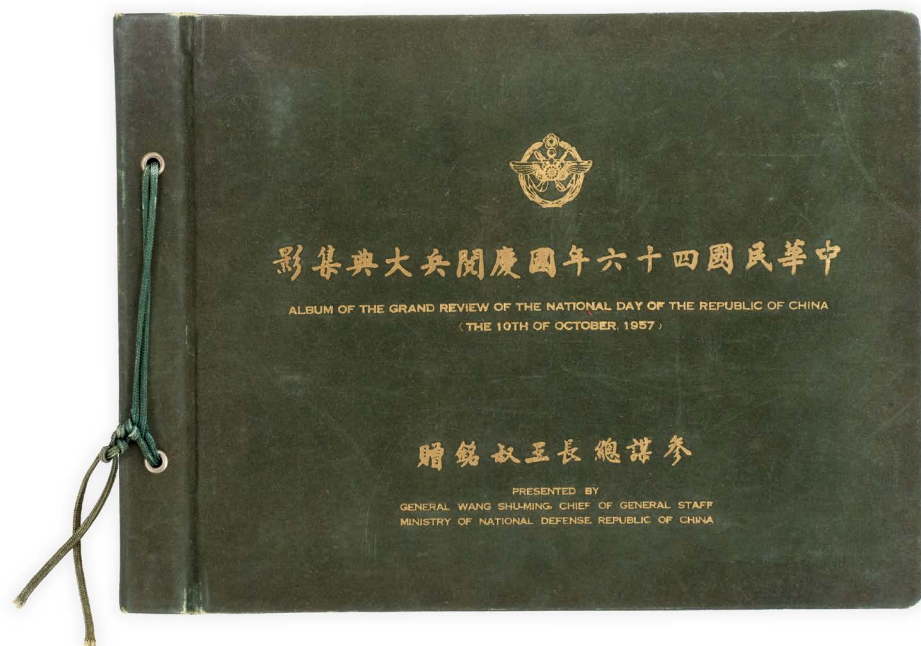
*Principally serving for Glaziers :
And not Impertinent for
Plasterers, and Gardeners :
besides fundry other
professions.*

BY
HENRY SHAW F. S. A.

London
William Pickering.
1848.



RIOTS, STAND-OFFS & THE BOMB



28. [TAIWAN.] 中華民國四十六年國慶閱兵大典集影 Album of the Grand Review of the National Day of the Republic of China (the 10th of October 1957). 參謀總長王叔銘贈 Presented by General Wang Shu-Ming, Chief of General Staff, Ministry of National Defence, Republic of China. [*Taiwan*, 1957.]

Oblong 4to album, with 20 gelatin silver prints, each 152 x 203 mm with tissue guards mounted on black card; traces of adhesive in corners of some photographs but otherwise in very good condition in a presentation binding of green velvet, gilt-lettered in English and Chinese with the arms of the Republic of China Armed Forces; velvet a little scuffed. **£1500**

A fine commemorative album documenting the military alliance between the United States and the Kuomintang/Republic of China, apparently unrecorded and made for presentation to a high-ranking dignitary at a tense time for both Cross-Strait and US-Taiwan relations.

The first five images show meetings between US and ROC military leaders, chiefly involving Admiral Austin K. Doyle, Commander of the United States Taiwan Defense Command. One of these appears to show the inspection of a nuclear bomb deployed by the US to Taiwan. The remaining photographs are of the ROC's 1957 National Day military parade, showing the arrival of Chiang Kai-shek and Soong Mei-ling, an inspection of the troops, marching soldiers, tanks and other equipment, and a flypast.

The album was produced at a period of high tension over Taiwan. Two crises, in 1954–5 and 1958, brought the ROC and the People's Republic of China as close as they have come to war since 1949, leading Eisenhower to threaten (and seriously consider) nuclear intervention against the mainland. These threats in turn prompted Mao to launch a nuclear programme, the first tests of which began the following decade.

Relations between the US and the ROC were both strengthened and tested. The communists' shelling of ROC-controlled islands caused the US Senate to adopt the Formosa Resolution of 1955, giving the president full authority to defend Taiwan from PRC attacks. But the presence of American troops on the island, and their diplomatic immunity, was resented. These tensions exploded on 24 May 1957 after the killing of a local by an American sergeant and the latter's acquittal by a US court-martial. Outraged crowds stormed the US Embassy and other American buildings, some of them shouting 'Kill the Westerners'. The unrest left one dead and more than eighty injured. US officials suspected Chiang Ching-kuo, son of Chiang Kai-shek and future President of the ROC, of fomenting the riots, a charge denied by the Taiwanese.

Relations were quickly patched up with compensation and an apology, and the alliance recovered – as evidenced by the present album, produced five months after.

We find no copies of this album in OCLC or elsewhere.





ALDINE(?) TERENCE

29. TERENCE. Terentii comoediae sex, accurate sane, et diligenter emendatae. Haec adiecta. Terentii vita ex Aelio Donato. Argumenta in fabulas, et scenas. Annotationes in margine adscriptae. Observatio variae lectionis. Venice, [Aldus Manutius the Younger?] Domenico Farri, 1594.

8vo, ff. 175, [1 (blank)]; woodcut Aldine anchor and dolphin device to title ('Aldus'), woodcut initials, woodcut portrait of Terence to f. [2]ʳ, woodcut of actor on stage before audience repeated at the beginning of each play; ink stain to title, small loss to lower corner of f. 6 (touching side note), paperflaw at foot of f. 111, a few small wormholes, some wormtracks to final quire touching text, some light marginal dampstaining; otherwise good in contemporary limp vellum comprising a fragment from a medieval MS (see below); somewhat worn and marked, a few wormholes, upper hinge split, worming to rear pastedown; several ink inscriptions to front pastedown crossed through/erased, a few marginal manicules to ff. 75ʳ and 76ʳ. **£950**

Uncommon edition of Terence's comedies issued by the Venetian printer Domenico Farri (d. 1604) apparently in association with Aldus Manutius the Younger (1547–1597), illustrated with a woodcut portrait of Terence and a repeated woodcut of an actor on stage, in an interesting contemporary binding.

All six of Terence's plays are present here: *Andria*, *Eunuchus*, *Heauton*, *Adelphi*, *Phormio*, and *Hecyra*. 'His plays are *fabulae palliatae* ['drama in a Greek cloak'], and with two exceptions are adapted from Menander; he follows his Greek originals more closely than Plautus ... In all respects Terence is more refined and sophisticated than Plautus, but less robust ... In general Terence aims at greater realism, and succeeded in creating a naturalistic style of conversation far closer to everyday life than anything in Plautus, thus contributing to the development of natural-seeming literary Latin. The plays of Terence did not have popular appeal but were greatly admired by discriminating critics like Cicero and Horace' (*Oxford Companion to Classical Literature*).

Domenico Farri appears to have been something of a shady character, although his association with the Aldine Press goes back to the time of Paulus Manutius (1512–1574), to the 1567 edition of *Orationes ... ex actis Concilii Tridentini collecta*, for which he provided a preface. Renouard notes that he 'sometimes furtively' employed the Aldine device (p. 448) and dismisses his 1592 edition of Cicero's *De Officiis* as 'a bad edition, one of those which dishonours the Aldine anchor which it bears on the title' (*trans.*). EDIT16 notes that Farri 'was tried for printing texts without an imprimatur or with privileges in favour of other printers' (*trans.*).

The binding comprises a partial leaf from a glossed manuscript (Italy, first half of thirteenth century) of the great medieval compilation of canon law the *Decretum Gratiani*. The text here is from D.50 c.29–36, dealing with adulterous and otherwise misbehaving priests, including those who commit homicide.

Ahmanson-Murphy 1026; EDIT16 CNCE 39163; Renouard 252:3; USTC 858826. **Only two copies traced in the UK (BL, John Rylands) and two in the US (UCLA, University of Michigan).**



TERENTII

comœdiæ sex,

*Accuratè sanè, & diligenter
emendatæ.*

Hæc adiecta.

Terentij vita ex Aelio Donato.
Argumenta in fabulas, & scenas.
Annotationes in margine adscriptæ.
Observatio variæ lectionis.



VENETIIS, ∞ MDXCIII.

Apud Dominicum de Farris.

PHORMIO TERENTII.



ACTA LVDIS ROMANIS, L. POSTV-
MIO ALBINO, L. CORNELIO MERV-
LA, ÆDIL. CVR. EGERE, L. AMBIVIVS
TVRPPIO, L. ATILIVS PRÆNESTI-
NVS. MODOS FECIT FLACCVS CLAV-
DII, TIBIIS IMPARIB. TOTA GRÆCA
APOLLODORV. EPIDICAZOMENOS.
FACTA IIII. C. FANNIO, M. VALE-
RIO, COSS.

PRO-

PROLOGVS.



Ostquam poeta vetus poetam non potest
Retrahere a studio, & transfere hominem
in otium,

Maledictis detertere, ne scribat, parat;

Qui ita, dictat, quas ante hac fecit fabulas,

Tenui esse oratione, & scriptura leui.

Quia nusquam scripsit insanum adolescentulum

Cervam videre fugere, & sectari canes.

Et eam plorare, orare, ut subueniat sibi.

Quod si intelligere, olim cum stetit noua,

Actoris opera magis stetit, quam sua:

Minus multo audaciter, quam ledit; lederet:

Et magis placerent, quas fecisset fabulas.

Nunc si quis est, qui hoc dicat, aut sic cogitet,

* Vetus si poeta non laceffisset prior,

Nullum inuenire prologum potuisset nouus

Quem diceret nisi haberet, cui malediceret:

Is sibi responsum hoc habeat; in medio omnibus

Palmam esse positam, qui artem tractant musicam.

Ille ad famem hunc ab studio studuit reijcere.

Hic respondere voluit, non laceffere.

Benedictis si certasset, audisset bene:

Quod ab ipso allatum est sibi esse id relatum putet

De illo iam finem faciam dicundi mihi.

Peccandi cum ipse de se finem non facit.

Nunc quid velim, animum attendite. apporto nouum

Q 2 Epidi

PRELUDE TO THE MARPRELATE CONTROVERSY

30. [UDALL, John, *attributed?*] A dialogue, concerning the strife of our Church: wherein are answered divers of those uniuſt accusations, wherewith the godly preachers and professors of the goſpell, are falſly charged ... *London, Robert Waldegrave, 1584.*

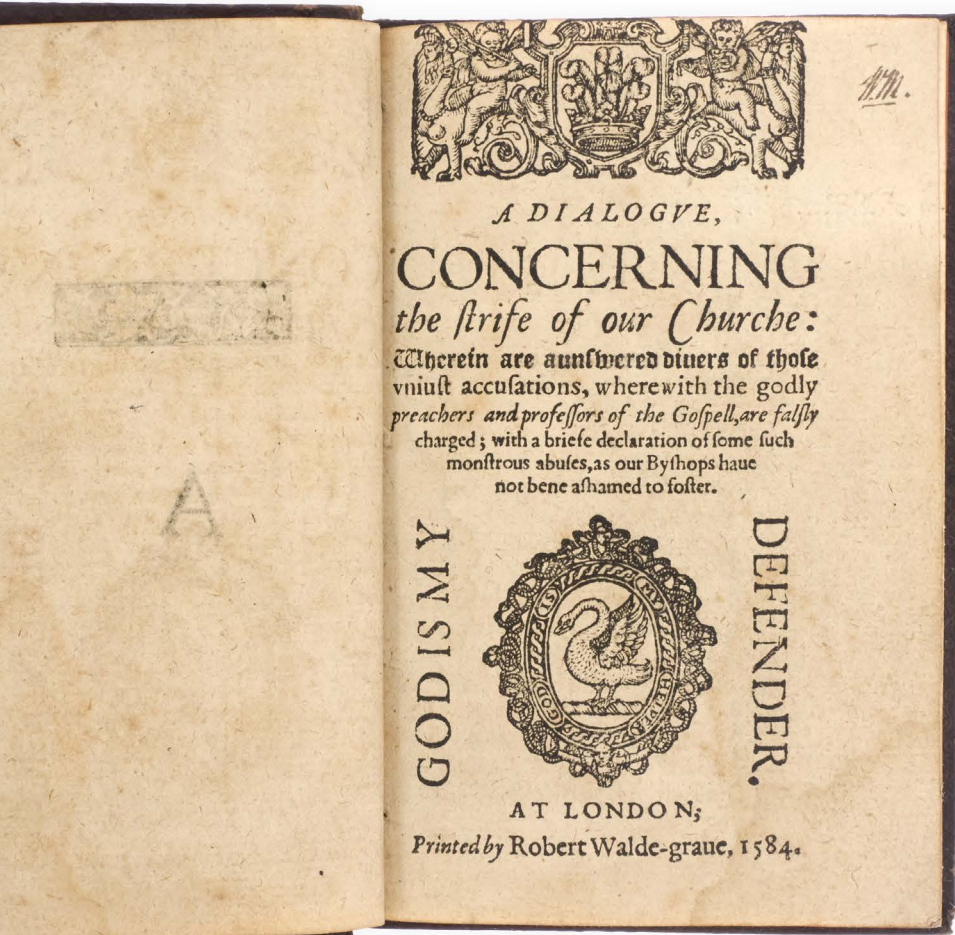
Small 8vo, pp. [16], 136, with the signed blank A1; woodcut headpiece and device to title-page; headlines trimmed in the preliminaries, else a very good copy in nineteenth-century calf. **£3500**

First edition of a lively dialogue set in an inn, between four characters: Philedonos, the innkeeper, Orthodoxos, a puritan cleric, Philodoxos, a lawyer, and Philochrematos, a bishop's chaplain. The preface 'To the Reader' makes clear the anti-clerical and anti-Catholic intent of the work, but the conversation form allows voice to other positions.

Philedonos opens proceedings with the lament that his livelihood is suffering – 'I have known when a dozen or sixteene Gentlemen and wealthie yeomen have met together, and made merrie foure or five daies, or a weeke, at cards or Bowls', but now 'all good fellowship is laide aside', which he blames on 'new-fangled Preachers' that 'marre all' by being too 'precise'. Orthodoxos accuses him of vicious carnality, comparing such gatherings – a mix of 'rich men', 'unthriftes, even the scum & dregs of the people' – to a 'little hell', while Philodoxos argues questions of legality over morality, and Philochrematos blames everything on 'Puritans and Precisians', who create schism over 'toyes and trifles'. The lawkeeper and innkeeper then stand aside while the two theologians trade blows, arguments designed to expose the chaplain's hypocrisy and the puritan's authenticity.

The work appeared anonymously but has been attributed variously to Dudley Fenner (c. 1558–1587), whose works 'rank among the best expositions of the principles of puritanism' (*Encyclopedia Britannica* 1911), and John Udall (1560?–1592), a friend of the puritan printer Robert Waldegrave, with whom he would collaborate on the series of surreptitiously printed attacks on bishops known as the Marprelate tracts from 1588.

ESTC S109629; STC 6801; this is the variant with the catchword 'God?' on K3'.



TO THE READER.

all to couer yours before God, how-
soeuer ye may make them some pre-
sence of your doinges before men.
The Lorde God of his mercy o-
pen your eyes, and take pi-
ty of his desolate peo-
ple. Amen.
(#)



A dialogue
concerning the strife
of our Church.

The Spea-
kers: { Orthodoxos, a *Divine*.
Philodoxos, a *Lawyer*.
Philochrematos, a *By-*
shops Chaplaine.
Philedonos, an *Ime-*
holder.
Philedonos.



Entlemen, ye bee all
heartilie welcome; I
pray you be as merrie
as though your cheere
were greater. If we
had better, ye shoulde
hane better: but I hope ye will bee
content with such as God sendeth.

Philochrematos. Our cheere doth
B con'



no. 12