

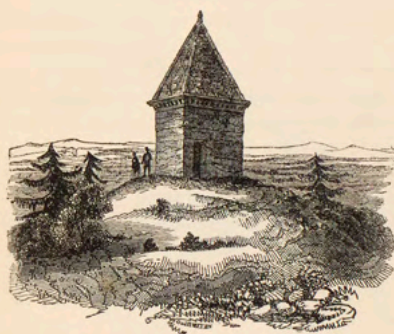


NEW ACQUI- SITIONS

BERNARD QUARITCH LTD
MARCH 2025

Alderley Edge

And its Neighbourhood.



MACCLESFIELD
PRINTED BY J. SWINNERTON.

*Presented to the Library
of the Archaeological
Institute.
by Albert Way.*

April 23. 1849. 12. P.

1. [ALDERLEY EDGE.] Alderley Edge and its Neighbourhood. Macclesfield, J. Swinnerton, [1843].

8vo, pp. [4 (blank)], 69, [3 (blank)], with 4 lithographic plates; wood-engraved vignette to title, head- and tailpieces; a very good, clean copy in contemporary dark green cloth, upper board lettered in gilt; headcap frayed, corners slightly bumped, a few light scuffs; ink inscription 'Presented to the Library of the Archæological Institute. by Albert Way. April 23. 1849' to front pastedown (see below).

£175

First edition of this locally printed collection of legends, people, and sites of interest around Alderley Edge, Cheshire, with an inscription to the library of the (later Royal) Archaeological Institute from the Institute's principal founder Albert Way.

The lively narration of *Alderley Edge and its Neighbourhood* illustrates the area for visitors, combining local history and archaeology with 'such lore as has been collected in years past from the oldest and most intelligent of the Inhabitants' (preface), accompanied by four attractive lithographic plates. The volume ends with the anonymous arthurianesque poem *The Legend of the Iron Gates*, which would later inspire the Alderley-raised author Alan Garner.

Provenance:

The volume is inscribed to the Archaeological Institute by its principal founder, the prominent antiquarian Albert Way (1805–1874), Director of the Society of Antiquaries (1842–46) and Honorary Secretary to the British Archaeological Association (1843–45). In 1844 he married Emmeline Stanley (1809–1906), daughter of John Thomas Stanley, first Baron Stanley of Alderley, whose family is discussed at length in the penultimate chapter of the book.

2. [ALESSANDRIA, *Biblioteca circolante di.*] Catalogo generale dei libri. *Alessandria, Jacquemod, 1889.*

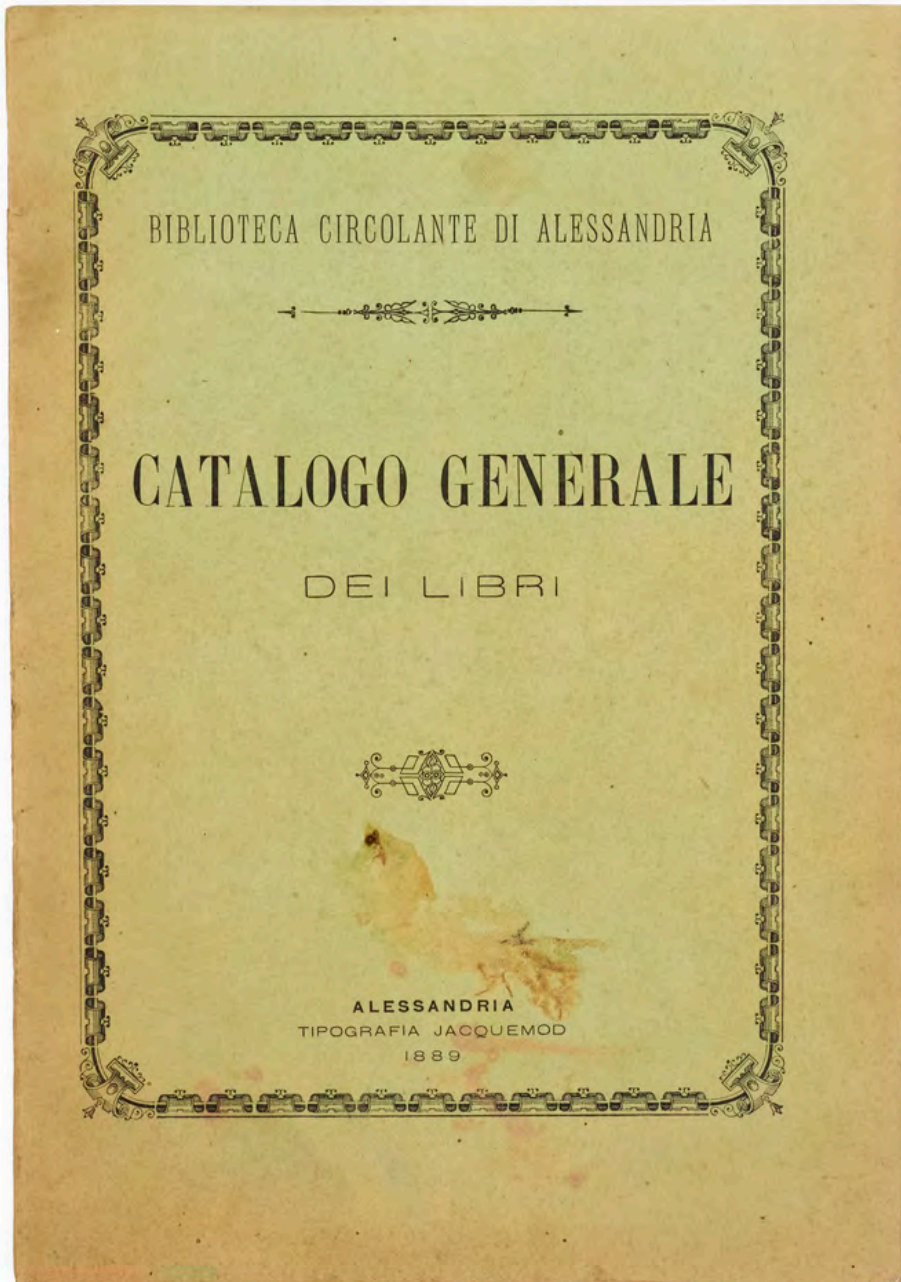
8vo, pp. 30 (as issued?); evenly toned; sewn in printed green wrappers; a few minor stains, creased where once folded; occasional pencil marks. £275

A seemingly unrecorded catalogue of books available from the Italian circulating library of Alessandria, in Piedmont, offering a fascinating insight into literary trends and the reception of foreign literature in provincial Italy.

While the library's books are made up mostly of recent Italian literature, it includes also a large number of modern foreign novels in translation – Wilkie Collins and Charles Darwin are well-represented from the English and Daudet and Dumas from the French, as well as the American writers Ralph Waldo Emerson, Henry Wadsworth Longfellow, James Fenimore Cooper, and Washington Irving. Older works (Goethe's *Fausto* and Goldsmith's *Vicario di Wakefield*) appear too, as do classics (Aristophanes, Cicero, Cornelius Nepos, Epictetus, and Aesop, among others), autobiography (Franklin's *Vita scritta da se stesso* and Garibaldi's *Memorie autobiografiche*), philosophy (Kant's *Per la pace perpetua*), natural history (Darwin's *Voyage of the Beagle* in Italian), several works of history including a four-volume *Storia d'Alessandria*, and, of course, Dante.

Among the Italian authors are Erminia Fusinato, Tommasina Guidi, and the pseudonymous Contessa di Lara (Evelina Cattermole) and Marchesa Colombi (Eva Maria Antoinetta Torriani).

Although the printed wrappers suggest that the catalogue was issued in this form, the list of authors ends abruptly at M. OPAC SBN finds a later *Catalogo generale dei libri dal 1877 a tutto il 1892* (1893) as well as supplements from 1895, 1908, and 1912.



FOLDING *TAUFPATENBRIEFE* – A GODPARENT’S GIFT

3. [BAPTISM.] A group of four *Taufpatenbriefe*. [Saxony, 8 September 1810; – 6 October 1816; – 1 January 1834; – 3 October 1841.]

Four folding sheets (each approx. 80 x 80 mm closed, 160 x 160 mm open), of which two copper-engraved and two woodcut, all crudely hand-coloured, with letterpress text verso completed in manuscript; worn, with a few short tears along creases, remains of sealing wax. £950

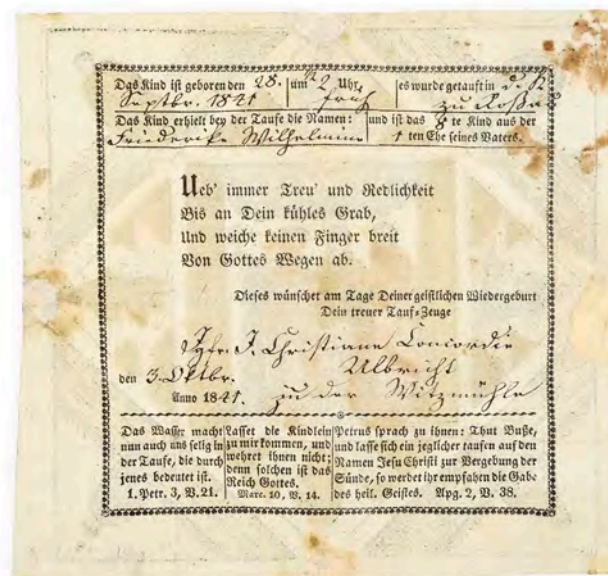
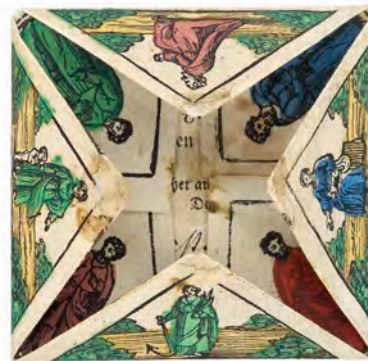
A charming group of folding *Taufpatenbriefe*, or ‘baptismal letters’, showing remarkable consistency over the course of the first half of the nineteenth century.

The folding *Taufpatenbrief* was a popular gift from godparents, with a series of printed religious images playfully opened to reveal devotional texts inside, which served both as a record of the child’s baptism and as an aid in their subsequent spiritual upbringing. The letterpress contents are often completed in manuscript with the name of the child and the date of the baptism; one particularly thorough example here has had additional blanks filled with the date and time of birth, the place of baptism, the godparent’s name, and the fact that the child is the eighth child of her father’s first marriage.

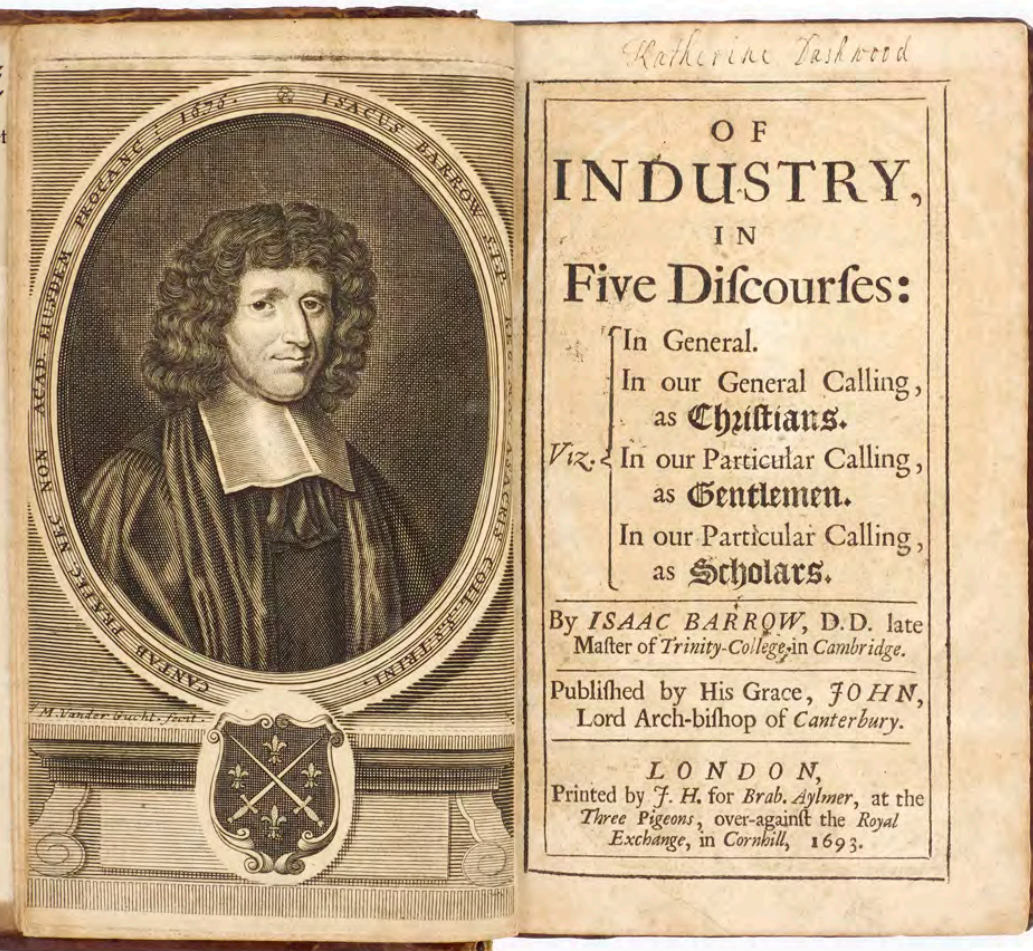
All four *Briefe* use the same composition for their central image, with priest and godparents gathered around a baptismal font, framed by two columns, with the Holy Spirit in the form of a dove descending from clouds above. A varied selection of suitable scenes then follows as the flaps are unfolded: on one, Adam and Eve, the Annunciation, John the Baptist, and the Baptism of Christ are followed by the Virgin and Child, the Flight into Egypt, the Crucifixion, and the Resurrection; while another includes only single figures, with four virtues followed by the four Evangelists.

The two earlier *Briefe* bear the imprint ‘Leipzig, bey Schreibers Erben’.





MISS DASHWOOD'S COPY



4. **BARROW, Isaac.** Of Industry, in five Discourses: viz. in general, in our general calling as christians, in our particular calling as gentlemen, in our particular calling as scholars. *London, printed by J. H. for B. Aylmer, 1693.*

8vo, pp. [iv], 188, with copper-engraved frontispiece portrait by Van der Gucht; some light foxing, but a good copy; bound in contemporary Cambridge-panelled calf, twice rebacked; edges rubbed, corners bumped; contemporary ink ownership inscription 'Katherine Dashwood' to title, slightly later inscription (Henry [?]) to p. [iii], early twentieth-century bookplate (initials 'C. G.' and motto 'Myn God myn all') and modern bookplate of Peter Tillingham to front pastedown. £275

First separate edition of Barrow's *Discourses of Industry* with contemporary female provenance. Master of Trinity College Cambridge, Isaac Barrow (1630–1677) was one of the more prominent of the seventeenth-century men of science, today remembered as Newton's mentor and patron, in fact the author of important contributions to optics and geometry. A polymath with a complex and creative understanding of the world, Barrow intimately connected scientific, philological, and religious domains with acumen.

Of Industry was subsequently reprinted in 1700 and 1712.

Wing B947.

Society for Inquiry

[BENGALEE.]

School Book Series.]

[No. 1.

THE

FIRST CATECHISM.

ধর্মের বিষয় জিজ্ঞাসা।

১. জিজ্ঞাসা. কে তোমাকে সৃষ্ট করিয়াছে?
উত্তর. ঈশ্বর আমাকে সৃষ্ট করিয়াছেন।
২. তোমাকে আজন্মকাল খাওয়া পরা দিয়া কে পুতি-
পালন করিতেছে?
- উ. সেই ঈশ্বরই আমাকে পুতিপালন করিতে
ছেন।
৩. কোন্ পুস্তক পড়িলে ঈশ্বরের জানা যায়?
- উ. তাঁহার যে শাস্ত্র তাহা পড়িলেই তাঁহাকে
জানা যায়।
৪. সে শাস্ত্রের নাম কি?
- উ. তাহার নাম ধর্ম পুস্তক।
৫. ধর্ম পুস্তক যে ঈশ্বরের দত্ত, ইহার পুমাণ কি?
- উ. তাহার পুমাণ এই, যে তাহার মধ্যে যে সকল
কথা আছে, সে ঈশ্বরের ন্যায় নির্মল,

4th Ed.]

[10,000 Copies.

CALCUTTA CATECHISM

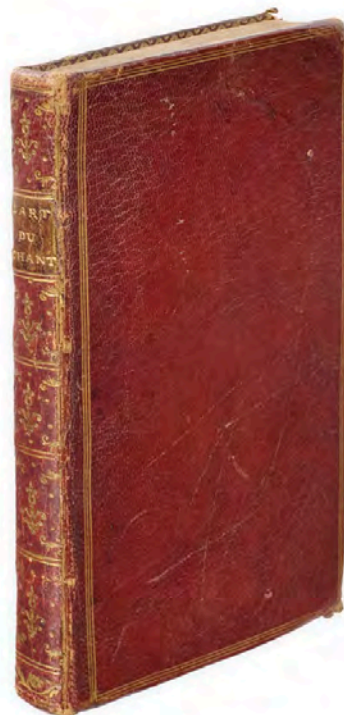
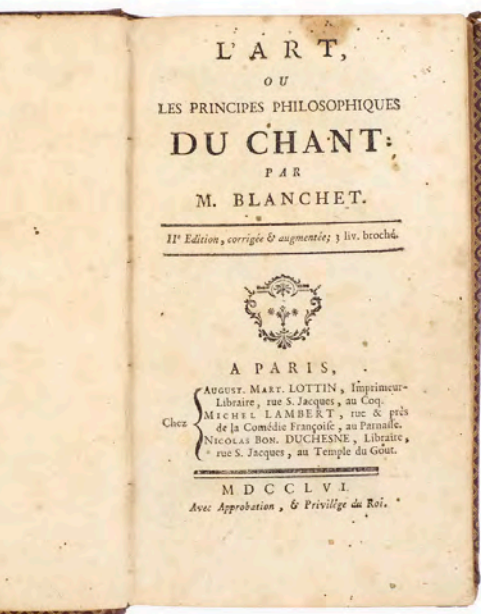
5. [BENGALI.] The first Catechism. *Calcutta (Kolkata), Printed at the Church Mission Press, for the Calcutta Christian Tract and Book Society, 1835.*

8vo, pp. 12; printed in Bengali; stab-stitched, spine lined with pink paper; contemporary ink inscription 'Society for Inquiry' at head of p. [1]. £475

Unrecorded 'fourth edition' of this Calcutta-printed catechism in Bengali for use in schools.

The Calcutta Christian Tract and Book Society was founded in 1823 during the episcopacy of Reginald Heber (1783–1826), an enthusiastic supporter of the Church Missionary Society and a founder of the British and Foreign Bible Society. Much of its printing was executed by the press at the Bishop's College for training Indian clergy at Sibpur and it mostly produced books in local languages for the use of missionary schools in Bengal, culminating in a Bengali translation of *The Pilgrim's Progress* in 1841.

Not in OCLC or Library Hub; not in BM STC Bengali, which has only a *Second Catechism* (1839). We find only two earlier Calcutta editions of the catechism in Bengali – *Watts first Catechism in Bengalee, for the Use of Schools* (1824) and *The first Catechism* (Baptist Mission Press for the Calcutta Christian Tract and Book Society, 1829) – in single copies only, at Leipzig and Regent's Park College respectively.



THE ANATOMY OF SINGING

6. **BLANCHET, Joseph.** *L'art, ou les principes philosophiques du chant ... II^e edition, corrigée et augmentée ... Paris, Augustin-Martin Lottin, Michel Lambert, and Nicolas-Bonaventure Duchesne, 1756.*

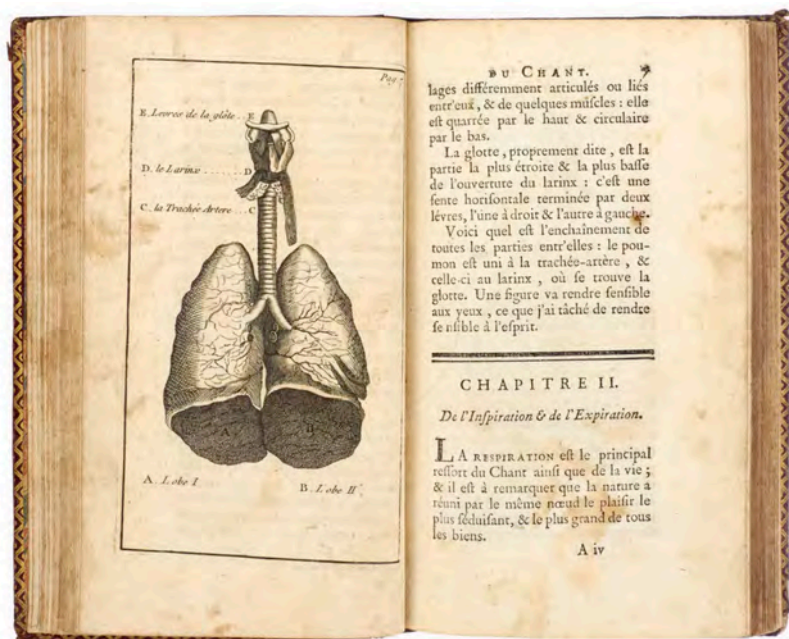
8vo, pp. xlviii, 148, [4], with a copper-engraved plate; woodcut head- and tail-pieces; some spotting and staining in places, but a good copy; bound in contemporary red morocco, spine gilt in compartments with gilt-lettered green morocco label, edges gilt, marbled endpapers; corners somewhat worn. £750

First edition of this philosophical and anatomical singing manual, with an engraved illustration of the lungs.

The designation 'II^e edition, corrigée et augmentée' on the title arises from the publication in 1755 of *L'art du chant, dédié a Madame de Pompadour* by Jean-Antoine Bérard, whom Blanchet accuses of incorporating his material. The two works certainly include many passages which are almost identical, notably the first and third chapters, 'La voix considérée par rapport au chant' and 'La formation de la voix'. Blanchet in turn seems to have based much of his work upon the physician and anatomist Antoine Ferrein's *De la formation de la voix de l'homme* (1741), although he refutes this imputation at the end of the 'avertissement' here.

Joseph Blanchet (1724–1778) was not a musician but a priest and, in his own words, 'homme de lettres amateur'.

RISM, *Ecrits* p. 153.



Boetius de disciplina scholarum cum notabili commento.
Colonia



LIBRERIA
Muzi

BOETHIUS' PUERILE HUMOUR

7. **BOETHIUS**, [*Pseudo*]. De disciplina scholarum cum notabili commento. Cologne, [(colophon:) *Heinrich Quentell, 5 March 1498*].

4to, ff. [66]; A-L⁶; gothic type, with text surrounded by commentary in a smaller type; large woodcut on title of a teacher lecturing to a group of pupils; title remargined at head, several leaves remargined at fore-edge (A2, C3-6, D3-4, L5), cut slightly close at head with a few headlines shaved, final leaf cut out and laid down, otherwise a good copy; bound in late eighteenth-century German half calf with marbled sides, spine gilt in compartments with gilt green morocco lettering-piece, printed patterned endpapers; neat repairs to corners, front joint, and endcaps; a few washed annotations, nineteenth-century blue ink stamp 'Libreria Muzi' to foot of title-page, armorial bookplate of John Vertue (1826-1900) to front pastedown, paper shelflabel to foot of front board.

£4750

A book of supposedly practical advice for young scholars, popular in medieval times and first printed in 1473.

While attributed to Boethius, purportedly written straight after his *Consolation of Philosophy* while awaiting execution, this was in fact a medieval composition, first recorded in the 1230s. Its authenticity was first questioned in the year of this publication, 1498, and soon afterwards the commentary attributed to Thomas Aquinas was also discredited.

The author dispenses advice not just on what to study but also the need for good habits, obedience to one's teacher, how to handle servants and money, and how to move from student to teacher. But this advice is peppered with episodes of stupidity, violence, and mischief, ridiculing both teachers and students.

Disciplina scholarium

Hic ostendit quidam impedimenta debita subiectionem scholarium erga magistros impediencia. et sunt quatuor. scilicet discoloria. violentia. luxuria. et incostantia. Primo docet de discoloria. scilicet de violentia. ibi (Non sit etiam discipulus violentus. tercio de luxuria. ibi (A luxurie feruore) quarto de incostantia. ibi (Qui aut discipulus) Primo ponit interpretationem discolori in greco. scilicet ponit eius descriptionem. ibi (Discolus autem est) et tercio ostendit per exemplum ibi (Quodam vero tempore) Primo dicit sic. Scholarius non sit discolor. quia discolor interpretatur quasi se paratus a scholis. Et schola dicitur a scholan grece quod est vacatio. id est intentio latine. Dicit ergo discolor quasi diuisus a vacatione scholastica. id est separatus a continuo labore et scholastico exercitio.

De impediencia discipuli a studio Et primo de discoloria.

Non sit aut discipulus discolor.

Discolus autem dicitur quasi a schola diuisus. Scholan grece dicitur vacatio latine. inde dicitur discolorus quasi a vacatione diuisus. Discolus autem est qui discurret per vicos et plateas. per tabernas et meretricum cellulas. per publica spectacula. per pompas et coenae. et per comestiones et per publicas cenas. et hoc oculis vagantibus. effrenata lingua. petulanti animo. vultu incopposito. Omnibus istis schola postponitur. Quodam vero tempore cum causa sanitatis recuperande et ob aeris intemperiem. ritusque gallozum facetos. matronarumque pios affatus nos ad galliam transtulissimus mul-

lerum me ad franciam propter aeris intemperiem. Quia propter facietiam gallicorum et pios affatus dominarum (ut recolo) videbam multos discoloros in ciuitate parisiensi. Etiam in eadem ciuitate aliquos vidi scholares diligentes sed paucos. Etiam quod non preceperunt eade causa. quia non aderant fideliter eos instruere in philosophia. quia eorum magistri debilitate fuerunt fundati. Vidi etiam aliquos filios britones romam egredientes cum melius perficiendi ibidem. quod magnus incur-

L iiij

'Situating *De disciplina* among other serio-comic grammar school teaching texts that make use of puerile fantasies, explicit sexuality, and ambiguous exempla to teach otherwise upright lessons, clarifies the pedagogical purpose of its supposedly odd Boethian humor and the acceptance that it met ... For much of the Middle Ages, humor, and often transgressive humor, was considered a natural pedagogical tool to stimulate interest and memory in the youngest scholars' (Hunter, p. 163).

The large woodcut on the title-page had previously been used by Quentell to depict Albertus Magnus and his students; it shows a teacher sitting at a lectern reading from a book and holding a switch with which to chastise his students, who sit before him on the floor, books on their knees.

Provenance:

John Vertue (1826–1900), appointed the first Roman Catholic Bishop of Portsmouth in 1882.

ISTC lists only one other copy in the UK (Cardiff), and six copies in the US (Walters, two at Yale, General Theological Seminary, Stanford, and Library of Congress); it does not list a copy in Cologne itself.

HC 3425*; GW 4603; BSB-Ink B-628; Goff B827; ISTC iboo827000. See Hunter, 'Boethian humor and the Pseudo-Boethian *De disciplina scholarium*', in *Viator* 46 (2015), pp. 161–179.

Devotissime. B. Bonaventure
Cardinalis meditationes



THE BEST-KNOWN LATIN LIFE OF CHRIST

8. **BONAVENTURE**, [*Pseudo*]. Devotissime B. Bonaventure Cardinalis meditationes. Venice, Manfredus de Bonellis de Monteferrato, 14 December 1497.

8vo, ff. [3], '90' (*recte* 62); bound without final blank H10, some leaves misnumbered; gothic type in two columns, woodcuts to A1 recto and verso, woodcut initial; skilful repairs to outer margins of first and final leaves, occasional light marks; a very good copy in twentieth-century red morocco, spine lettered directly in gilt, turn-ins roll-tooled in gilt, marbled endpapers; small abrasion at head of spine; early ink inscription below colophon 'Pertinet ad locum Sancti Antonii Arcis Antiquae', very occasional early ink annotations (trimmed), modern pictorial bookplate of G. Botta to front pastedown.

£2000

Attractive illustrated incunable edition of the *Meditations on the Life of Christ* by the so-called Pseudo-Bonaventure, an extremely popular and influential pious work which circulated widely in both the Latin original and vernacular translations, in manuscript and in print. Traditionally ascribed to the great Italian Franciscan theologian St Bonaventure, it is now attributed to the fourteenth-century Franciscan Johannes de Caulibus.

Although the text is closely reprinted from the unillustrated 1490 Pavia edition by Jacobus de Paucis Drapis, from which it derives the otherwise-unique variant ending ('et vitam ipsius...', H7^v), the present edition adds two woodcuts: below the title a small cut of the Pietà, derived from an earlier Italian edition (Venice, Matteo Capcasa, 26 April 1490, GW 4771); and to the title verso a full-page depiction of the Crucifixion. The text is arranged in seven parts, corresponding to each day of the week, and the final two leaves bear verses headed 'Versiculi arboris vite Christi', and the hymn 'Jesus dulcis memoria' attributed to St Bernard of Clairvaux.

Uncommon outside Italy; ISTC records only four copies in the UK and eight in the US.

BMC V 505; Essling 414; Goff B899; ISTC ib00899000; Sander 1187.



Incipit tabula be
 Excitatio ad sequi
 plectenda.
 Adeditanda dñi
 De meditatiōibz
 dñm Iesuz xpm:
 angeli p nobis it
 apud deuz patrē
 Quo pcepit dñs a
 bneli facere amb
 gini.
 Quo āgelus venit
 despōsata Ioseph
 Qualiter dñia init
 beth vt eā visitar
 De natiuitate bea
 baptiste.
 De reditu. Adari
 ad domū suā.
 Qualiter Ioseph
 minā dimittere.
 De natiuitate don
 su.
 fo
 qualiter multitudine
 ruz nūciauit xpi n
 pastoribus.
 De circūciōe dñi
 De epyphania dñi
 De mora dñe ad p
 De purificatiōe virg
 De fuga dñi i egipt



GLORIA in excelsis Deo: Et in terra pax ho-
minibus bonae voluntatis. Laudamus te. Obe-
dicimus te. Adoramus te. Glorificamus te. O ra-
tiones agimus tibi propter magnam gloriam tuam. Domine
Deus Rex caelorum, Deus Pater omnipotens. Domine
Deus Rex caelorum, Deus Pater omnipotens. Domine
Deus Rex caelorum, Deus Pater omnipotens.



Qui primum panem pariteret, accepit panem in sanctas ac venerabiles manus suas & elevatis oculis in celum ad te Deum Patrem suum omnipotentem tibi gratias agens, bene tibi dixit, fregit, dedidit. Difficulus tibi, dicens: Accipite, & manducate ex hoc omnes.

Hoc est enim Corpus meum

Simili modum postquam cenatum est, accipiens & hunc preciarum calicem in sanctas ac venerabiles manus suas, item tibi gratias agens, bene tibi dixit, deditque. Difficulus tibi, dicens: Accipite & bibite ex hoc omnes:

Hic est enim Calix Sanguinis mei,
novi & æterni Testamenti, my-
sterium fidei: qui pro vobis & pro
multis effundetur in remissionem
peccatorum.

¶ Hæc quotiescumque feceritis, in mei memoriam facietis.



Offerimus tibi, Domine, Calicem Scleratorum, totum
deprecantium elementum, ut in conspectu divinae
Majestatis tuae pro nostra et totius mundi si-
lume cum odore suavissimi ascendant. Amen.

In spiritu humilitatis, & in timore cognoscere si-
mus te, de.



INITIUM S. EVANGELII
SECUNDUM JOANNEM.

IN **¶** principio erat Verbum, et Verbum erat apud Deum, et Deus erat Verbum. Hoc erat in principio apud Deum. Omnia per ipsum facta sunt: et sine ipso factum est nihil, quod factum est. In ipso vita erat, et vita erat lux hominibus: et lux in tenebris lucebat, et tenebre cum non comprehenderunt. Fuit homo missus a Deo, cui nomen erat Joannes. **I**ci venit in testimonium, ut testimonium perhiberet de lumine, ut omnes crederent per illum. Non erat ille lux, sed ut testimonium perhiberet de lumine. In eo erat vera lux, sed ut illuminaret omnem hominem venientem in hunc mundum. In mundo erat, et mundus non per ipsum factus est, et mundus eum non cognovit. In propria venit, et fuit eum non receptum. Quotiesque autem receperunt eum, et sedis eis potestatem filiorum Dei fieri, his qui credunt in nomine ejus: Qui non est sanguinis, neque ex voluntate carnis, neque ex voluntate viri, sed ex Deo nati sunt. **IN VERBUM GLORIAM FACTUM EST,** et habitavit in nobis: et vidimus gloriam ejus, gloriam quasi unigeniti a Patre, plenum gratiae et veritatis.

A PARIS - CHEZ NICOLAS BOUQUET



CIBAVIT ILLUM DOMINUS
PANE VITÆ ET INTELLECTUS.

DEUS, qui humane substantie dignitatem mirabiliter condidisti, & mirabiliter reformasti: da nobis per hujus aque & vini mysterium, ejus divinitatis esse consortes, qui humanitatis nostre fieri dignatos est participes. **IESUS CHRISTUS** Filius tuus Dominus noster. Qui tecum vivis & regnas in unitate Spiritus sancti Deus. Per omnia secula seculorum. Amen.

LAVABO inter innocentis manus meas: et circumdabo lactare tuum Domine. **I**n audiam vocem laudis tue: et enarrare universa mirabilia tua. Domine diledi decorem domus tue: et locum habitationis gloriæ tue. **N**e perdas cum impiis Deus animam meam: et cum viris sanguinum vitam meam. **I**n quorum manibus iniquitates funt: dextera corum repleta est muneribus. **P**ropterea in innocentia mea ingressus fum: redime me, et miferere mei. **P**es meus stetit in directo: in Ecclesiis benedicam te Domine. **G**loria Patri, et Filio, et Spiritui sancto. **S**icut erat, &c. **A**men.

COMPOSITE ALTAR CARDS

9. [BONNART, Henri, and Nicolas BONNART.] A group of letterpress and engraved altar cards, comprising a folding triptych and two separate panels. *Paris, 'Chez HBonnart [sic] ruë S' Jacques au Coq' and 'Chez Nicolas Bonnart ruë S. Jacques à l'Aigle', [late seventeenth century].*

Folding triptych (420 x 245 mm closed; x 642 mm opened) and two panels (each 311 x 218 mm); triptych composed of three letterpress sheets (132 x 131 mm and 244 x 130 mm), pasted onto three larger copper-engraved sheets (403 x 239 mm and 403 x 183 mm); each panel composed of a letterpress sheet (c. 130 x 136 mm), a separate sheet with a copper engraving (c. 95 x 135 mm), and an engraved floral border composed of strips c. 35 mm wide; together 140 lines of text, printed in red and black, 12 initials gilt, engravings hand-coloured and heightened in gilt; lined with pink paper, joints of triptych formed of parchment and reinforced several times with pink paper and linen; joints repaired, a little dust-staining and a few wax-stains. £3250

An unusually extensive group of French altar-cards, comprising a large folding triptych and two additional panels, made up of several letterpress and engraved elements all hand-coloured and heightened in gilt.

Carrying essential Latin texts for the celebration of the Mass, such altar cards – known as *canons d'autel* in French and *cartaglorie* in Italian – were intended as memory aids for priests officiating at the altar, and may also, given their essentially visual aspect, have served a secondary function for the purposes of private devotion; as often, wax-stains here bear witness to the cards' use among candles on the altar. 'Only in the late sixteenth century did it become general practice for a priest to place such an object in full view on the altar ... Printed versions were preceded by painted canon tables with manuscript texts, but almost none of these still exists' (Schmidt, p. 164). Most surviving examples date from the seventeenth century onwards and vary considerably in appearance.





The triptych bears the text of the Mass, with the large central engraving of the Crucifixion showing Christ on the Cross flanked by kneeling angels, with Jerusalem in the background; beneath is a sacrificial lamb and the instruments of the Passion, placed in front of boughs of grapes and wheat; on the wings are portraits of the Apostles and four Biblical scenes. The triptych is here joined by two further altar cards, the first with the beginning of the Gospel of St John and an engraving of St John the Evangelist and his vision of the Woman of the Apocalypse, and the second with the text for the consecration of the Eucharist and an engraving of Christ washing the Disciples' feet.

The present cards were printed by the brothers Henri Bonnard (1642–1711) and Nicolas Bonnard (1637–1718), from the notable family of engravers, both operating from Rue S. Jacques, 'au Coq' and 'à l'Aigle' respectively. The cards are made up of several separately printed engraved and letterpress elements, with Henri's imprint appearing on the engraved border of the triptych and Nicolas's in letterpress on one of the panels; it is more likely that one is responsible for each method of printing, than that one is responsible for each part of the ensemble.

See Peter Schmidt, *Origins of European Printmaking* (2005).

A TALE OF THE TON

10. [BURY, Charlotte, *Lady*.] *The Exclusives*. In three Volumes ... *London, Henry Colburn and Richard Bentley ... 1830.*

Three vols, 12mo, with the half-titles but without the terminal advertisement leaves in vols II and III; some foxing in vol. III, else a very good set; bound in mid nineteenth-century half calf with marbled sides; spines a little worn.

£950

First edition of this celebrated society novel written after the enormous success of Marianne Spencer Stanhope's *Almack's* (1826), a *roman à clef* centred on the fashionable assembly rooms in St James's.

In *The Exclusives* Lady Tilney plans a new coterie as Almack's is in decline ('that circle of exclusiveness had been polluted, its brief course was run'). She is clearly meant to represent the heiress Lady Jersey, the acknowledged leader of London society, who also figures in *Almack's* as Lady Hauton and in *Coningsby* and *Sybil* as Lady St Julian. The Comtesse Leinsengen (Princess Lieven) is another character who finds that Almack's has become 'tiresome' and 'stupid': 'It was good enough at first, when it put people in a passion, et pendant que se faisoit fureur; but now that, somehow or other, you liberales admitted every petite demoiselle vid her red elbows, and vulgar mama ... it has lost all its character'.



THE
EXCLUSIVES.

IN THREE VOLUMES.

VOL. I.

LONDON:
HENRY COLBURN AND RICHARD BENTLEY,
NEW BURLINGTON STREET.

1830.

The new *société choisie* is to be 'quite exclusive – we shall settle *d'avance* every particular and qualification of the persons who may be admitted':

'The first requisite for a newly-initiated member to know is, how to cut all friends and relations who are not deemed worthy of being of a certain *côterie*; – the next, is to dress after a particular fashion, talk a particular species of language, not to know any thing or any person that does not carry the mark of the *côterie*, and speak in a peculiar tone of voice. To hold any conversation which deserves that name is called being prosy; – to understand any thing beyond the costume of life, pedantic' (II, p. 136).

Shortly after publication *A Key to the Royal Novel*, *The Exclusives* appeared as a pamphlet 'to extend the [novel's] sphere of usefulness ... by supplying the real name of the characters' (partly reprinted in Bentley's *Private List* and in Sadleir). The novel itself was remarkably successful, running to three editions within three months and reprinted in two volumes in New York in the same year.

Sadleir 475; Wolff 1011.



TALKING ANIMALS
ON PINK PAPER

- 11. CASTI, Giovanni Battista.** Gli animali parlanti. Poema ... con quattro apologhi del medesimo autore aggiunti in fine. *London*, [Cheapside, Hamblin and Seyfang for] Ch. Frid. Molini [or Florence, G. Molini?], 1822.

12mo, pp. [2 (blank)], [x], 633, [2 (index)], [1 (blank)]; with half-title, integral engraved title and frontispiece; a very good copy; bound in contemporary burgundy straight-grained roan, spine tooled in compartments in gilt and blind, lettered directly in gilt, edges gilt, pink speckled endpapers; a little rubbed at extremities with superficial crack to spine, corners a little bumped; nineteenth-century ink ownership inscription 'St. Vito al Tagliamento' to front free endpaper. **£950**

Casti's political satire in verse, one of twenty-four wide-margined copies printed on coloured Annonay paper, evidently a curious collaboration between two branches of the same bookselling family in London and Florence.

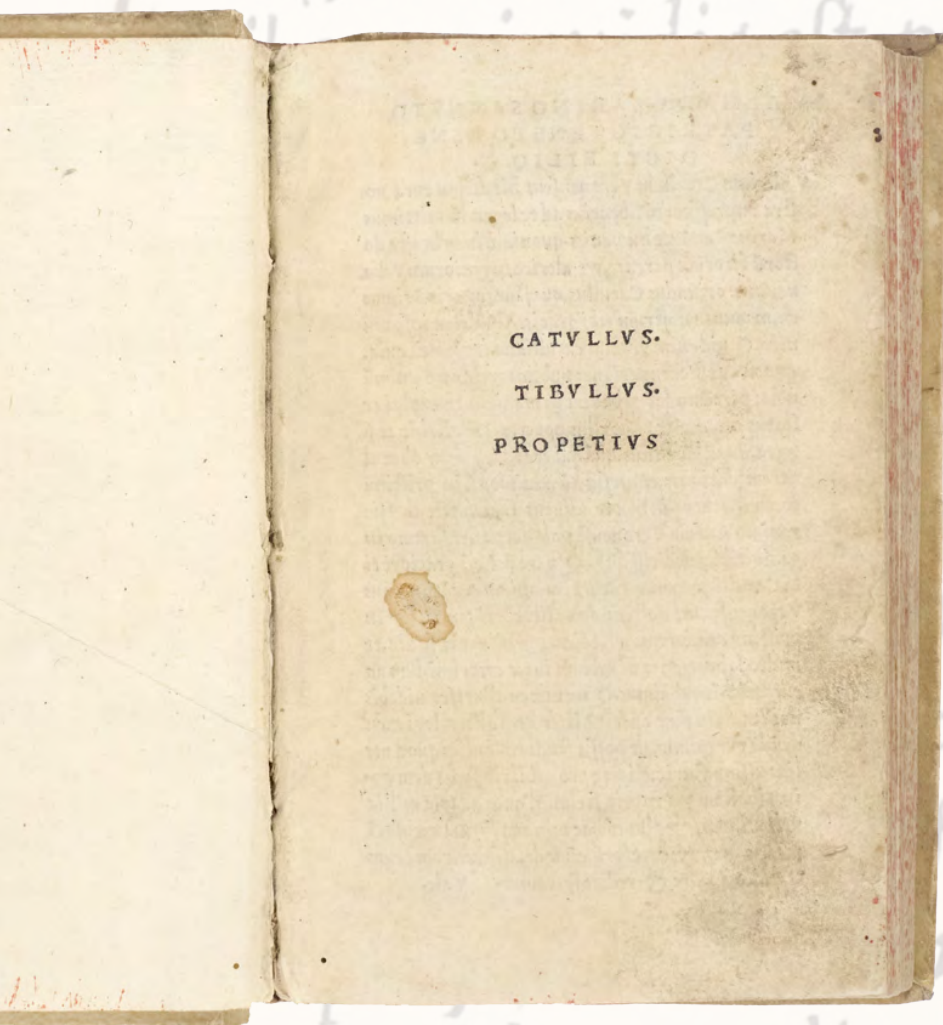
The London bookseller Charles Frederick Molini (1789–1860), son of the bookseller Pietro Molini, specialised in French and Italian books and supplied several books to the Royal Academy and the British Museum. The present work is, according to Molini's preface in English, the first in a series of works by Italian authors inspired by those published by his cousin, the Florentine bookseller and printer Cav. Giuseppe Molini (1772–1856), later the director of the Biblioteca Palatina: 'The Works of various Italian Authors having been recently printed in Florence by my Relation Mr. Joseph Molini, on a plan similar to that of Mess. Walker and Suttaby in their editions of English Authors, and met with general approbation, I have thought it might be acceptable to those who admire and encourage Italian literature, if other Works of known excellence in that language, but which are not comprised in the list of those selected by my Relation, should be reprinted in English on a corresponding plan.'

The *Operette bibliografiche del cavaliere Giuseppe Molini*, supported by Gamba and Graesse, suggests that the London imprint is fictitious, instead attributing both the publication and, oddly, the English preface to Giuseppe Molini in Florence. The *Operette* cites ten copies in vigesimo-quarto printed as part of Giuseppe's 'Biblioteca italiana portatile', and eighty-four wide-margined duodecimo copies, twenty-four of which on coloured paper, as here. Others are on 'English paper', and the imprint of the printers Hamblin and Seyfang of Queen Street, Cheapside, on the title verso suggests a concerted effort designed to reach both Italian and English markets.

A favourite of the Grand Duke and of Emperor Joseph II, Giovanni Battista Casti (1724–1803) taught at the Montefiascone seminary before sojourns in Rome, Florence, Vienna, and St Petersburg; in 1792 he was appointed *poeta caesareo* by Francis II; he produced comic libretti for Salieri and is noted for his rivalry with Lorenzo da Ponte, Mozart's librettist. 'Casti is best known as the author of the *Novelle galanti*, and of *Gli Animali parlanti*, a political allegory, over which he spent eight years (1794–1802), and which ... excited so much interest that it was translated into French, German, and Spanish, and (very freely and with additions) into English ... Written during the time of the revolution in France, it was intended to exhibit the feelings and hopes of the people and the defects and absurdities of various political systems' (*Encyclopaedia Britannica*).

See Gamba 2559; see Graesse II, p. 65; *Operette bibliografiche del cavaliere Giuseppe Molini già bibliotecario palatino* (1858), 1822:25.





CATVLLVS.

TIBVLLVS.

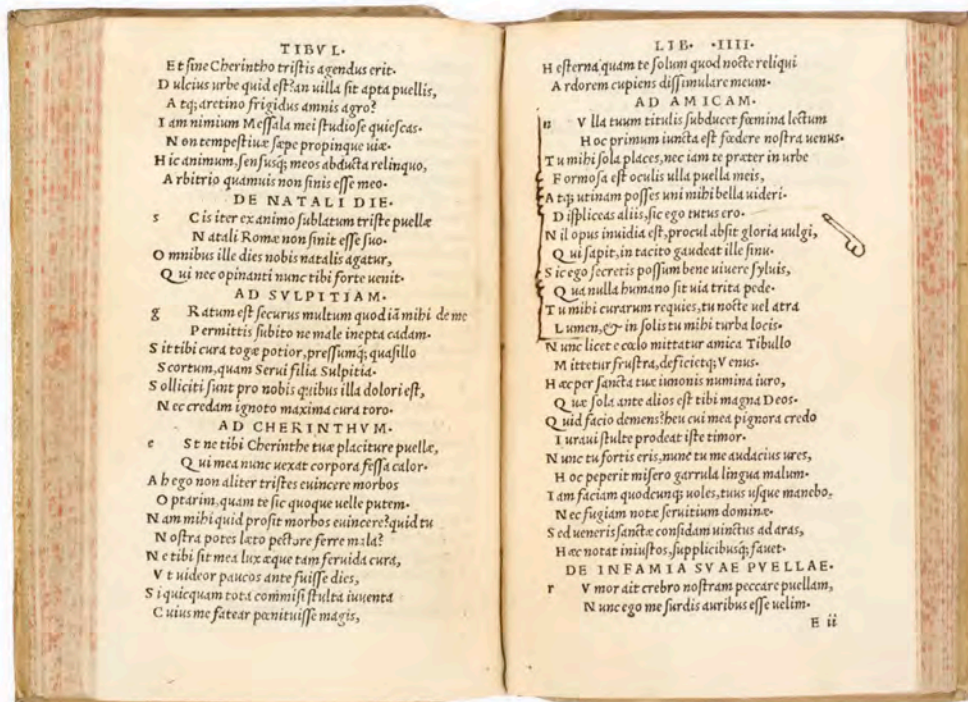
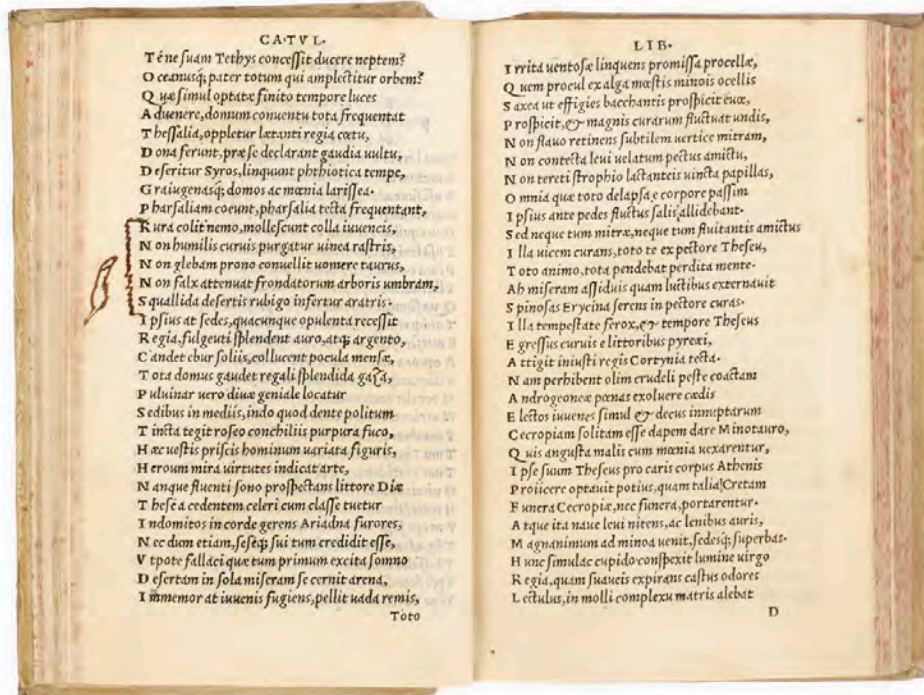
PROPERTIVS

ALDINE COUNTERFEIT

12. **CATULLUS; TIBULLUS; PROPERTIUS.** Catullus. Tibullus. Propertius [*sic*; title to P8^v 'Propertius']. [*Lyons, Balthazar de Gabiano, 1502 or 1503.*]

8vo, ff. [152]; A-E⁸ F⁴ ²A-D⁸ ²E⁴ G-P⁸; F3-4 and P7 blank; title a little dusty and frayed at outer margin, lower outer corners of E4 and F1 formerly folded with corresponding stains, nonetheless a very good copy; bound in seventeenth-century Italian vellum over boards, edges speckled red; early ink reading marks to several pages, ink inscription 'Ex Amaltheo Petri et Josephi Nardi' to front pastedown, '24' and '176' to rear pastedown. £2750

An early Aldine counterfeit by Balthazar de Gabiano, retaining Aldus's error in the title, with early reading marks including manicules and a phallicule.



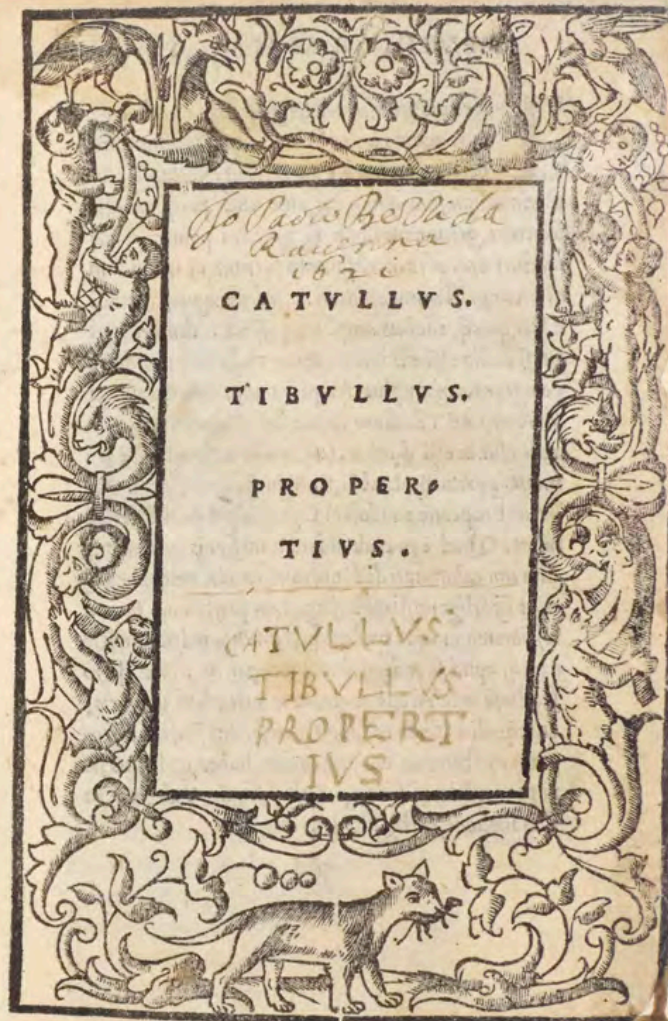
Despite Aldus's efforts to protect his octavo italic Classics from imitation through a series of Papal and ducal privileges, their enormous success led to a large number of piracies and counterfeits. The Lyons printshops, not covered by the Venetian privileges, were particularly prolific, with the present counterfeit appearing almost immediately after Aldus's edition of April 1502 and copying the original so faithfully that – 'out of ignorance, or perhaps even out of malice' (Renouard, *trans.*) – the misspelling of 'Propertius' on the title is here repeated. Although largely a litteratim copy of Aldus's edition, his dedicatory letter has been removed (leaving five blank pages) and the Greek 'μνημοσυνον' which should appear in the text of 'In Asinum' (A5^v) is also omitted, presumably for want of Greek type.

Aldus (somewhat unwisely) printed a *Monitum* in March 1503 to warn readers of the perils of obtaining these Lyons piracies, indicating their errors, which were swiftly corrected by the Lyons printers for subsequent editions; the present work was issued shortly before the *Monitum* and is uncorrected, though one of the errors ('prius qua' for 'prius quam' in Tibullus 1.3) has here been corrected by an early reader. There were at least two subsequent Lyons counterfeit editions of the Roman love poets.

Provenance:

From the library (or 'amalthem') of Pietro and Giuseppe Nardi, who may be the same readers who have marked the text with manicules and, when drawing attention to Tibullus' 'Ad Amicam' ('Nulla tuum titulis subducat foemina lectum ...'), a more inventive reading mark.

USTC 130215; von Gültlingen I, Gabiano 7; Ahmanson-Murphy 1106; Graesse II, p. 86; Renouard, *Annales des Aldes*, p. 307; see Shaw, 'The Lyons Counterfeit of Aldus's Italic Type', in *The Italian Book 1465-1800* (1993), pp. 117-133, appendix 9. Not in Adams.



13. **CATULLUS; TIBULLUS; PROPERTIUS.** Catullus. Tibullus. Propertius. [(Colophon:) Venice, Melchiorre Sessa, 20 September 1531.]

8vo, ff. 137, '137-142' (i.e. 138-143), [1 (device)]; title printed within elaborate woodcut border with human and animal figures, woodcut initial to f. 2, woodcut Sessa device to final leaf; title closely trimmed touching border at outer margin, outer margin of title verso reinforced, repairs to lower outer corners of ff. [1]-4 and of final leaf, light dampstaining throughout, but a good copy; bound in old vellum over boards, edges stained blue; a little worn with superficial loss to spine and front board; ink ownership inscription 'Jo Paolo Berli [?] da | Ravenna | 1621' to title, a few earlier reading marks, ink inscriptions to f. 79^r. £1200

First and only Sessa edition of the elegiac poets, rare, delightfully printed with the publisher's cat-and-mouse device incorporated into a lively woodcut border to the title.

Although Sessa copies Aldus's famous octavo format and italic type – with the Greek 'μνημοσυνον', still on A5^v, reinstated – his edition is not a simple copy or counterfeit but rather a new recension, with substantive textual differences and a strident preface decrying the quality of earlier editions.

Library Hub finds two copies in the UK (BL and CUL) and OCLC only three in North America (Newberry, Pennsylvania, and McGill).

EDIT16 10361. Not in Adams; not in Dibdin; not in Graesse.



MINI MARTYRED MINORS

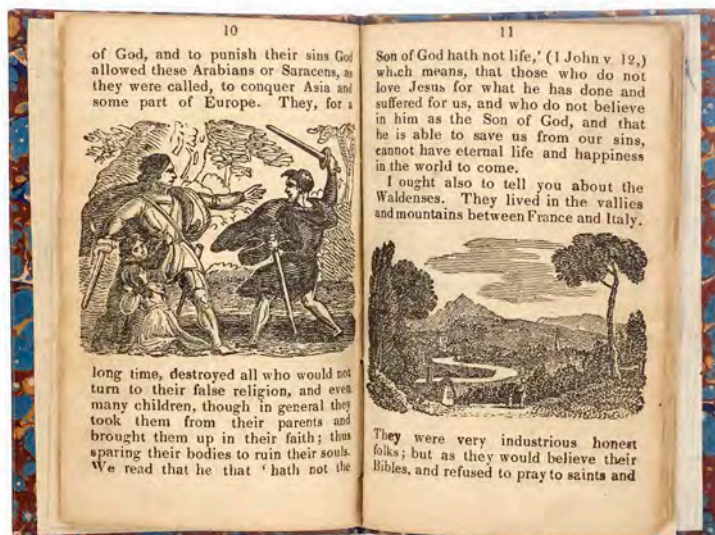
14. [CHAPBOOK]. Youthful Martyrs, in ancient Times. *London, Religious Tract Society, [c. 1820].*

[bound with:]

Modern youthful Martyrs. *London, Religious Tract Society, [c. 1820].*

Two works in one vol., 32mo, pp. *Ancient*: 15, [1], *Youthful*: 15, [1]; woodcut illustrations throughout, of which several full-page; very lightly browned, two holes to pp. 9–10 of *Modern youthful Martyrs* affecting part of one woodcut and a few words, pagination shaved on one page; in modern marbled boards, printed label ('CHAPBOOK') to front board. £350

First editions, rare, of these two gruesome and highly partisan miniature evangelical chapbooks written for early nineteenth-century children.



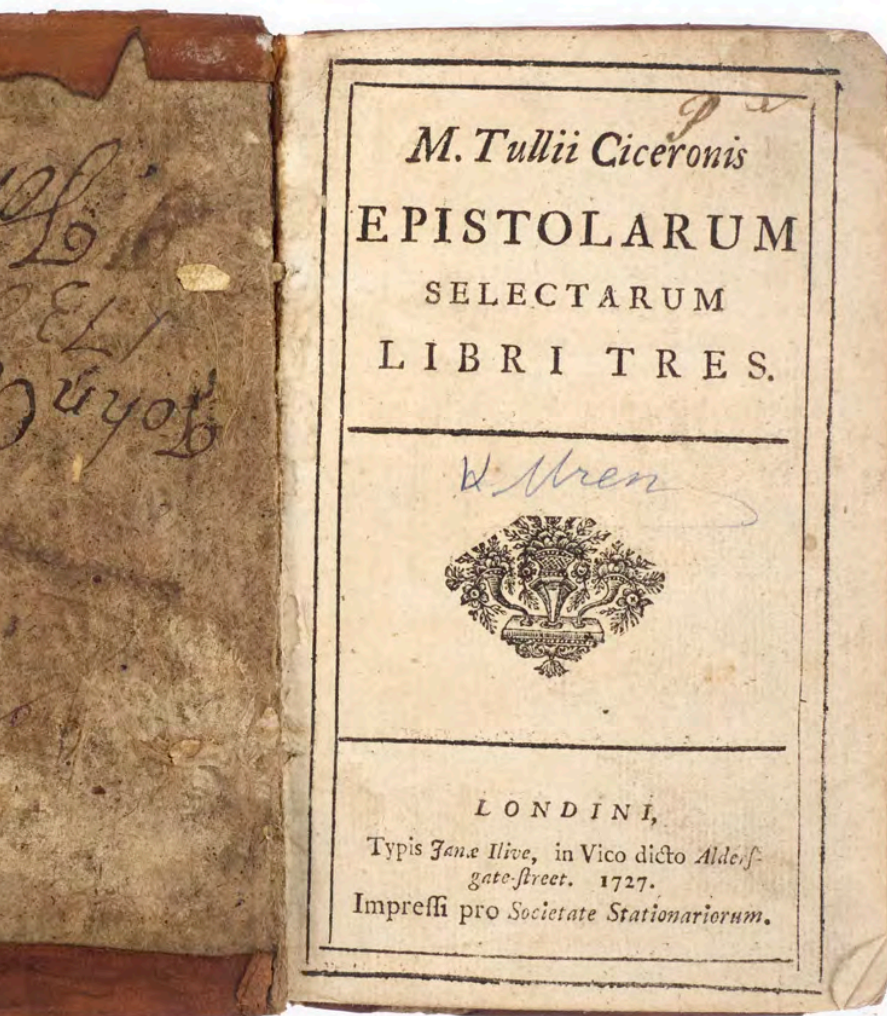
Adorned with crude woodcuts and addressed to 'my young readers', these pamphlets recount in graphic detail the history of young Christian martyrs from the time of Abel ('the first martyr') to the Reformation. Emphasis is put on persecutions at the hands of the Romans, 'the wicked Jews', 'the followers of Mahomet' (who 'destroyed all who would not turn to their false religion, and even many children, though in general they took them from their parents and brought them up in their faith; thus sparing their bodies to ruin their souls'), and the 'papiests' (who, it is clarified, 'in England did not, in general, burn the young persons and little children, but several were whipped so that they died'). Young readers were spared few of the gory particulars: 'sawed like a piece of wood', 'broiled over a fire', 'all the flesh ... burned away to the bone', 'dashed ... upon the floor with such force as to beat out its brains' ...

Founded in 1799, the Religious Tract Society aimed to evangelize the masses through cheap and nominally non-denominational (but clearly Protestant) print. By 1805 they had printed more than a million pamphlets. At about this time they also began to specialise in tracts for children and through their numerous publications in this genre 'contributed heavily to many of the ideas of what it was appropriate for children to read, particularly those within the lower classes' (Francis, p. 7).

We find no copy of either work in North America. OCLC and Library Hub list copies of both at BL, CUL, and Trinity College Dublin (*Youthful Martyrs, in ancient Times* imperfect) and of *Modern youthful Martyrs* at the National Art Library, to which can be added copies in the Hockliffe Collection (University of Bedfordshire). Copies of a later edition of *Youthful Martyrs, in ancient Times* (pp. 8) are found at Toronto Public Library, UNC Greensboro, and University of Washington.

See Dennis Butts and Pat Garrett, eds, *From the Dairyman's Daughter to Worrals of the WAAF: the Religious Tract Society, Lutterworth Press and Children's Literature* (2006); Rebecca Jane Francis, 'Cheap Print for Children: expanding the History of Children's Books in Britain, 1799-1890' (unpublished PhD thesis, 2022).





SCHOOLBOY CICERO
PRINTED BY JANE ILIVE

15. **CICERO.** *Epistolarum selectarum libri tres. London, Jane Ilive for the Stationers' Company, 1727.*

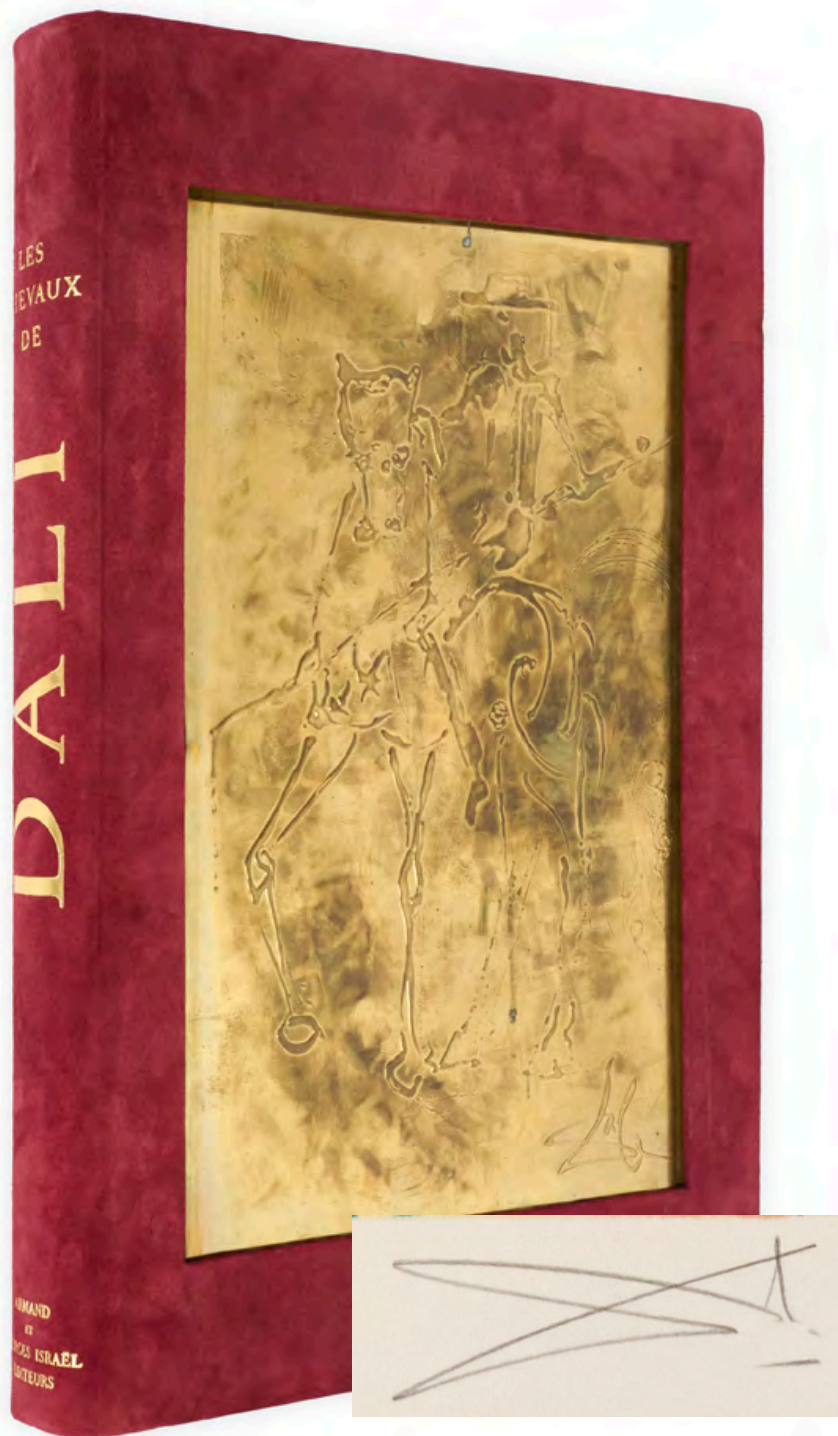
12mo in 8s, pp. 120; woodcut ornament to title, woodcut initials, woodcut tailpieces, woodcut and typographic headpieces; a little dusty, small dampstain to upper outer corner of early leaves, a few creased corners; bound in contemporary sheep, on two sunken tawed thongs laced in; worn with a few stains, partial cracks to joints; ink ownership inscriptions of John Fell to inner boards, dated 1736 and 1746, later inscription 'K Wren' to title. £450

Rare edition of this Cicero schoolbook, printed for the Stationers' Company by the London bookseller Jane Ilive.

Jane Ilive (*née* James) succeeded her husband, Thomas Ilive, on his death in 1724, and remained in business until succeeded by her son Jacob in 1731.

ESTC finds only three copies (Balliol College Oxford, Columbia, and UCLA) to which Library Hub adds Shugborough Hall.

ESTC N34556.



WITH EIGHTEEN SIGNED LITHOGRAPHS

- 16. DALÍ, [Salvador]; Alain DECAUX and Léon ZITRONE, text; Yves SAINT-MARTIN, preface.** *Les chevaux de Dali.* [Paris,] Armand & Georges Israël, [10 June 1983].

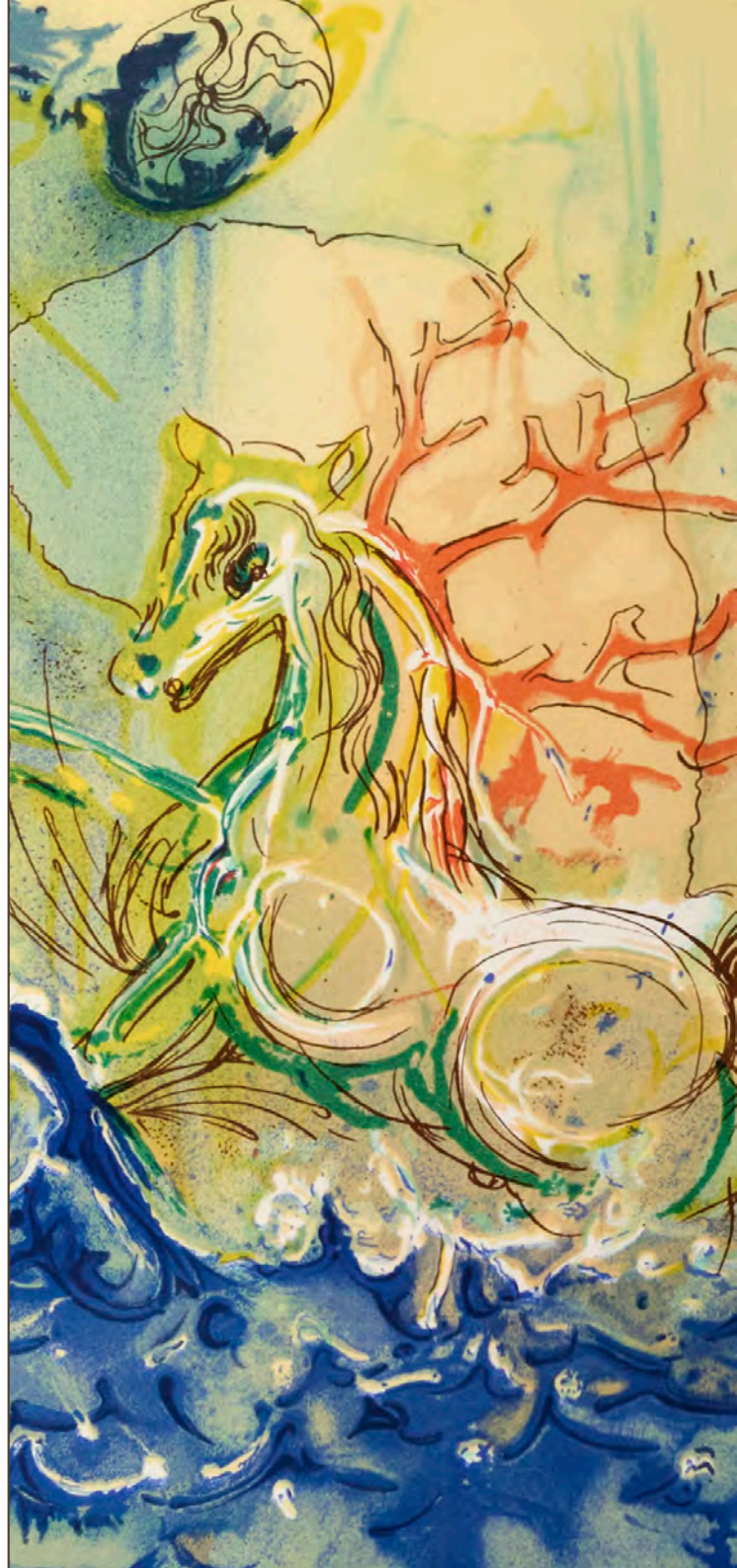
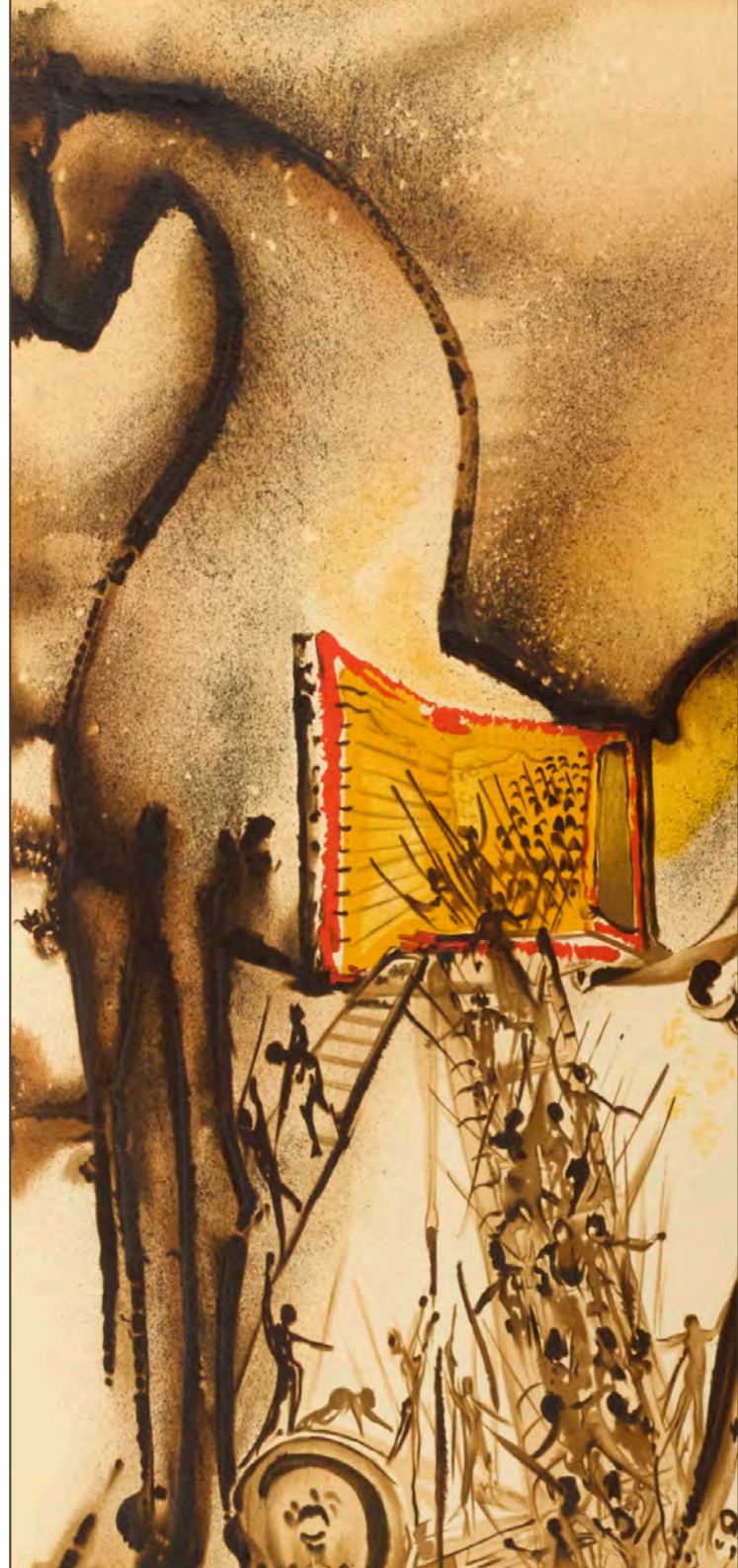
Folio, pp. [2 (blank)], [86], with 18 lithographs printed in colour with embossing, each numbered 'XXXIII/CXXIII' and signed in pencil by Dali; in the original white board portfolio, front board lettered in blind, within the burgundy suede box housing in the front board a copper plate embossed to a design by Dali, mounted on perspex and accessed from behind by a burgundy suede door blocked in gilt to the same design, spine lettered in gilt; minor damage to lining of box, splits to corners of inner tray. **£7500**

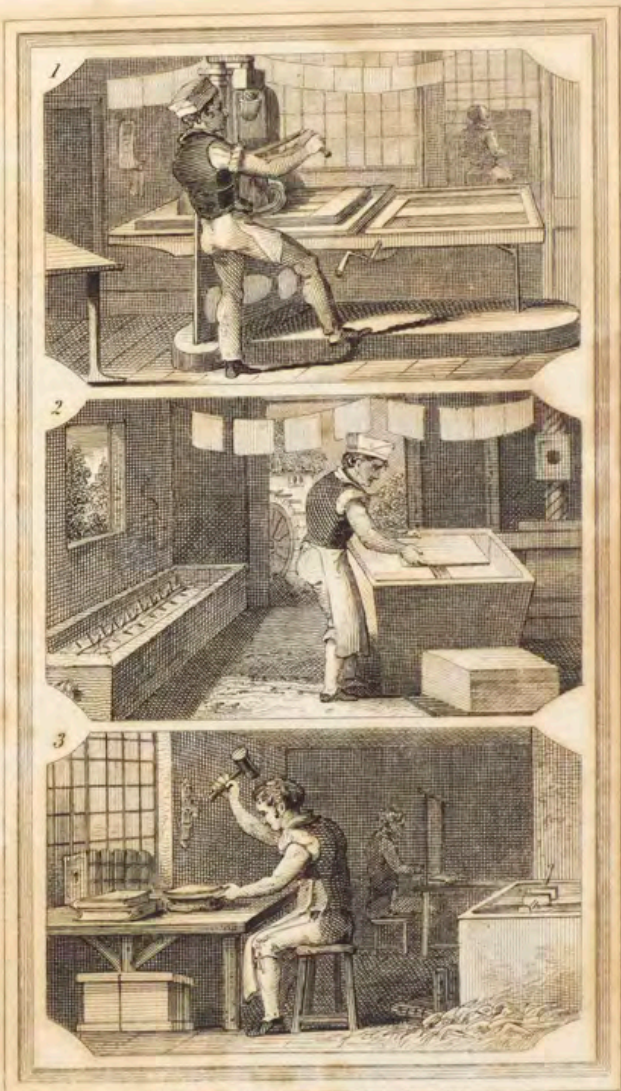
Limited edition, numbered XXXIII, one of 100 copies with eighteen lithographs signed and numbered by Dali and accompanied by a copper plate after an original design by Dali, from an *édition de tête* of 123 copies.

Salvador Dali (1904–1989) embraced the medium of lithography only late in his career, beginning in his fifties with a suite of plates illustrating *Don Quixote* and experimenting with techniques including leaving ink-covered snails to crawl across the plate and using a musket to fire (empty) snail shells at it; though less radical, he here emphasises the designs by embossing the paper. The motif of the horse appeared frequently in Dali's printmaking, with examples here drawn from history, mythology, and quotidian life.

The lithographs were first published as part of a broader series of twenty-five, *Les Chevaux Daliniens*, between 1970 and 1972; the eighteen incorporated into the present work are accompanied by texts by Alain Decaux and Léon Zitrone and a preface by the jockey Yves Saint-Martin. The publisher issued a larger edition of the text in the same year, accompanied by offset reproductions of the prints and bound in velvet.

See Michler & Löpsinger II, 1258, 1260–1264, 1266–1268, 1271–1274, 1276, 1278, 1280–1282.





1. Printer. 2. Paper Maker. 3. Bookbinder.

London, Published by Harvey & Darton, 38, Gracechurch St. Oct. 30. 1823.

17. [DARTON, William.] *Little Jack of all Trades; or, mechanical Arts described, in Prose and Verse, suited to the Capacities of Children ...* London, Harvey & Darton, 1823.

8vo, pp. 66, [4 (ads)], with 15 engraved plates (one as frontispiece, each with 3 images); some foxing and browning, offsetting from plates, but a good copy; bound in contemporary red roan-backed boards with marbled sides, spine ruled and lettered directly in gilt; a little worn, short cracks to joints, headcap lost. £350

An early edition of this introduction to trades for children, accompanied by forty-five illustrations.

The book is likely written by the printer, William Darton, who expresses some pride in his trade: 'I, my little readers, when working at my press, am conscious of the utility I am to mankind, and often reflect with pride, that *Guy's noble Haspital* [sic] was founded by a Bookseller; and that the great and immortal *Dr. Franklin*, was once, like me, a journeyman printer' (p. 5). Before describing the art of printing he gives a brief account of its history, crediting its invention to 'Guttemberg' between 1440 and 1450 and dating its advent in England to 'about the year 1468'.

Of particular interest are the first three trades: the printer, papermaker, and bookbinder. In the first we see a man operating a letterpress, while a compositor works by the windows in the background and printed sheets hang up to dry; the papermaker is seen raising his mould out of the vat, with a mill-driven hog behind him, a press to one side, and sheets drying behind him; the bookbinder beats sheets at a table with finished books beside him, while another forwarder sits at a sewing frame behind him and a pile of trimmings lies beneath a press and plough.

In describing the trade of the engraver, Darton notes that 'Until very lately, children's books were only allowed coarse wooden cuts: but now the copper-plate engraver condescends to work for them also; and, you must allow, the pictures adorning this work are a very pleasing specimen of his art' (p. 12).

For the 1806 first edition, see Osborne, p. 114.



MONKS BEHAVING BADLY

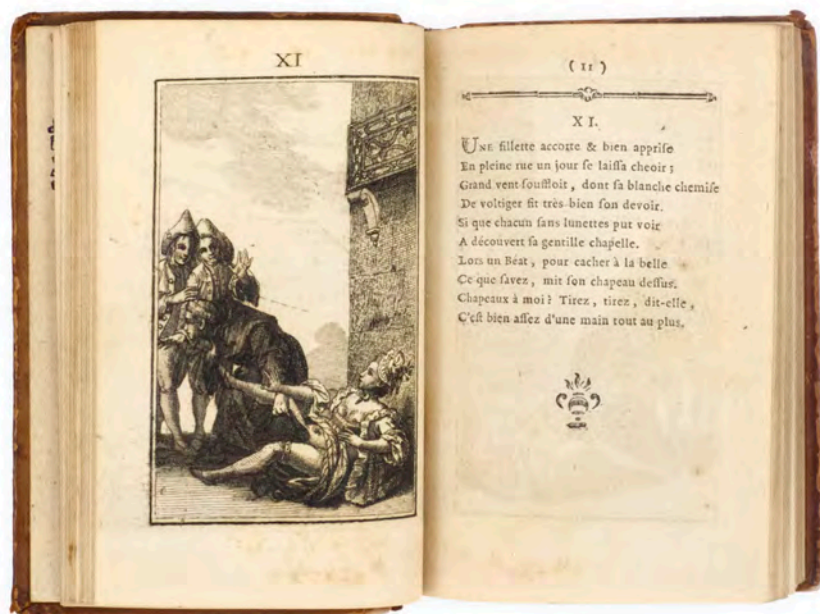
18. [EROTICA.] Le cabinet de Lampsaque, ou choix d'épigrammes érotiques des plus célèbres poètes Français. Tome premier [– second]. 'A Paphos' [Paris?], 1784.

Two vols in one, 12mo, pp. [6], 100, with 100 engraved plates numbered I to CI, with double plate XXXII/XXXIII; pagination continuous, bound without the half-title and title-page to vol. II; plate V slightly creased, a little light foxing, but a very good copy; bound in contemporary marbled calf, borders roll-tooled in gilt, spine gilt in compartments with a semé of stars, gilt red morocco lettering-piece, edges speckled red, marbled endpapers; some splitting to joints and spine and wear to extremities; bibliographical notes to front free endpaper.

£650

Scarce edition of a collection of bawdy verse, illustrated with a new series of one hundred engraved plates, many of an erotic nature.

The amusing verse – attributed in the preface largely to Rousseau, Ferrand, Grécourt, and Piron – had first appeared in *La légende joyeuse ou les cent une leçons de Lampsaque* ('Londres', 1749), but is here greatly enhanced by the accompanying engravings, which Cohen-de Ricci attributes to Desrais or Leclerc.



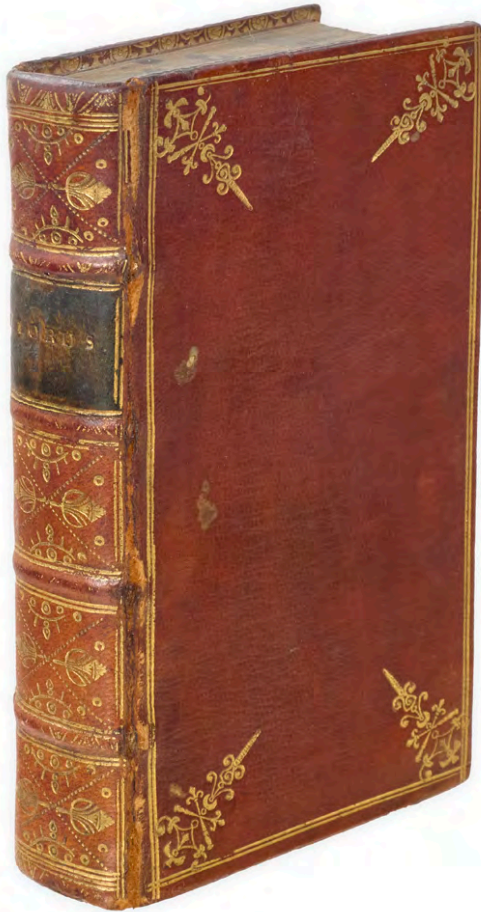


The cast of characters offers ample scope for comic encounters: misbehaving monks, nuns, confessors, and preachers are especially in evidence, but we also meet dragoons, hussars, and musketeers, prostitutes both young and old, newly-weds, widows, painters, and judges. We see a bashful monk endeavouring to cover the modesty of a lady who has fallen and revealed more than she might wish; a Cistercian and a nun enjoying a passionate kiss through the grill of the *parloir* while ruminating that it would be easier in bed; a homicidal friar shocking even the devil with his actions; a Capuchin displaying the physical effects of his debauchery to a bespectacled physician; a doctor of law preferring sodomy to study in his book-lined *boudoir*; and a Molinist enjoying a helping hand from a benefactress. Homosexual encounters are also represented: a Florentine artist uses his own 'arrow' on his handsome model for St Sebastian.

Only one copy traced in the UK (BL) and one in the US (Boston Public Library).

Cohen-de Ricci 197; Gay-Lemonnyer I, col. 440; Pia, col. 143.





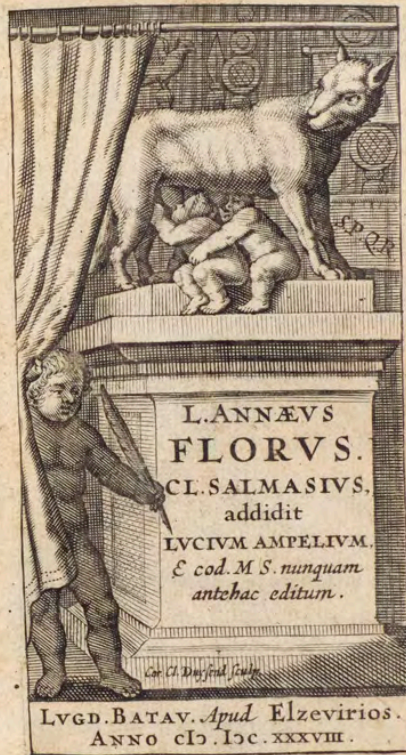
MARbled AND PARCEL-GILT EDGES

19. **FLORUS, L. Annaeus; Lucius AMPELIUS; Claude SAUMAISE, editor.** [*Rerum romanarum libri IV* and *Epitome historiae romanae*;] Cl. Salmasius addidit Lucium Ampelium [*Liber memorialis*] e cod. MS. nunquam antehac editum. *Leiden, Elzevir, 1638.*

12mo, pp. [viii], '536' [*recte* 336], [16]; title copper-engraved, woodcut initials and ornaments; very slight toning in places, but an excellent copy; bound in later seventeenth-century English red morocco, gilt corner-pieces, spine gilt in compartments with gilt green morocco lettering-piece, edges marbled and partially gilt, marbled endpapers; two small wormholes to front board, very slight rubbing at joints; early red ink ownership stamp 'G. Wills Esqr' to title, modern bookplate of Robert J. Hayhurst to front pastedown. **£650**

The attractive Elzevir edition of Florus' Roman history, containing the *editio princeps* of Ampelius' history, in a handsome English Restoration binding with highly unusual edge decoration.





Florus' identity is not known for certain, though he is commonly called Lucius Annaeus and identified with the second-century poet-friend of the emperor Hadrian. His Latin *Epitome* is an abridgement of Roman history up to the age of Augustus and a panegyric of the Roman people. 'Some manuscripts describe it as an epitome of Livy, but it is sometimes at variance with that historian while it draws on the work of Sallust and Caesar and perhaps Virgil and Lucan. The style is markedly rhetorical' (*Oxford Companion to Classical Literature*).

Ampelius' *Liber memorialis* is both far scarcer and far broader, containing not only Roman history but also world history and geography; its brief preface professes to provide for a reader 'wanting to know all things' (p. 303, *trans.*).

The present copy is in Willems's second state, with pages 200 and 336 misnumbered '220' and '536' and the initials 'S. R. Q. R.' in the background of the title corrected to 'S. P. Q. R.'.

STCN 832663247; Willems 467.

✠

O R I G E N

DE LOS INDÍOS DE EL NUEVO MUNDO, E INDIAS OCCIDENTALES,

*AVERIGUADO CON DISCURSO DE OPINIONES
por el Padre Presentado FR. GREGORIO GARCIA,
de la Orden de Predicadores.*

TRATANSE EN ESTE LIBRO VARIAS COSAS, Y PUNTOS
curiosos, tocantes à diversas Ciencias, i Facultades, con que se hace varia
Historia, de mucho gusto para el Ingenio, i Entendimiento de Hombres
agudos, i curiosos.

SEGUNDA IMPRESION.

ENMENDADA, Y AÑADIDA DE ALGUNAS OPINIONES,
ò cosas notables, en maior prueba de lo que contiene, con Tres Tablas muy
puntuales de los Capítulos, de las Materias, y Autores,
que las tratan.

DIRIGIDO
AL ANGELICO DOCT.S. TOMAS
DE AQUINO.



CON PRIVILEGIO REAL.

En MADRID: En la Imprenta de FRANCISCO MARTINEZ ABAD. Año de 1729.

THE ORIGIN OF THE AMERICANS

20. **GARCIA, Gregorio.** Origen de los Indios de el nuevo mundo, e Indias Occidentales, averiguado con discurso de opiniones por el padre presentado Fr. Gregorio Garcia, de la Orden de Predicadores ... Segunda impresion. Enmendada, y añadida ... *Madrid, Francisco Martinez Abad, 1729.*

Folio, pp. [xxxii], [7]-336, [80 (index)]; text in two columns with side notes, engraved vignette to title, large engraving of Thomas Aquinas to leaf following title, four engravings of coins to pp. 225-227, woodcut initials, head- and tail-pieces; small holes to title where book label removed from blank verso with partial loss of a few characters (made good in manuscript), old repairs to verso, repair to outer margin of ¶1 (likely where stamp removed), repair to lower corner of Y1; otherwise a good clean copy in eighteenth-century cat's paw sheep, spine gilt in compartments with gilt-lettered red morocco label, edges stained red, marbled endpapers; a little wear to extremities, front flyleaf renewed.

£1200

Second enlarged edition (first 1607) of an extraordinary work on the origin of the Americans by the Spanish Dominican missionary Gregorio Garcia (c. 1556-1627), 'a work of vast erudition' (Sabin).



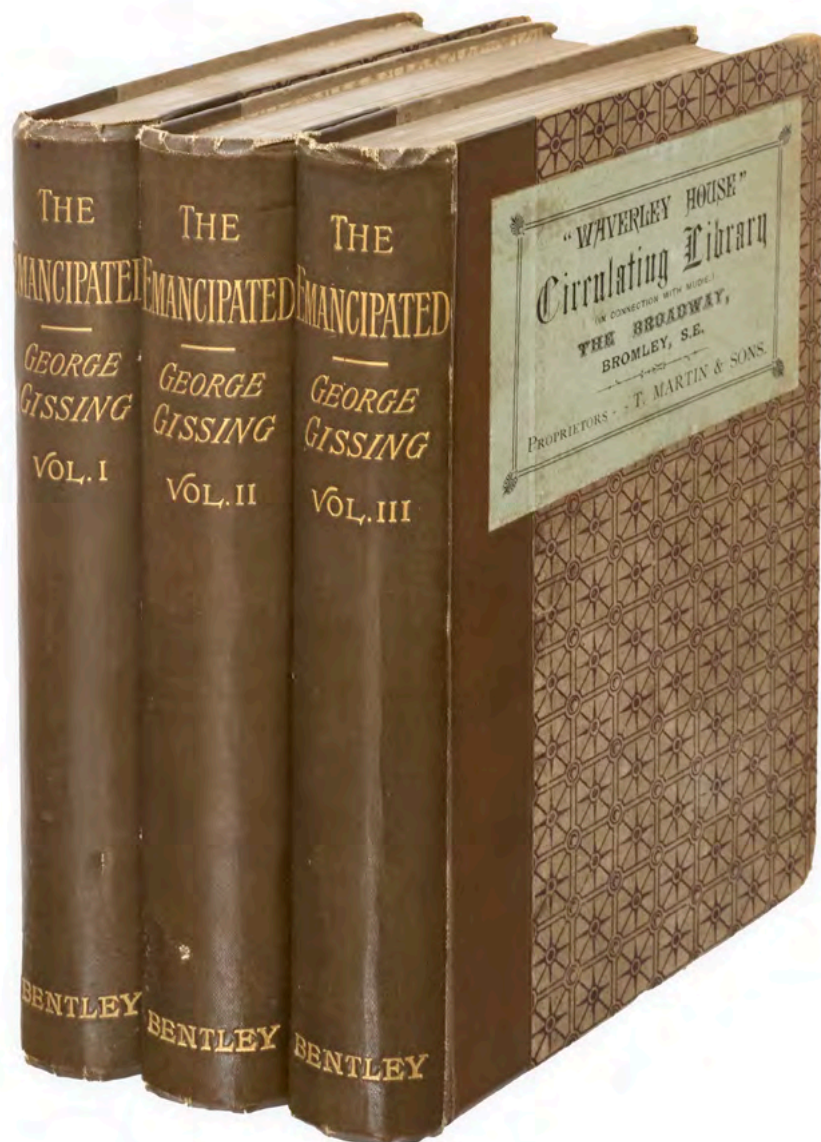
EPISTOLA DEDICATORIA A SANTO TOMAS DE AQUINO,
de la Orden de Predicadores, Maestro de los Teólogos,
i Doctór de la Iglesia Católica.

SUELEN (Doctór Angelico) los que con estudio, i trabajo
se han ocupado en componer algun Libro, darle vn Padri-
no, i Patrono, que lo apadrine, i defienda. Y para esto se
desvelan en buscar Principes, i Grandes de la Tierra, à quien
dedican su Obra, confiados en su favor. Yo (Sagrado Doctór) por esta
vez

After joining the Dominican Order, Garcia travelled to Quito in 1586 as a missionary. He would spend the next twelve years in America, much of it in Peru, his missionary activities being combined with exhaustive research into the question of how the first settlers reached the New World. Upon his return to Spain, where he was appointed professor of moral theology at Baeza, he published the results of his research in 1607, laying out the 'opinions that have existed regarding the origin of the Indians' and leaving the reader to discern truth from falsehood. This enlarged second edition was edited by the Spanish historian Andrés González de Barcia, one of the founders of the Royal Spanish Academy.

After examining allusions to the New World in the works of classical writers, Garcia discusses hypotheses that America was peopled by the Hebrews, Carthaginians, or colonists from Greece and Rome. A special study is devoted to certain tribes in Mexico and Peru. Garcia's experiences during his many years in America also feature, and 'Barcia's additions are considerable' (Sabin). Clavigero decribed the *Origen* as 'a work of vast erudition', while Charlevoix wrote that 'all that has ever been imagined as to the origin of the Americans, and the manner in which this New World was peopled, is gathered here' (quoted in Sabin).

Borba de Moraes I, 346; Medina IV, 2713; Sabin 26567.



21. GISSING, George. *The Emancipated, A Novel ... in three Volumes.* London, Richard Bentley and Son, 1890.

Three vols, 8vo, pp. I: [4], 308, II: [4], 306, III: [4], 308; with half titles; very occasional light spots, but a very good set; bound in the original dark brown cloth-backed boards with light brown patterned paper sides, spine lettered in gilt, patterned endpapers; slightly skewed, a little rubbed at extremities, corners and endcaps bumped; printed label for “Waverley House” | Circulating Library | (In connection with Mudie.) | The Broadway, | Bromley, S.E. || Proprietors - - T. Martin & Sons.’ to front board of each volume and ink stamp ‘23 Dec 93’ to contents page of vol. I. £400

First edition of the first of Gissing’s four ‘middle class’ novels, a well-preserved triple-decker from the Waverley House Circulating Library in Bromley, south-east London.

The Emancipated, at first titled *The Puritan*, ‘marked the end of Gissing’s deliberate Naturalist period and the beginning of a series of psychological novels, which were less concerned with the effects of environment and more concerned with the emotional and intellectual conflicts experienced by socially alienated characters’ (Collie). The novel compares the lives of two women, ‘a devout, puritanical, church-going widow [who] met an artist in Naples, read Dante, studied Italian art, matured intellectually and returned to England for a new, emancipated, civilised, agnostic, married life, while the other who, unfettered by dogma or principle, felt “free” to elope, found herself trapped by marriage and by the hypocrisy of the man who had preached freedom to her’ (*ibid.*).

The publisher Bentley had sold only 492 copies by June 1891, mostly to circulating libraries, as here; he later claimed to have lost money on the book.

Collie VIII a; Quaritch, *George Gissing ... A chronological Catalogue of the Pforzheimer Collection* (1992) 19.



CALLIGRAPHIC KEY-LABELS
HAND-ILLUMINATED AND PRINTED ON VELLUM

22. [GREVENSTUK *Brothers.*] Hand-coloured parchment key labels, with the original engraved copper plate. *Amsterdam*, [c. 1875–1900].

Three full sheets (approx. 182 x 128 mm) with 15 labels each, with 5 part-sheets of 3–10 labels and the original engraved copper plate (189 x 131 mm); hand-coloured and heightened in gilt, one part-sheet with a hole punched in each label; traces of adhesive to the verso of one sheet; in a brown paper wrapper addressed 'Den Wel Edel Geboren Heer | Chr. Beels' in ink and sealed with the label of the Gebroeders Grevenstuk, with an envelope addressed 'Den Heer C. H. Beels | Graaf van Waldeckstraat 39 | Maastricht'. £1200

A rare and curious survival: some seventy key labels, printed on fine vellum and hand-coloured by royal calligraphers for a *fin-de-siècle* Dutch gentleman, splendidly preserved with the engraved copper plate from which they were printed.



Adorned with Tudor roses and Scottish thistles, these labels were produced by the Brothers Grevenstuk, calligraphers to the Dutch court, for one 'Chr. Beels' of Maastricht – likely of the Protestant gentry family of that name. Originally of Rotterdam, the Beelses were great collectors of art, at one point owning the Imhof Prayerbook, the earliest dated work by Simon Bening (1483/84–1561), regarded in his day as 'the greatest master in the art of illumination in all of Europe' (Kren, p. 448); part of the family's collection is now in the Rijksmuseum. Two members of the Beels family by the name of Christiaan appear in the *Nederland's Patriciaat* (III, pp. 17–18) of 1912: one born 1862, formerly lieutenant-at-sea second class in the Dutch Navy and now of the firm Testas en Waller, the other working for a forestry firm in Surabaya in the Dutch East Indies.

Active in the late nineteenth and early twentieth centuries, the Brothers Grevenstuk of Amsterdam here advertise themselves as 'Hof-Calligrafen'. Examples of their calligraphic work survive in several Dutch collections, including the Koninklijke Verzamelingen, but we find no other examples of key labels on parchment either by them or by other craftsmen of the period.

See Kren, 'New directions in manuscript painting, circa 1510–1561', in *Illuminating the Renaissance: the Triumph of Flemish Manuscript Painting in Europe* (ed. Kren & McKendrick, 2003).



‘YET ANOTHER PRAYERBOOK!’ – EXCEPTIONALLY EMBROIDERED

23. **HERMANN, Michael Kajetan.** Unterhaltungen eines Christen mit Gott und seinen Heiligen. Ein Gebet und Erbauungsbuch für Christusverehrer ... Neue vermehrte Auflage. *Augsburg, Matthäus Rieger, [1809]*.

8vo, pp. x, 422, with engraved title and frontispiece; printed within a typographic border throughout; occasional spots, but a very good copy; bound in contemporary blue velvet, richly embroidered with stumpwork in gold and silver threads, with a central monogram within a floral design, floral borders incorporating six red jewels (cut glass?) to each board, spine similarly embroidered, edges gilt, printed patterned endpapers, rolled pink paper endbands, 2 green ribbon placemarkers; a little rubbed with a few minor losses at extremities; printed booklabel of Jean Furstenberg to front free endpaper verso.

£1850

First and only Augsburg edition of this prayerbook, substantially expanded from the Prague-printed original, in a magnificent jewelled blue velvet binding with raised embroidery in gold and silver threads.

Michael Kajetan Hermann (1756–1835) served as pastor of Dehlau (near Žatec in modern Czechia, now underwater). He published a work of comparative religion (*Beschreibung mannichfaltiger Religionen in der Welt*, 1822) and a large number of prayerbooks, of which he seems self-conscious in his preface, which opens: ‘Yet another prayerbook! However much cause one might have to exclaim this at the great heap of prayerbooks, surely no one who looks at this prayerbook with an unprejudiced soul and an impartial heart would say such a thing’ (p. [i], *trans.*).



Herr ! lehre uns bethen .
Lut. XI, 1.

Unterhaltungen eines Christen mit Gott und seinen Heiligen.

Ein Gebet und Erbauungsbuch
für Christusverehrer.

Von
Michael Cajetan Hermann
Pfarrer zu Dehlan.



Neue vermehrte Auflage.

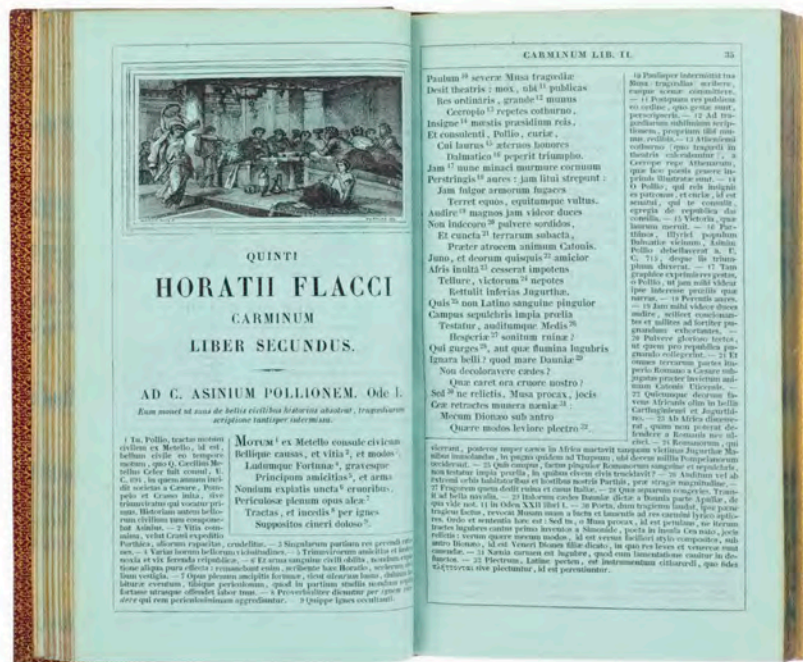
Augsburg,
in Rath. Nieggers sel.
Buchhandlung.

Hermann's *Unterhaltungen eines Christen mit Gott und seinen Heiligen* (not to be confused with his *Unterhaltungen eines Christen mit Gott, besonders in der Charwoche* of the following year) was first published in Prague by Haase and Widtmann in 1802 and reached its eighth Prague edition in 1820 (most intervening editions surviving in single copies, if at all). This appears to be the first and only Augsburg edition; designated 'new and expanded', it has a new frontispiece, introduces numerous textual changes, and adds significant new material, almost doubling the length of the book. The changes and additions were not adopted in subsequent Prague editions.

Provenance:

From the collection of Jean Furstenberg (1890–1982), banker, scholar, and celebrated bibliophile.

No copies traced in the UK or US. OCLC finds four copies in Germany and one in Switzerland.



HORACE IS FEELING BLUE

24. **HORACE.** Quinti Horatii Flacci Opera cum novo commentario ad modum Joannis Bond. *Paris, Firmin Didot, 1855.*

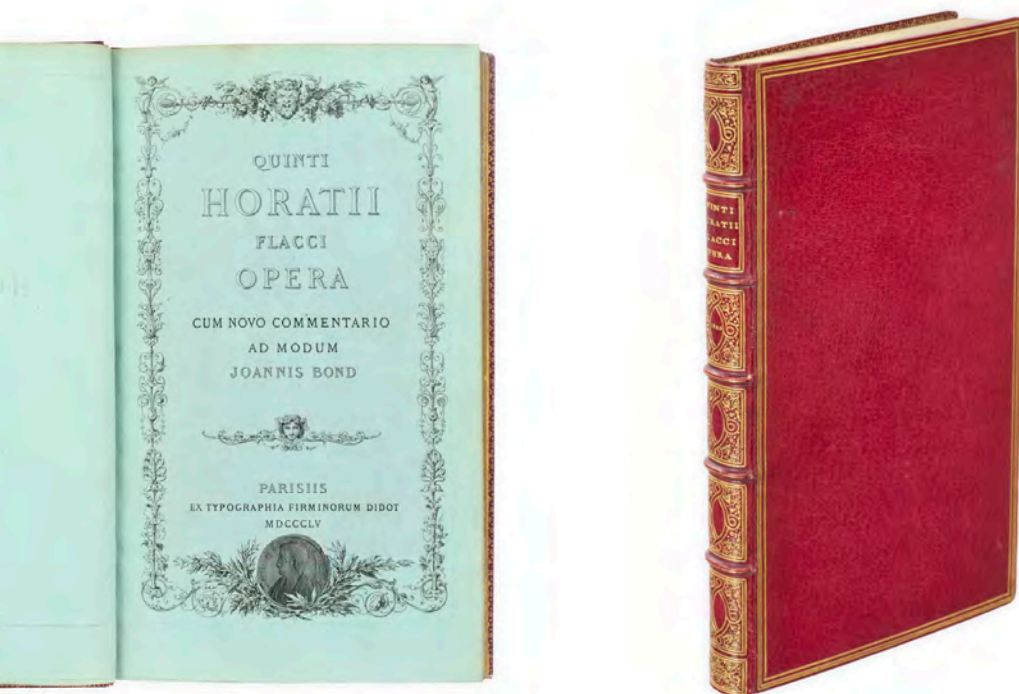
12mo, pp. [2 (blank)], [6], xlvii, [2 (blank)], 299, [1 (blank)]; printed on blue paper, title engraved within border, 1 full-page in-text engraving and a further 11 engraved vignettes by Huyot after Barrias; an excellent copy bound in red morocco by Lortic (front turn-in signed in gilt), spine richly gilt in compartments, title and date lettered directly in gilt, edges marbled and gilt, turn-ins roll-tooled in gilt, marbled endpapers, ribbon place-marker. £475

A charming Didot Horace on blue paper, illustrated by Félix-Joseph Barrias, teacher of Degas, and handsomely bound by Lortic.

The present edition features commentary by the German scholar Johann Friedrich Dübner, who had been invited by the Didot brothers to Paris in 1832 to collaborate on their edition of Etienne's Greek *Thesaurus* and later contributed to the press's *Bibliotheca Graeca* series. The text is preceded by a life of Horace by Noël des Vergers and a preface by Ambroise-Firmin Didot.

Lortic père (Pierre Marcellin, 1822–1892) and fils (Marcellin, 1852–1928) led one of Paris's most distinguished binding *ateliers* over the course of eight decades, receiving recognition not only in commissions from the leading collectors of the day but also as a *chevalier de la Légion d'honneur* (père) and an *officier d'Académie* (fils). 'Both a craftsman and an artist, intelligent and conscientious, a connoisseur and lover of his craft, he gave his work a finish and a brilliance which very few other practitioners could attain' (Flety, *trans.*).

Brunet III, col. 325 ('Some copies were printed on Chinese paper, on papers of various colours, or on vellum', *trans.*).



Comprising:

'III. Classe. Preisbuch für Georg Christoph Lauterbach, am 25ⁿ Juni 1834.'
[Lenk, 1834.]

4to, pp. [45]; pamphlet-stitched, covered with an engraved sheet with four illustrations and decorated with stripes in red, pink, and blue.

'III. Klasse. Dictando-Buch der Barbara Lauterbach'. Benk, 7 January 1836–12 May 1837.

4to, pp. [40]; pamphlet-stitched in blue wrappers.

'III Classe. Diktandoheft des Georg Christoph Lauterbach'. 25 January 1839–8 October 1839.

4to, pp. [40]; pamphlet-stitched in blue wrappers, covered with an engraved sheet with four illustrations and decorated with red, blue, and pink stripes.

[Dictations on geography.] 'Benk', 24 February 1848–Lenk, 26 March 1849.

4to, pp. [40]; pamphlet-stitched in plain wrappers, covered with an engraved sheet ('Der Herzog von Orleans' and 'Algerier Truppen') and decorated with rainbow-coloured stripes, edges stained red.

[Dictations on geography.] Lenk, 23 April 1849–18 December 1849.

4to, pp. [36], seemingly lacking an initial leaf; embroidery pattern in pencil and ink to inner rear cover and sheet of woodcut lace patterns loosely inserted; pamphlet-stitched in plain wrappers, covered with an engraved sheet ('Halali!' and 'Chinesische Strafe!') and decorated with rainbow-coloured stripes; numerous ink inscriptions of Margaretha Hartmann, Zettlitz, 1870s.

26. **MABLY, [Gabriel Bonnot] de, Abbé.** *Le Droit public de l'Europe, fondé sur les traités ... quatrième édition revue corrigée & augmentée. Geneva, 'par la Compagnie des Libraires', 1768.*

Three vols, 12mo, pp. I: x, 444, II: [4], 476, III: [4], 426, [2 (blank)]; vol. II quire F misbound after quire G; woodcut ornaments to titles, woodcut headpieces and initials; minor marginal worming in vol. I, otherwise an excellent set; in contemporary Danish speckled sheep, spines gilt in compartments with gilt red (faded) and green paper lettering-pieces, turn-ins striped, edges stained red, pastepaper printed waste pastedowns; lightly rubbed, slight sunning to lower board of vol. III; 'F.C. Raben' lettered in gilt to lower corner of each upper board (*see below*), with later ink stamp of the counts of Christiansholm to endpapers and titles. £475

A later edition of Mably's influential work on international law, in a contemporary Danish binding recycling printed waste as pastepaper.

First published in 1746, the *Droit public* of Gabriel Bonnot de Mably (1709–1785) offered a clear history of European international relations from Westphalia to the modern day (here expanded to reach the 1763 Peace of Paris) through summaries and analyses of international treaties. Though written by a royalist civil servant, permission to publish in France was refused on account of mild criticism of Louis XIV's foreign policy and the work first appeared in Amsterdam; Mably's arguments for rational and honest policies – both on practical and on ideological grounds – have been celebrated as 'a courageous attack on the foreign policies of the European powers' and led to his posthumous influence on both republicanism and communism (Whitfield).



ledet af den gamle Kæbel-Lære, og
ger, opfyldte vore offentlige Pladser, Høle og Cabinet
med saadanne Bøger, som kunde tilbringe os forberet
vores Forstand, og forvandle vore Høle i Høle
museer, som fortiente at settes til Vore for Efterkom-
merne. Hver forveienligt og nyttigt Bogen er et
Bogstykke, som vi for os, naar vi i en stor Billed-
Sal paa den ene Side alle vore berømteste Generaler
paa en anden Side, som havde indlagt sig meest
i Videnskaber, og som tredie dem, som vare bleve
Maanrundene ved deres Opfindelser og Forbedringer
Konstene og i Handelen, saa Ord, naar vi med
Omfattelse kunde overse alle dem, som ved deres
Lærdom, deres nyttige Opfindelser og uerretede Glem-
selser deres Fæderlands Velstand. Vi maatte
heller ganske udslette dem, som i de andre Dele af
den havde gjort sig berømte, for at vise, at Dyd og Vid-
skab fortjener overalt, hvor vi finde den, at ættes og ære.
Maan Erasmus, Kijster, eller Høi, have gjort dem fi-
tiente af det helt menneskelige Selskab, hvor deres Af-
dødselse vare som en Dyd, som den er for deres og
Landmænd, og de have ligesom stor Ret til at æres i
Gymnasier i London, som i Rotterdam, Harlem og Mayn-
Stad, hvor der vare nogen, som ikke ønskede paa en offentlig
Spadse Gang at see, i Steden for Marshs og Jrio-
Stotte, Huygenss Billeder ved Newtons, Malebranc-
ned Boger, Ludvig Elzevir hos Robert Stephan, og Le-
Renus ved Siden af Colbert.

Paa denne Maade kunde vi snart saae en al-
mindelig Kundskab i Huset, og naar vi gjorde vore Sp-
se

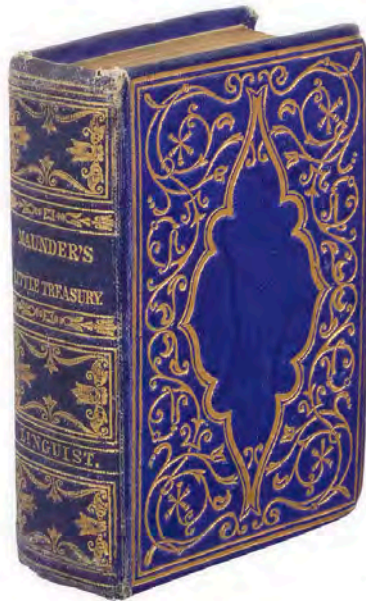
Provenance:

From the library of the Danish traveller and polymath, Frederik Christian Raben (1769–1838), count of Christiansholm. He used his extensive travels, encompassing Europe, Africa, South America, and the north Atlantic and carefully documented in his diaries, as an opportunity to collect botanical specimens for his herbarium at Christiansholm which, by the time of his death, numbered over twenty-four thousand. The attractive Danish bindings, each tooled with Raben's name, are particularly striking for their reuse of printed waste – an unidentified text in Danish – visible under the distinctive purple pastepaper decoration of the endpapers.

See Whitfield, *Gabriel Bonnot de Mably* (1969) and Wright, *A Classical Republican in Eighteenth-Century France: The Political Thought of Mably* (1997).

F.C. Raben

27. [MAUNDER, Samuel.] [*Engraved title*: The Little Linguist, being a compendious Introduction to English Philology] The miniature English Grammar, carefully extracted from the most eminent modern Authors, and containing, in an epitomized Form, all the necessary Rules and Examples, intended particularly as a Companion to the Little Lexicon. [(*Engraved title*:) *London, Printed for the Author*], [c. 1851?].

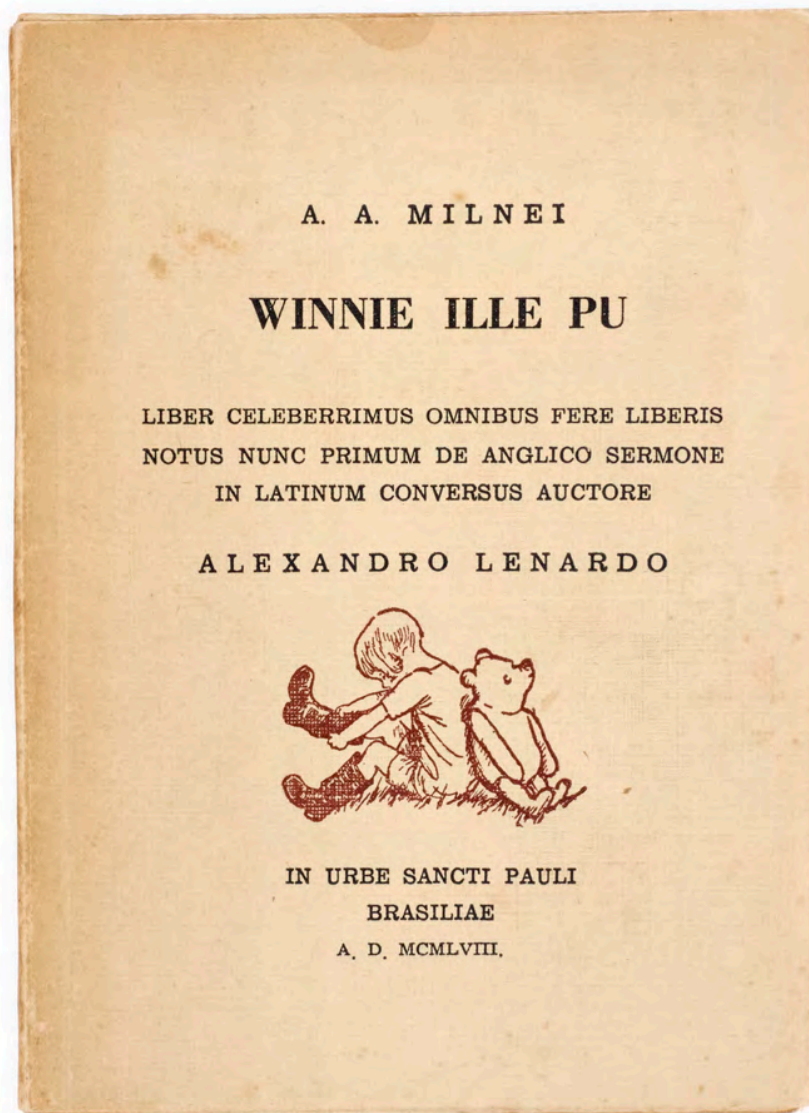


64mo (77 x 49 mm), pp. 96, 144, 134, 29, [1 (blank)], [26], with frontpiece and engraved title; with tissue guard; bound in publisher's blue cloth, blocked in gilt, edges gilt, yellow endpapers; extremities very slightly rubbed and bumped, spine minimally darkened, but an excellent copy; early ownership inscription and ink stamp of Lady Elizabeth Stucley to front endpapers. £350

A delightful and scarce miniature guide to English grammar, touching also on foreign languages and demographics, well-preserved in its bright publishers binding.

First published around 1825, the *Little Linguist* was gradually expanded with a variety of independently paginated parts: *The Miniature English Grammar*, *English Verbal Distinctions*, *Miscellaneous English Examples*, *Population Table of the Principal Countries, Provinces, Cities, &c. in the World*, and *A List of the Cities, Boroughs, and Market Towns*. It appears that the parts were reissued and reprinted over the course of over a decade, appearing in different configurations and with varying imprints; a reference in the *Population Table* to the 1851 Census suggests that our copy is the latest – and fullest – of such editions.

Library Hub finds only four copies of the title in the UK, with varying collations and imprints, but none of this edition: British Library (William Cole, [c. 1825], pp. 96 only), Rylands (Darton & Co., 1847, pp. 96, 144, 134, [48]), and British Library *bis* and Sudbury Hall (William Mason & Son, 1836, pp. iv, [1], 4-96, 144, 134, [50]).



‘ECCE EDUARDUS URSUS SCALIS NUNC TUMP-TUMP-TUMP..’

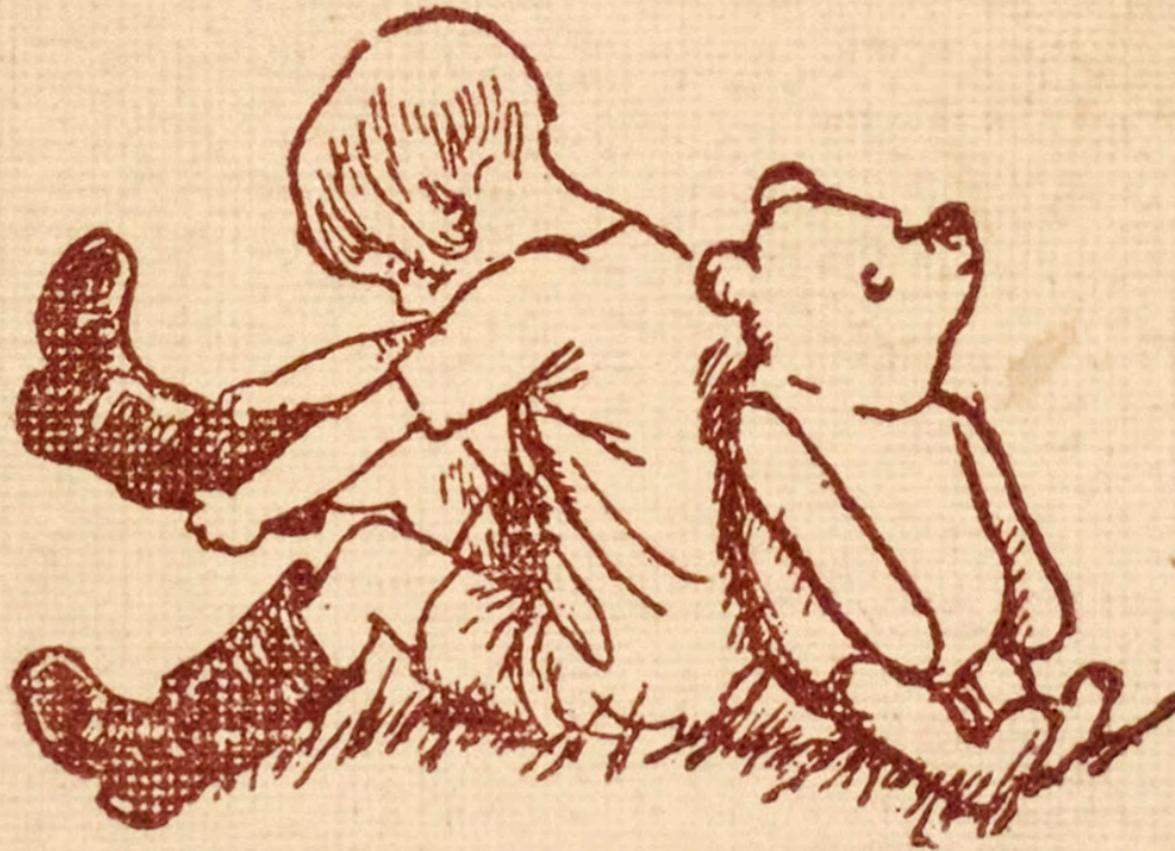
28. **MILNE, A. A.; Alexander LENARD, translator.** Winnie ille Pu, liber celeberrimus omnibus fere liberis notus nunc primum de anglico sermone in latinum conversus ... *São Paulo, [for private distribution,] 1958.*

Small squarish 8vo, pp. 100; vignette to title; evenly lightly toned, as usual; hand-sewn in printed wrappers with vignette; a few small stains, but an excellent copy nonetheless. £1800

First edition, very rare, one of one hundred copies privately printed in São Paulo, of the first Latin translation of *Winnie the Pooh*.

Perhaps the best-known Latin text of the twentieth century, the publication of *Winnie ille Pu* caused a literary sensation in New York in December 1960; as reported in *The Classical World*: ‘The kind of hullabaloo of which every publisher dreams broke out. Members of the most unlikely professions – from Zsa Zsa Gabor to an unnamed Texas cattle rancher – clamored for copies; and if at this writing Miss Marilyn Monroe has not yet asked to play the title role ... it would be rash to exclude that contingency ... All our earnest arguments about the usefulness of Latin (it disciplines the mind, helps you learn languages, to write better English, etc.) pale into insignificance beside the fact that possession of the book now ranks with that of a small imported car or a motor cruiser as a status symbol’ (p. 177). *Winnie ille Pu* became ‘the only Latin book – and perhaps the only book in any foreign language – ever to become a *New York Times* best seller’, remaining on the list for twenty weeks and selling 125,000 copies across twenty-one printings (*New York Times*, 18 November 1984, p. 50).

ALEXANDRO LENARDO



IN URBE SANCTI PAULI
BRASILIAE

The text had, however, been first printed two years previously in this limited edition of one hundred copies, privately printed in São Paulo by its author, Alexander Lenard (1910–1972). A Hungarian Jewish doctor, Lenard had been settled in Brazil by the International Refugee Organization in 1952 and, unable to practice medicine, supported himself by varied work including teaching Latin to children in the small village of Dona Emma. *Winnie ille Pu* was translated to fulfil demand for entertaining reading material in Latin and was privately printed in 1958, receiving little attention until reprinted by Methuen, A. A. Milne's original publisher, two years later.

See Schnur, 'Winnie ille Pu', in *The Classical World* 54, no. 6 (March 1961), pp. 177–180.



HISTOIRE

D E

L'INSTITUTION

D E

L'ECOLE

DOMINICALE

Dans la Ville

En l'An

D E D I E E

A MESSIEURS M. LES

SS

A MONS, Chez J. B. VARRET

A la Nouvelle Imprimerie

près la Grand-Place

SUNDAY SCHOOL FOR BOYS AND GIRLS

29. [MONS.] Histoire de l'institution de l'école dominicale dans la ville de Mons en l'an 1585, dédiée a messieurs M. les magistrats. Mons, J. B. Varret, 1748.

8vo, pp. 53, [2], [1 (blank)], with etched frontispiece with the arms of Mons ('P. Bureau fecit'); woodcut factotum initial, woodcut and typographic headpieces; frontispiece slightly trimmed at outer margin, a few old glue stains to title, but a very good copy; bound in early twentieth-century paste-paper boards, gilt red morocco lettering-piece to spine, evidence of earlier stab-stitching to inner margins; rubbed with a few chips. £975

First and only edition, very rare, of this history of the Sunday school in Mons, established for the Christian education of the boys and girls of the city and supported by the Canonesses of St Waltrude among other benefactors.

The school was founded by Louis de Berlaymont (1542-1596), Archbishop of Cambrai, who spent the majority of his archiepiscopacy exiled in Mons after Cambrai's capture by Francis of Anjou. The school was established in the disused drapers' hall and divided into two parts, with separate doors for men and boys and for women and girls, and a chapel was built soon after. The pupils, from the ages of seven to fifteen, were divided into fourteen classes for boys (taught by seventeen masters) and thirteen classes for girls (with thirteen mistresses); the elder classes were provided with paper, pens, and ink.



A MESSIEURS,
MESSIEURS
LES MAGISTRATS
DE LA VILLE DE MONS,



Accordez, MESSIEURS, s'il
vous plait, aux Intendants
de votre Ecole Dominicale
l'honneur de vous Dédier
l'Histoire de son Institution : cette Piece
vous est due à juste Titre ; en effet, si

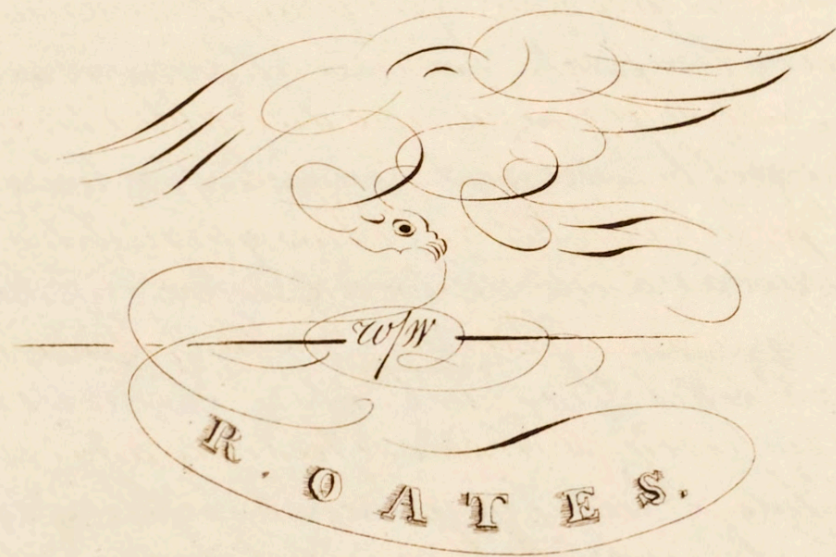
A 2

The text praises those who have worked at the school and supported its teaching of Catholic faith and its role in preventing heresy, especially Archbishop de Berlaymont, the school's first master François Buisseret, later also Archbishop of Cambrai, and their successor at Cambrai, François Fénelon, who took an interest in the school and questioned the pupils, finding them 'very well instructed' (p. 36, *trans.*).

In addition to the school's educational role, it distributed alms to old women (who were also admitted for Christian instruction) and to poor children, **with the help of donations from the Canonesses of St Waltrude and a list of thirty-three named female benefactors.**

No copies traced in the UK or US. OCLC finds two copies in the Netherlands, at the Koninklijke Bibliotheek and the University of Groningen, and one in Belgium, at the Bibliothèque royale.

quest of ourselves is the most difficult of all our Attempts.
shall certainly find it the noblest of all Triumphs.



PART-PRINTED SCHOOLBOOKS

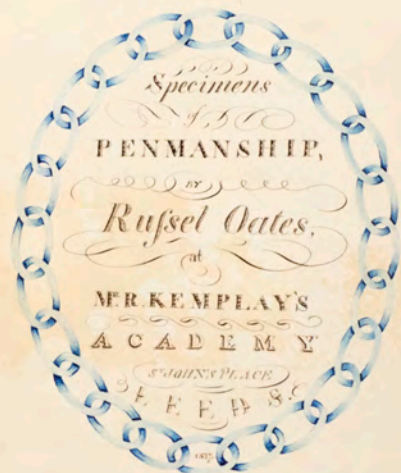
30. **OATES, Russel [or Russell].** 'Specimens of Writing by Russel Oates, at M^r Rich^d Kemplay's Academy, St John's Place, Leeds, 1825.' Leeds, 1825.

[Offered with:]

—. 'Specimens of Penmanship, by Russel Oates, at M^r R. Kemplay's Academy, S^t John's Place, Leeds. 1827.' Leeds, 1827.

Two vols, 4to, each ff. [22] and each bound with an engraved view of 'M^r Rich^d Kemplay's Academy, for Young Gentlemen.' ('Scott Sculp^r') and a letterpress 'Order of Merit in Orthography and Grammar' (see below); calligraphic titles within coloured borders; in contemporary card wrappers, spines lined with yellow glazed paper and red straight-grained roan respectively, lithographic designs to wrappers (one completed 'Russel Oates.' in manuscript), edges gilt; a little worn with a few minor stains, bookblock of second volume loose. £850

A pair of calligraphic dictation books from a pupil at Richard Kemplay's Academy for Young Gentleman in Leeds, with printed class lists ranking pupils by their errors.

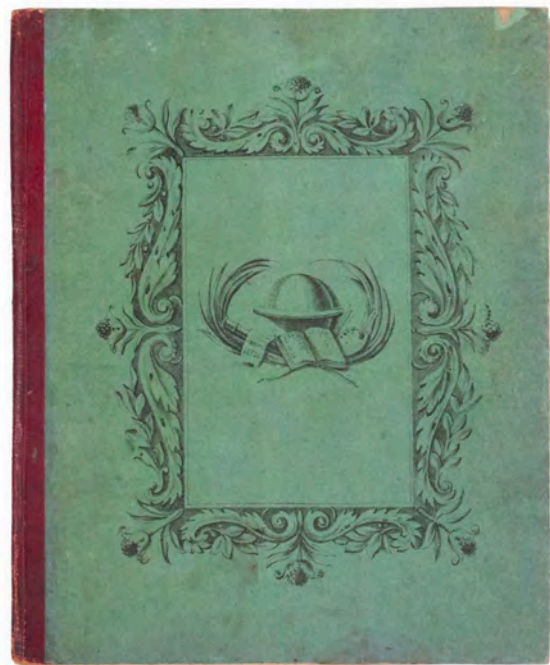
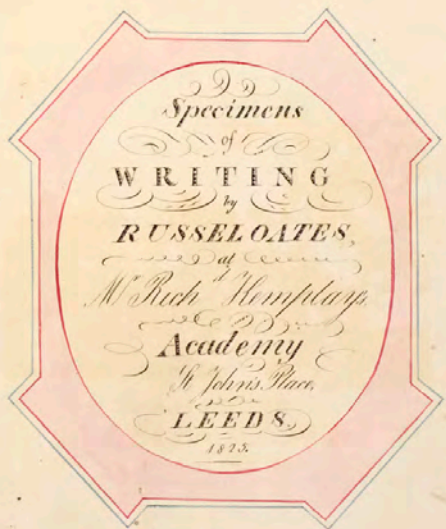


of Comfort which is allotted to Man, and most certainly destroy
both their own Peace, and that of others. The Mischiefs first
raised on their own Persons, and while they render themselves
universally detested, they do severely suffer the loss of their own

RUSSEL OATES.
LEEDS.

Amusements.

The Want of Care and Consideration in young Persons fre-
quently brings them into Trouble and Inconvenience. Amu-
sements when incautiously pursued, may produce serious Ac-
cidents, and those Hours which are devoted to benefit them-
selves, sometimes are perverted to a contrary Purpose. Hence it be-
comes the Duty of those, who are appointed to watch over the
Conduct of Youth, to urge upon their Minds the great Ne-
cessity of Care and Circumspection during the Moments of
Relaxation and Ease. And it is the Duty of young Persons
to attend to the Directions of Experience, to submit to Re-
straints, and cheerfully to comply with the friendly Advice.



SECOND CLASS.

ORDER OF MERIT IN ORTHOGRAPHY AND GRAMMAR,

CALCULATED ON AN AVERAGE OF THE ERRORS COMMITTED IN

WRITING TWENTY DICTATES,

FOR THE

HALF-YEAR ENDING AT MIDSUMMER, 1827.

NAMES.	ERRORS.	NAMES.	ERRORS.
Russell Oates,	50	John Rhodes.....	120
Robert Taylor,.....	59	Edward Whitaker	123
Thomas Kilner,.....	70	William Murray Jackson,	138
Shaw Thewlis,	84	William Ripley, ..	138
John Brown,.....	90	John Bower,.....	177
Ralph Mangnall,	91	Joseph Middleton,	240
Joseph Rinder,.....	97	Robert Holdsworth Ledgard, ...	268
Samuel James Abbott,.....	101	William Thackrey,	277
James Ingham,.....	101	Thomas Bywater,.....	318
William Robinson.....	102	John Thackrey,	392
John Waterhouse,	102	Joseph Robert Singleton,.....	—

Richard Kemplay.

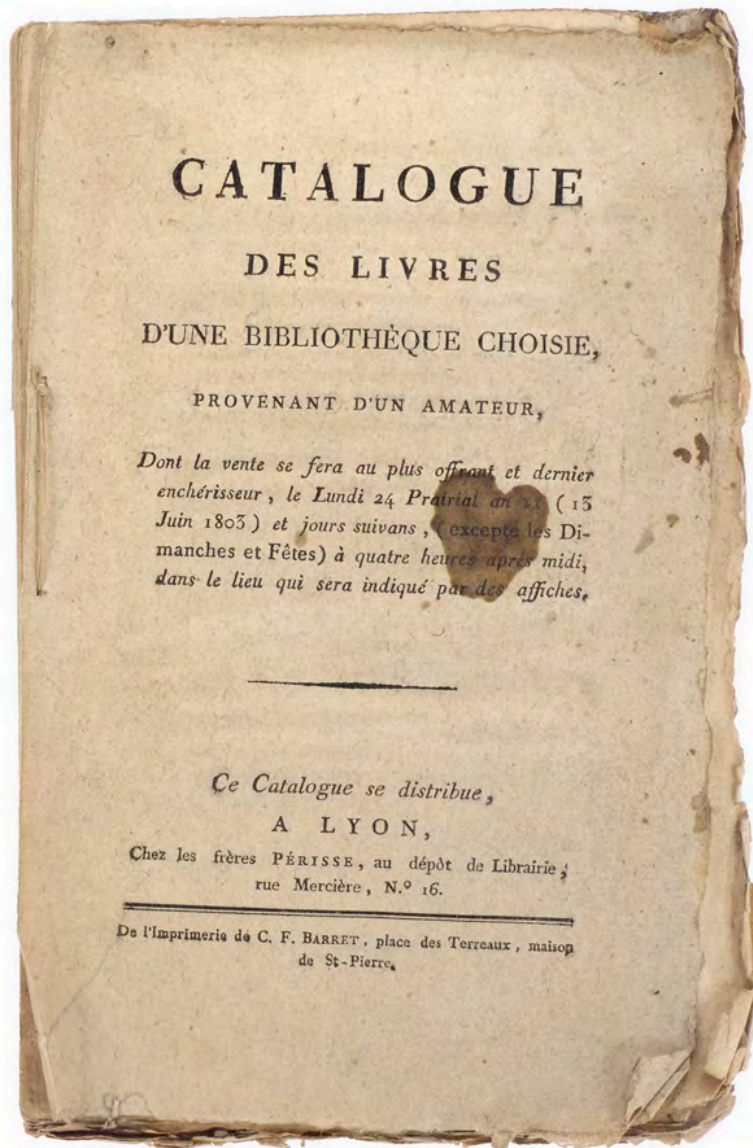
LEEDS, 21ST JUNE, 1827.

ROBINSON AND HERNAMAN, PRINTERS, INTELLIGENCER-OFFICE, LEEDS.

Each book comprises twenty-two leaves of neatly written dictations on varying subjects – from ‘affability’ and ‘amusements’ to ‘arrogance’, ‘irregularity’, ‘the little ants’, and ‘the cat and the bat’ – each signed by Russel Oates and many with calligraphic flourishes. They are, unusually, bound within a printed bifolium, with an engraved view of the Academy at the front and, at the rear, an ‘order of merit in orthography and grammar, calculated on an average of the errors committed in writing twenty dictates, for the half-year ending at Christmas, 1825 [– Midsummer, 1827]’, printed letterpress by Robinson and Hernaman, within typographic borders.

The final dictation in each volume is a reflection on the year’s studies, titled ‘The Close of the Year’ and ‘Vacation’ respectively (‘After attending another Course of regular Instruction, your Parents and Friends will anxiously look for much Improvement ...’). The two volumes, fittingly, demonstrate an improvement across two years: Oates has risen from twenty-first in the class, with 460 errors, to first, with only fifty.

Richard Kemplay’s Academy, catering to both day-pupils and boarders, had relocated to its handsome premises on St John’s Place by 1799; on Kemplay’s death in 1830 it was inherited by his son Christopher, who continued the school until 1834. Our pupil is perhaps the Russell Oates who served as Assistant Overseer of the Poor in Knaresborough (*Knaresborough Post*, 1 January 1898 *supplement*), but is otherwise untraced.



A CHAOTIC CATALOGUE

31. [PÉRISSE, *Frères*.] Catalogue des livres d'une bibliothèque choisie, provenant d'un amateur, dont la vente se fera au plus offrant et dernier enchérisseur, le lundi 24 Prairial an 11 (13 Juin 1803) et jours suivans, (excepté les dimanches et fêtes) à quatre heures après midi, dans le lieu qui sera indiqué par des affiches. *Lyons, C. F. Barret for brothers Périsset, [1803]*.

8vo, pp. [4], 34, '33-70' [*i.e.* 35-72]; [π]², [A]-D⁴, E¹, ²C-F⁴, G³, wanting G⁴ (only?); inkstain to title, some light duststaining, but a very good, uncut copy; stab-stitched. £850

Unrecorded auction catalogue for the sale of a bibliophilic collection 'd'un amateur' in Revolutionary France, including twenty-nine incunables and eight manuscripts.

The catalogue's claim that 'such a large quantity of fine items has not been presented for public sale in Lyons for a long time' (preface *trans.*) is borne out by the books, which suggest a bibliophile's collection rather than a reader's accumulation: among the 1342 lots are numerous grand sets, many books identified as printed by the Elzevirs and several by Baskerville, Pine's engraved Horace, a selection of over a dozen Bibles, twenty-nine incunables, four manuscript Hours, three missals, and a manuscript of Gregory the Great's *De pastorali cura* on vellum.

— *Le Paradis perdu*, 2 vol. in-4. — *Les aventures de Télémaque*, 2 vol. in-4. — *La collection de Barbou*, 68 vol. in-12. — *Les Œuvres de Rollin*, 16 vol. in-4., etc., etc.

Dans l'Histoire, *le Voyage de la Grèce*, in-fol. — *Le Voyage de Naples et de Sicile*, 5 vol. in-fol. — *L'Art de vérifier les dates*, 5 vol. in-fol. — *Les Cérémonies religieuses*, 11 vol. in-fol. — *Taciti opera* 4 vol. in-4. — *Les Monumens de la monarchie française*, 5 vol. in-fol. — *Thesaurus antiquitatum*, 59 vol. in-fol. — *Le Pitture d'Ercolano*, 9 vol. in-fol. — *Piranese*, 6 vol. in-fol. — *Académie des Inscriptions*, 44 vol. in-4. — *Plutarque*, 18 vol. in-4., etc., etc.

Tous les livres seront vendus comme complets ; ils devront être collationnés dans le lieu de la vente ; une fois sortis, il n'en sera repris aucun.

Les frères Périasse se chargeront des commissions qu'on leur adressera, en leur indiquant les prix qu'on veut y mettre.

On vendra, au commencement des vacances, des livres qui n'ont pas été portés au catalogue.

THÉOLOGIE.

- N.^o 1 **A**BBRÉGÉ de la Morale et de l'Histoire de l'An-
cien Testament. Paris, 1785, in-12, v.
- 2 L'Accord des Lois divines, ecclésiastiques et ci-
viles; par Richard. Paris, 1776, in-12, v.
- 3 De l'Action de Dieu sur les créatures. Paris, 1713,
2 vol. in-4^o, bas.
- 4 De l'Amour, le Miroir du dévot chrétien. Lyon,
1621, in-12, v.
- 5 Ambrosii opuscula. Lugd. 1542, in-4^o, mi-rel.
- 6 Antonianæ historiæ compendium. Lugd. 1524,
in-fol. v. f. d.
- 7 S. ti. Athanasii opera omnia, gr. et lat. à Bene-
dictinis. Paris, 1698, 3 vol. in-fol. v.
- 8 De Bandelis. Tractatus de singulari puritate con-
ceptionis salvatoris J. Christi, juxta exemplar
Bononiæ, 1481, in-12, v.
- 9 De Bareleta. Sermones. Paris, 1516, in-8^o, v.
- 10 Benevenati. Opus de capacitate canonicorum re-
gularium ad beneficia ecclesiastica secularia.
Roma, 1732, in-fol., bas.
- 11 Biblia sacra latina. Venet. Franc. de Hailbrun.
1480, in-4^o, v. f. d.
- 12 Biblia ad vetustissima exemplaria castigata. Anv.
Plantin, 1565, in-8^o, v. tr. d.
- 13 Biblia sacra. Paris, Vitre, 1652, 8 vol. in-12,
mar. tr. d., le 4^e manque.
- 14 Biblia sacra. Lugd., 1620, in-8^o, bas.
- 15 Biblia sacra. Lugd., 1680, in-4^o, bas.
- 16 Biblia sacra versiculis distincta. Lugd., 1727,
in-4^o, bas.
- 17 Biblia sacra. Lugd., 1741, in-8^o, bas.
- 18 Biblia sacra clero gallicano dicata. Paris, Didot,
1785, 2 vol. gr. in-4^o, f. d.
- 19 Biblia liber expositivus. Mamotrectus. Sine loco
et anno, in fol., mi-rel.
- 20 La Bible, par Olivetan. Neuchâtel, 1540, in-
fol., v. tr.
- 21 La Bible, trad. par Sacy. Paris, 1693, 32 vol.
in-8^o, v. f.
- 22 La Sainte Bible, par Sacy. Paris, 1721, 32
vol., in-12, v.

Under 'Poètes Italiens, Anglais, Allemands, et Portugais' we find only two English authors (Milton and Young), two Germans (Salomon Gessner and Albrecht von Haller, both in fact Swiss), and one Portuguese (Camões), and only Italian works appear in the original language. Only three books in English appear throughout the catalogue, of which two titles are transcribed with partially French spelling.

The catalogue suggests a certain degree of chaos in the preparation of the sale, which would take place 'at the place which will be indicated by notices' (title *trans.*) and would be preceded by the auction of books which were not brought to be catalogued. The catalogue itself was evidently printed in two campaigns, with the type and paperstock changing after p. 34 and causing errors in both the pagination and the register.



32. **PETIOT, Étienne.** Panegyricus Ludovico XIII. vindici rebellionis, domitori Elementorum, æterno triumphatori: Pro fracta Britannia, pro subiugato Oceano, pro triumphata Rupella; Dictus ... ad lectissimam Rhetorum Ferrariensium Academiam Partheniam. *Ferrara, Giuseppe Gironi, 1639.*

12mo, pp. 7, [1 (blank)], 144; faint marginal dampstain, but a very good copy; bound in early eighteenth-century vellum; rear cover wax stained and with small portion of outer edge gnawed; eighteenth-century Bibliotheca Albana library stamp to title and manuscript shelfmarks to verso of front flyleaf.

£975

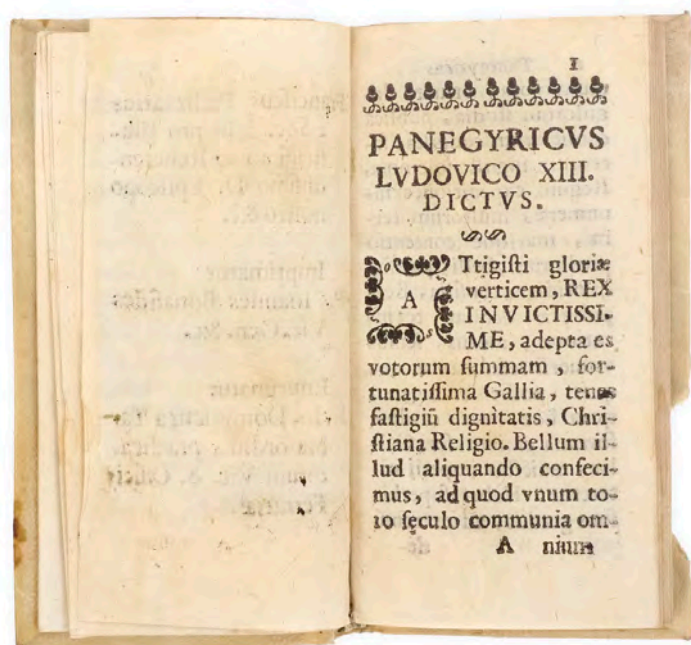
An extremely rare Ferrarese edition of the hugely popular panegyric to Louis XIII by the Jesuit Étienne Petiot (1602–1675), professor of rhetoric, encomiastic writer, and theologian from Limoges, written on the occasion of the defeat of the Huguenots at the end of the siege of La Rochelle and the victory obtained against the English.

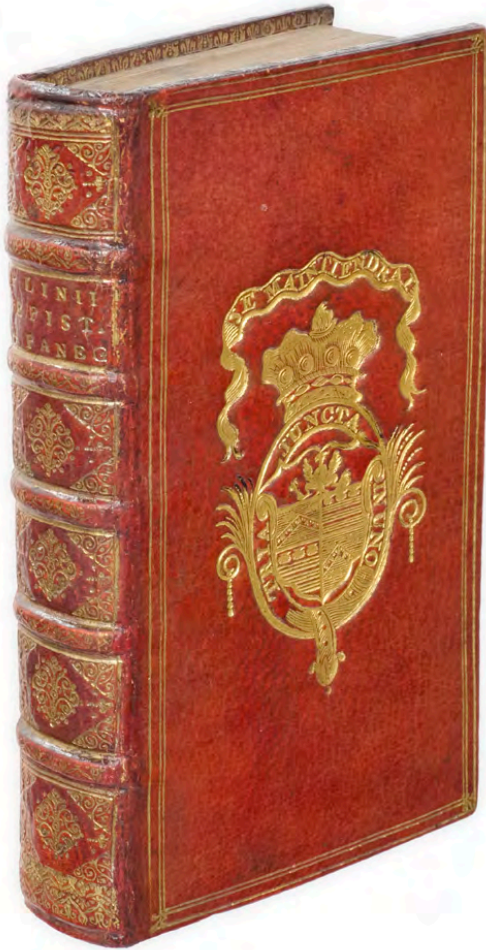
First published in Bordeaux in 1628, the work immediately proved extremely popular and was reprinted many times, well into the eighteen century. This edition seems to have been published on the occasion of a public reading by Petiot of his panegyric in 1639 at the Accademia Partenia, a Jesuit-influenced literary academy founded in Ferrara in 1588.

Provenance:

From the library of the Albani family, collected by Giovanni Francesco Albani (1649–1721), later Pope Clement XI, and his nephew Alessandro (1692–1779). The dispersal of the library began with the French invasion in 1797; it was subsequently sold in various stages, both privately and through public auctions (see Cecil H. Clough, 'The Albani library and Pope Clement XI', in *Librarium*, 12, 1969, pp. 11–21; Jeanne Bignami Odier, 'Clément XI amateur de livres et de manuscrits', in *Miscellanea Augusto Campana*, Padova, 1981, pp. 101–123).

Not found in OPAC SBN or OCLC. KVK finds a single copy, in the Bibliothek Diez at the Staatsbibliothek zu Berlin.





MOROCCO FOR MALMESBURY

33. **PLINY the Younger.** *Epiſtolarum libri X & panegyricus.* *Leiden*, [Bonaventure & Abraham] Elzevir, 1640.

12mo, pp. [xxiv], 1-289, '300-414' [*i.e.* 290-404], [28]; woodcut Elzevir 'le Solitaire' device to title, woodcut ornaments and initials, ruled in red throughout; slightly toned but a very good copy; bound in eighteenth-century red morocco, gilt, covers later blocked in gilt with the arms of James Harris, first Earl of Malmesbury (BAB stamp 2), spine gilt in compartments and lettered directly in gilt, edges gilt, red morocco doublures with a wide border roll-tooled in gilt, marbled endpapers. £450

First Elzevir edition, from the library of the Earl of Malmesbury (1746–1820), the leading British diplomatist of the late eighteenth century.

Though 'untroubled by serious scholarly achievement' at Merton College, 'this changed when he left Oxford in 1765 and quite deliberately began to prepare himself for a career in diplomacy' (ODNB). His first stop was a year in Leiden, where he taught himself Dutch, followed by a grand tour finishing with a posting in Spain that kicked off his career.

Berghman 2117; Willems 506.

Vermahnung
Su warer Reu
vnd Buß / sampt einem An-
dächtigen Gebet vnd Ordnung / wie
es bey angestellter Wochentlicher Bet-
stunde / in der Statt Nürnberg
vnd dero Gebiet / gehalten
werden soll.



Nürnberg/
Gedruckt bey Balthasar Scherffen.
M. DC. XXVIII.

PRAY THE PLAGUE AWAY

34. [PRAYERBOOK.] Vermahnung zu warer Reu und Buß / sampt einem andächtigen Gebet und Ordnung / wie es bey angestellter wochentlicher Betstundt / in der Statt Nürnberg und dero Gebiet gehalten werden soll. Nuremberg, Balthasar Scherffen, 1628.

8vo, pp. [63], [1 (blank)]; A-D⁸; woodcut arms to title; light dampstain throughout; in a contemporary binding of manuscript waste on vellum (*see below*), sewn on 2 tawed thongs laced in; somewhat worn. £500

First edition of this collection of prayers published to promote piety as a response to the tumult of the Thirty Years War.

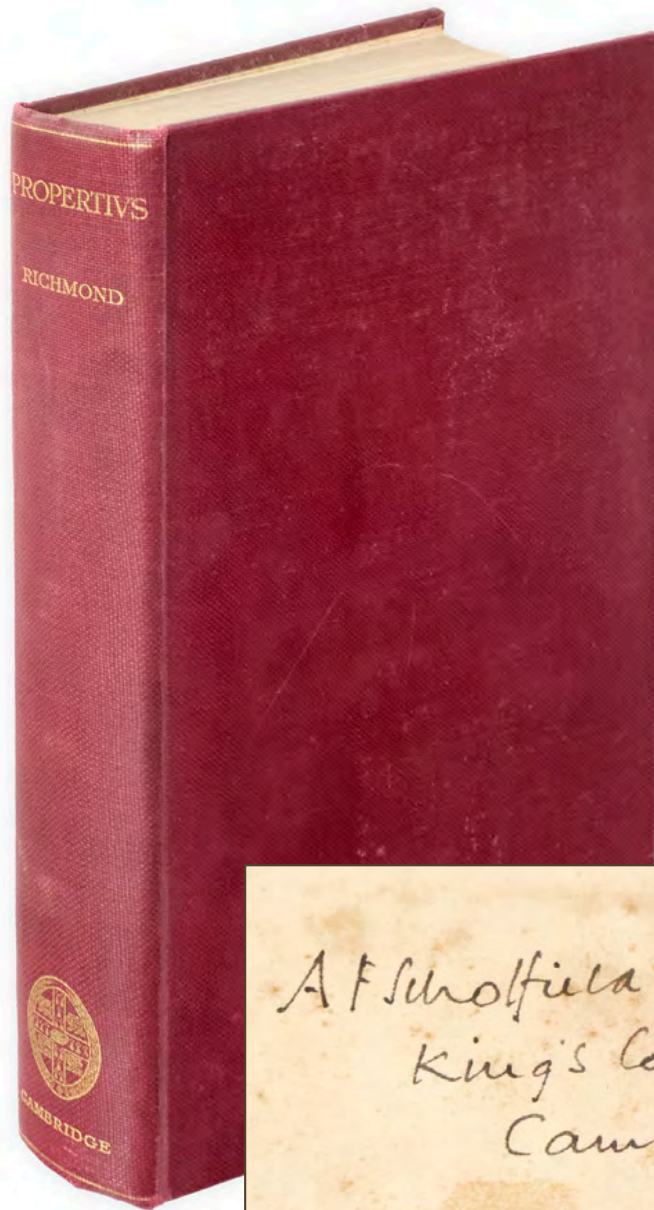
The prayers are prefaced by a decree by the Nuremberg Senate dated 28 January 1628, noting the city and its surroundings' suffering from 'unusual storms, plague and other dangerous diseases, poor harvests and famine, persistent warfare and bloodshed, theft and plundering, murder and arson, the depravation of land and people, and many other troubles and tribulations in matters spiritual and temporal' as a Providential punishment (A2, *trans.*).

Manuscript waste:

Bound in a fragment of a fifteenth-century German lectionary in two columns.

Aside from one in Strasbourg, we find no copies outside Germany.

VD17 75:68225 IF.



35. **PROPERTIUS; Oliffe Legh RICHMOND, editor.** Sexti Propertii quae supersunt opera, edidit novoque adparatu critico instruxit Oliffe Legh Richmond. *Cambridge, University Press, 1928.*

8vo, pp. [x], 430, [2]; a very good copy in publisher's maroon cloth, spine lettered in gilt; spotting to endpapers; front free endpaper inscribed 'A F Scholfield | King's College | Cambridge | 1928', with 3 loosely inserted autograph letters signed from Richmond to Scholfield (*see below*). £400

First edition of Richmond's controversial Propertius, A. F. Scholfield's copy, with three letters from the editor.

Oliffe Legh Richmond (1881–1977) proposes a comprehensive restructuring of Propertius' Elegies with significant transpositions and lacunae introduced on the hypothesis of reconstructing an uncial or earlier manuscript source, which he suggests must have been severely damaged and defective before transmission; the hypothesis has not been widely accepted.

The present copy belonged to Richmond's contemporary at Eton and at King's College Cambridge, the classicist and librarian Alwyn Faber Scholfield (1884–1969). Scholfield served as librarian to the Imperial Library in Calcutta from 1913 and at Trinity College Cambridge from 1919, before being appointed University Librarian in 1923; he remained in post until 1949, overseeing the construction of the new Library and the move out of the Old Schools.

P.S. Did Philip come near a fellowship? Ohope
Soon for a small fee for reporting on him.)

Rev des
Et. Latines
Mirel
18.3.30

5 Belford Place
Edinburgh

Dear Scholfield

In all Edinburgh there is no

copy of the *Revue des Etudes Latines*. A

copy of the *Revue des Etudes Latines* wrote a review

of my *Propertius* for it + sent it

about a year ago. Has it ever

if so, could the library lend it

for a few days' loan? (I leave it

until the 29th.) I am in

21.3.30

5 Belford Place
Edinburgh

Dear Scholfield

Thank you very much for your letter.

As I read the review by the lady in the *Revue*, I evidently

it was in unaltered. I shall not bother you to

see the volume of *Etudes Latines*. I expect now to be ready with my article too

Christmas Eve
1928

5, BELFORD PLACE,
EDINBURGH.

Dear Scholfield

I was very pleasant to get your

congratulations; with a postcard from Sheppard, they were the first to arrive. You were ever

faithful, & the trouble of printing is well

repaid by the delight your thought awakes

at the other end. I am awaiting with

bated breath the onslaught of the reviewers, though I shall get one favourable report, I already know. The *Setsuna's* 'practical prizes' are

Richmond's first letter, dated Christmas Eve 1928, thanks Scholfield for his congratulations on the publication of the book ('with a postcard from Sheppard, they were the first to arrive'), expresses apprehension for 'the onslaught of the reviewers', asks for corrections ('I have found about six very small misprints even now'), and writes that he won't publish his 'nearly complete' translation unless the edition meets with approval, comparing translating Propertius to Hercules' labours ('Translationis spes in Agro Scholae sic nutriatur; difficiles enim versus Properti, interpretari Herculeus labor adnotata').

The following two letters, dated 18 and 21 March 1930, discuss the book's largely unfavourable reviews – Klotz 'began with a page of complete misunderstanding' and Stewart 'knows nothing about MSS' – and plans to publish an article in response.

TABLETTES
PARISIENNES,

PAR

M. Santo-Domingo.

Deuxième Edition.



Bruxelles,

H. TARLIER, LIBRAIRE-ÉDITEUR.
IMPRIMERIE D'AUG. WAHLEN.

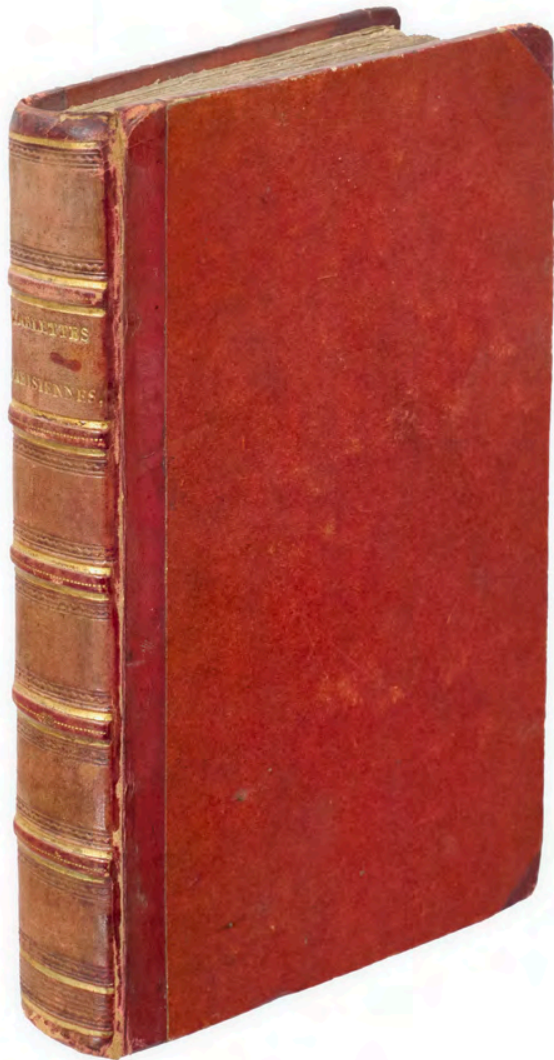
M DCCC XXVI.

COLOURFUL RECOLLECTIONS ON YELLOW PAPER

36. **'SANTO DOMINGO'.** Tablettes Parisiennes, par M. Santo-Domingo. Deuxième édition. *Brussels, Aug. Wahlen for H. Tarlier, 1826.*

18mo in 6s, pp. [4], 3, [1 (blank)], 282; with half-title; printed on yellow paper; trimmed but uncut in contemporary half red calf with red paper sides, spine gilt-ruled and blind-tooled in compartments, lettered directly in gilt, yellow endpapers; a little rubbed at extremities, corners slightly bumped, spine sunned with short crack to front joint, but an excellent copy; pictorial bookseller's ticket of Édouard Rouveyre to rear pastedown. £475

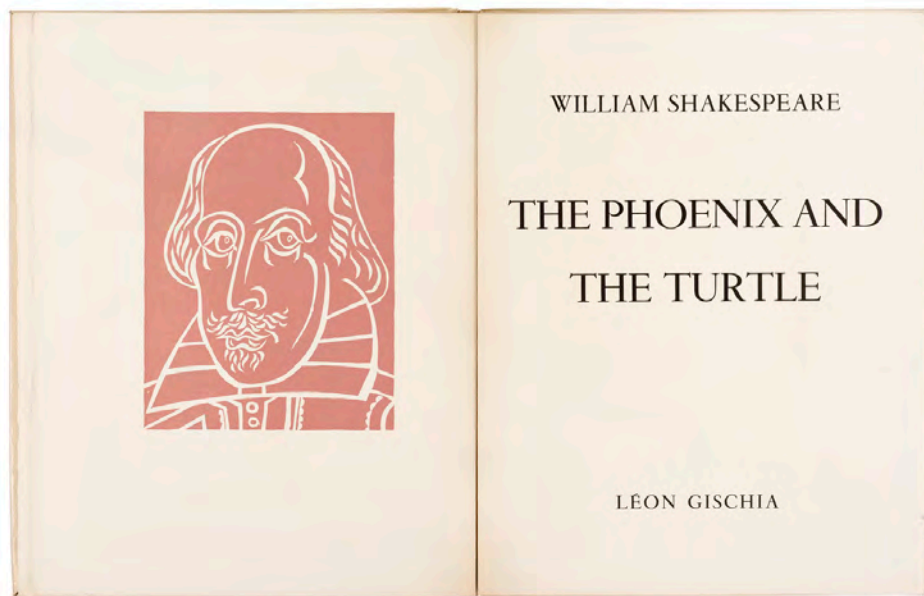
Second edition, scarcer than the first edition of the previous year, of these *risqué* recollections of Parisian life, this copy printed on yellow paper, including a 'Linnaean' classification of Parisian women.



The *Tablettes Parisiennes* form part of a series, including *Tablettes Anglaises*, *Tablettes Napolitaines*, and *Tablettes Romaines*. Among the topics discussed by the Santo Domingo (elsewhere signed 'Joseph Hippolyte Santo Domingo', likely pseudonymous) are quack doctors, wise women, the Académie Française, dancing and games, the streets of Paris, whether Parisian women surpass provincial women in grace and wit (after witnessing a Breton woman dancing gracefully and a Lyonnaise woman expounding on Rousseau, the narrator changes his tune), a dialogue with a Turk on the infidelity of Parisian women, modesty, and Islam.

The *Tablettes* conclude with a 'Linnaean' classification of the women of Paris, beginning with 'vulgivague' sex workers who 'sell themselves to all men for little money', followed by courtesans, kept women 'who rent themselves out like houses', and the more virtuous ladies who 'chain themselves to a single man ... out of true attachment and reason'. There follow statistics on the prevalence of sex work in the city, outrage at the corruption of the police, and anecdotes on accidental incest (including an eighteen-year-old who encounters his mother in a brothel).

OCLC finds two copies of the present edition outside Continental Europe (BL, Wisconsin-Madison).

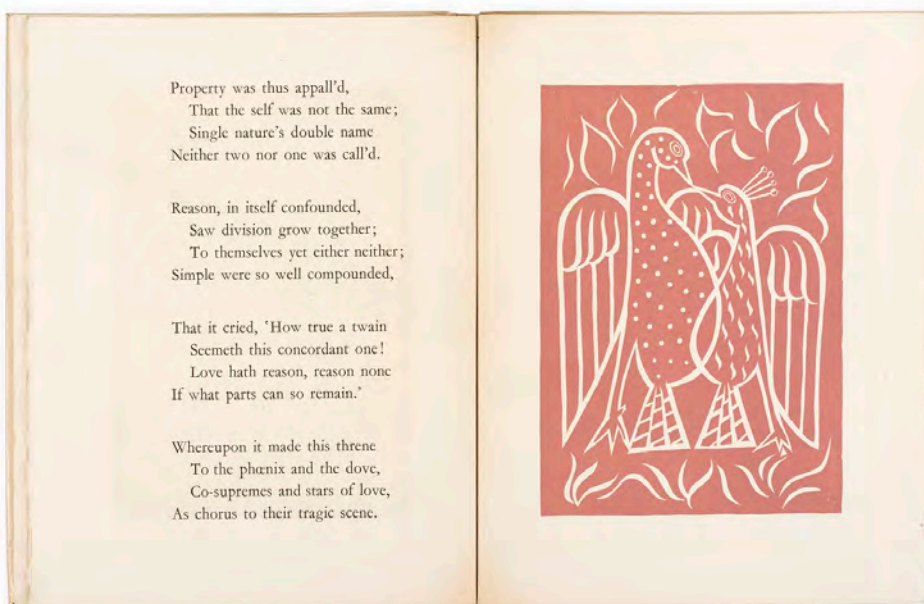


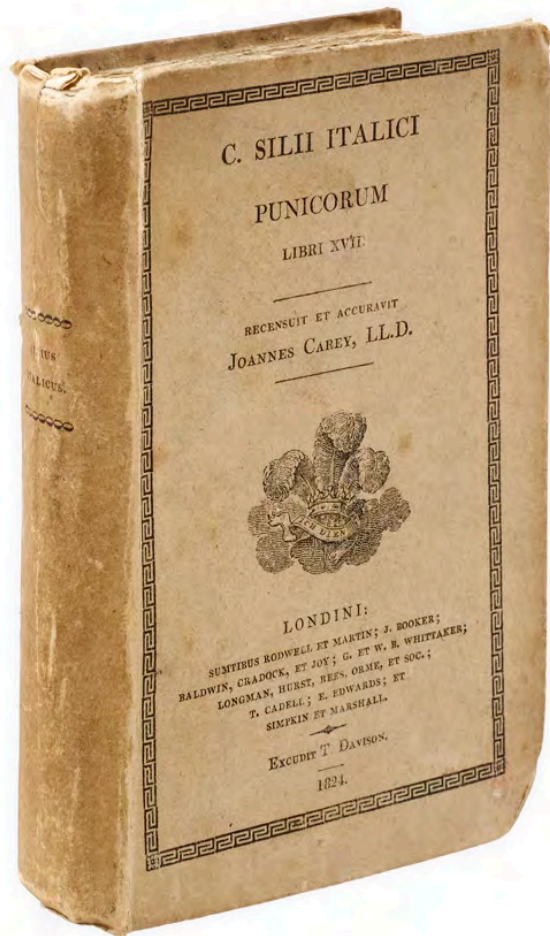
37. **SHAKESPEARE, William; Léon GISCHIA, artist.** The Phoenix and the Turtle. *Paris, L'Imprimerie Union, 17 February 1944.*

Large folio, pp. [4 (blank)], 20, [4 (blank)]; 5 woodcuts printed in pink within text, the first as frontispiece, a further 2 full-page, with tissue guards; minor offsetting; in the original portfolio with glassine wrapper, drab slipcase; glassine sunned and chipped at spine, damage to slipcase. £375

A hors commerce copy on vélin d'Arches of this attractive Shakespearean livre d'artiste, from a limited edition of 225 copies.

The artist Léon Gischia (1903–1991), a leading member of the *Jeune École de Paris*, sets delightfully simple pink-printed woodcuts alongside Shakespeare's allegorical poem.





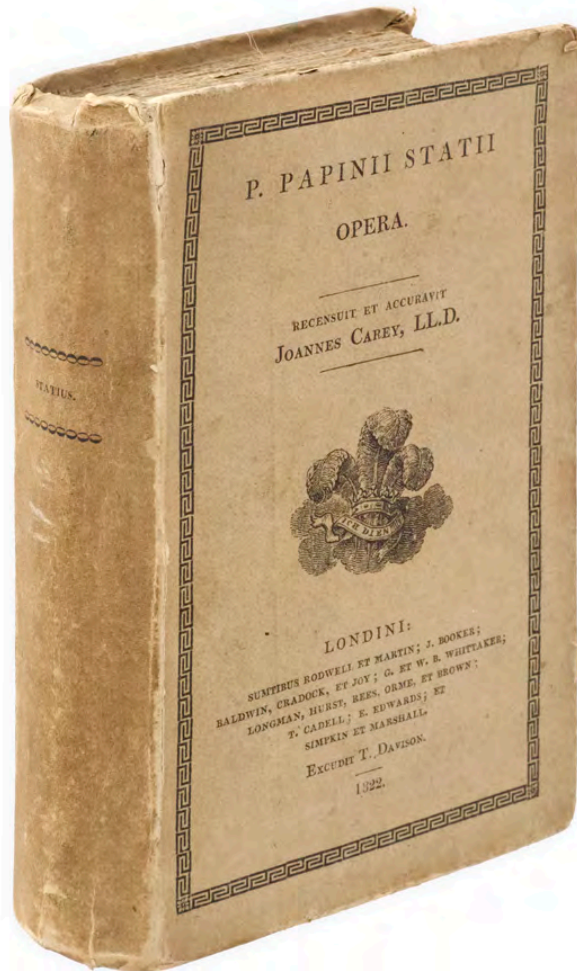
IN THE ORIGINAL BOARDS

38. **SILIUS ITALICUS, C.; John CAREY, editor.** Punicorum libri XVII, sedulâ recensione accurati [*cover: Recensuit et accuravit Joannes Carey*]. London, T. Davison for Rodwell & Martin, J. Booker, Baldwin, Cradock, & Joy, G. & W. Whittaker, Longman, Hurst, Rees, Orme, & Co., T. Cadell, E. Edwards, and Simpkin & Marshall, [15 March] 1824.

12mo, pp. [4], 344; with half-title, wood-engraved Prince of Wales's feathers ornament to half-title, wood-engraved vignette to title; a few creased corners, but a very good copy; uncut and largely unopened in publisher's printed boards, with wood-engraved feathers ornament to front board, advertisements to rear board, both boards printed within Greek-key border; a little bumped at extremities with crack to lower corner of front board, a few slight spots. £100

First and only 'Regent's Classics' edition of Silius Italicus's epic poem on the Second Punic War, an attractive copy, uncut in the publisher's printed boards.

The 'Regent's Classics' was a uniform series of pocket-format editions of classical authors edited by the Irish Classicist John Carey (1756–1826), published by a large consortium of London booksellers. The use of the Prince Regent's name and badge in marketing the books is likely, at least in part, an allusion to the better-known Delphin Classics, initially produced for the *Grand Dauphin* in the 1670s.



IN THE ORIGINAL BOARDS

39. **STATIUS, P. Papinius; John CAREY, editor.** Opera, sedula recensione accurata [*cover: Recensuit et accuravit Joannes Carey*]. London, T. Davison for Rodwell & Martin, J. Booker, Baldwin, Cradock, & Joy, G. & W. B. Whittaker, Longman, Hurst, Rees, Orme, & Browne, T. Cadell, E. Edwards, and Simpkin & Marshall, [15 October] 1822.

12mo, pp. [4], 421, [3 (blank, ads)]; with half-title, wood-engraved Prince of Wales's feathers ornament to half-title, wood-engraved vignette to title; a few creased corners, but a very good copy; uncut and largely unopened in publisher's printed boards, with wood-engraved feathers ornament to front board, advertisements to rear board, both boards printed within Greek-key border; slightly bumped at extremities, spine very lightly darkened. £120

An attractive copy, uncut in the publisher's printed boards, of the 'Regent's Classics' pocket edition of Statius.

The 'Regent's Classics' first printed the works of Statius in 1812; this second edition, at 7s, was among the most expensive books in the series.

INSCRIBED BY THE AUTHOR TO HER DAUGHTER

40. **WALFORD, L[ucy] B[ethia].** *The Mischief of Monica ...* in three Volumes ... *London, Longmans, Green, & Co. ... 1891.*

Three vols, 8vo; original smooth light grey cloth, lettered in gilt, black endpapers; soiling to the pale cloth of all three volumes, spines darkened, else a very good set; authorial ink presentation inscription in vol. I, 'To Nell from her own loving Mother, on giving Olive her copy to take to the East. May 1898', engraved armorial bookplate of A. S. & L. B. Walford to front pastedown of vol. III. £425

Rare first edition, inscribed by the author to her daughter, of *The Mischief of Monica*, a novel following the fortunes of Monica Lavenham and her sister, Isabel, 'two young beauties of high fashion', sent from London's lively social scene to live with their uncle in Lancashire.

Born in Edinburgh, Lucy Bethia Walford (née Colquhoun, 1845–1915) began writing secretly soon after her marriage to Alfred Saunders Walford in 1869, contributing stories to *Blackwood's* and other periodicals. Her family voiced serious disapproval upon the publication of her first novel, *Mr Smith: A Part of his Life*, in 1874; it was, however, a great success, and earned her an audience with Queen Victoria. Her forty-five published books are principally novels, characterized by 'light-hearted treatment of social and romantic crises' (Blain, Clements, & Grundy, p. 1122), but include also lives of Jane Taylor, Elizabeth Fry, Hannah More, and Mary Somerville (*Four Biographies from Blackwood's*, 1888) and two memoirs, *Recollections of a Scottish Novelist* (1910) and *Memories of Victorian London* (1912); she wrote also contributions to the *New York Critic* as its London correspondent.

Not in Wolff, who had others of her novels; see Blain, Clements, & Grundy, *The Feminist Companion to Literature in English*.

THE MISCHIEF

BY

L. B. WALFORD

"How brew the brave drink,
Take of the herb high
Take of the herb high
Poor in pain lest bliss
Shake in sin to give it
Then down with the brave drink, Life!"

IN THREE VOLUMES

VOL. I.

LONDON
LONGMANS, GREEN & CO.
AND NEW YORK: 15 EAST 40 STREET
1891

To Nell from her
own loving Mother,
on giving Olive her
copy & take to the
East. May - 1898.

RECENT CATALOGUES

Love & Lust

Women Printers,
Publishers, Booksellers

The Classical Tradition
in the British Isles part I

The Classical Tradition
in the British Isles part II

Bindings, Bizarre
& Beautiful

Annotated Books

Education

