

A medieval manuscript illustration of a city. At the top, a banner with Latin text is displayed. Below it, a city with several tall, pointed church spires is visible. In the foreground, a group of people is gathered on a rocky hillside, with a blue banner featuring a cross and a sword. The background shows rolling hills and a blue sky.

¶ VBI NÖ EST GVBER POPV ERRVET

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65th New York International Antiquarian Book Fair
Stand C3, Park Avenue Armory, 3–6 April 2025

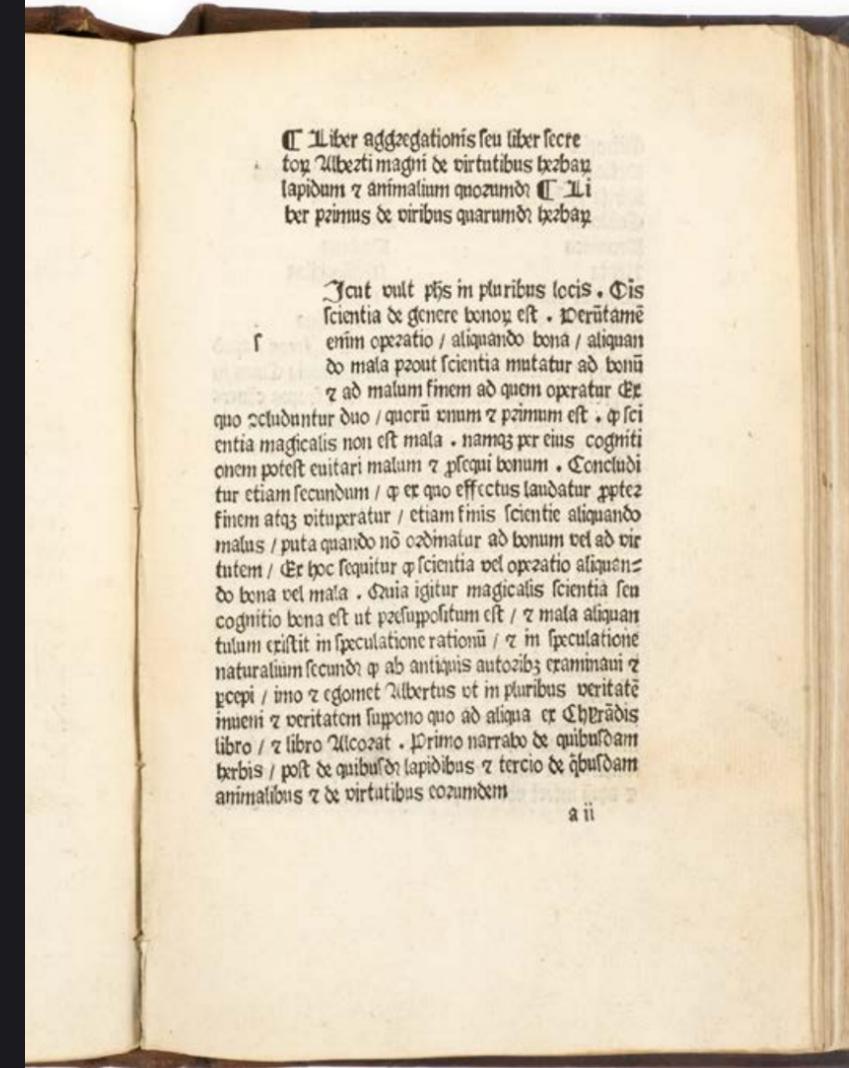
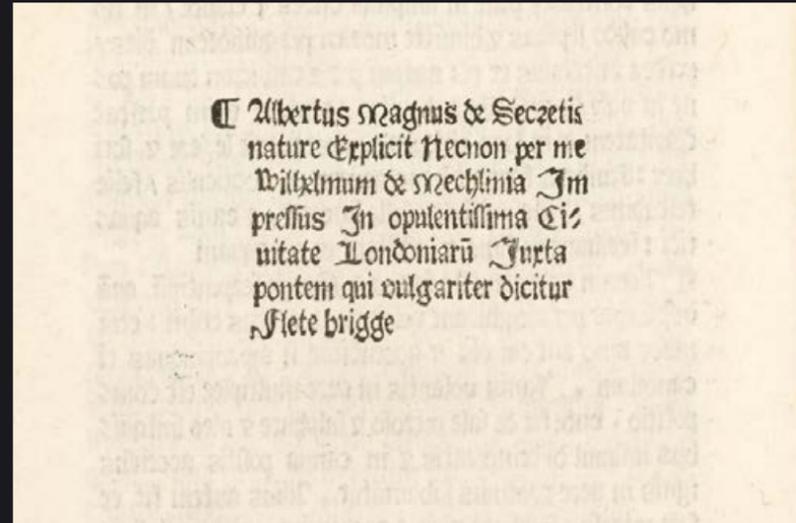


- 1 ALBERTUS MAGNUS, *Pseudo-*.
- 2 ALTAR CARD.
- 3 ANCARANO, Gaspare.
- 4 ANTIPHONAL.
- 5 ARCHIMEDES, BOETHIUS, *and* CAMPANO da Novara.
- 6 ARCHIMEDES.
- 7 ARMS OF TILLY (The).
- 8 AUGUSTINUS TRIUMPHUS.
- 9 BAKER, Humfrey.
- 10 BALBUS, Johannes.
- 11 BERTHOLDUS.
- 12 BURROWS, Hal.
- 13 COLLIN DE BLAMONT, François.
- 14 COLUMBUS, Christopher.
- 15 CONFRATERNITY OF THE HOLY ROSARY.
- 16 COPE, Walter, *Sir*.
- 17 DE MOIVRE, Abraham.
- 18 DEUTERONOMY.
- 19 EUCLID.
- 20 EUCLID; Jean MAGNIEN *and* Stephanus GRACILIS, *editors*.
- 21 GENTILLET, Innocent; Lambert DANEAU, *translator*.
- 22 HENRICUS DE HERP.
- 23 HYMNAL.
- 24 INCUNABLE SAMMELBAND.
- 25 JOHN *of Salisbury*.
- 26 JOSEPHUS, Flavius, *attributed*.
- 27 KIRKE, John.
- 28 KNOTHE, Gottlob Ehrenfried.
- 29 LA VIGNE, André de, *and* Octavien de SAINT-GELAIS.
- 30 LEBÈGUE, Nicolas-Antoine.
- 31 LINCOLN, Abraham, *and* Stephen DOUGLAS.
- 32 LIVY; Pedro DE LA VEGA, *translator*.
- 33 LUCAN.
- 34 LUTHER, Martin.
- 35 MACARTNEY EMBASSY.
- 36 MACHIAVELLI, Niccolò.
- 37 MAGNA CARTA.
- 38 MÄNDL, Kaspar.
- 39 MARX, Karl.
- 40 MASTER OF THE GENEVA BOCCACCIO.
- 41 MILL, James.
- 42 MILTON, John.
- 43 MONARDES, Nicolás.
- 44 NAPOLEON; ROLLIN, Charles.
- 45 NEW YORK.
- 46 NEW YORK – JEFFERSON COUNTY.
- 47 NEWTON, Isaac.
- 48 NEWTON, Isaac.
- 49 NIGHTINGALE, Florence.
- 50 PARIS.
- 51 POPPER, Karl.
- 52 POPULAR PRINT.
- 53 POPULAR PRINT.
- 54 PSALTER. BRUNO, Archbishop of Würzburg, *editor*.
- 55 PSALTER. Justinus DECADYUS, *editor*.
- 56 PUBLICIUS, Jacobus.
- 57 QUR'AN.
- 58 QUR'AN.
- 59 RECORDE, Robert.
- 60 REGIOMONTANUS, Johannes.
- 61 RICH, Jeremiah.
- 62 RICHARDSON, Jonathan.
- 63 RINUCCINI, Ottavio, *librettist*.
- 64 RUSCELLI, Girolamo.
- 65 SASSOON, Siegfried.
- 66 SCHRÖDINGER, Erwin, *et al*.
- 67 SILK PRINTING.
- 68 SIMONETTA, Bonifacio.
- 69 SPILBERGEN, Joris van, *and* Jacob LE MAIRE.
- 70 STÖR, Nikolaus, *attributed*.
- 71 STRICKLAND, Hugh Edwin, *and* A.G. MELVILLE.
- 72 TAYLOR, Emily.
- 73 VOLCYR DE SÉROUVILLE, Nicole.
- 74 VORAGINE, Jacobus de; William CAXTON, *translator*.
- 75 WALLPAPER BINDING.
- 76 WILSON, James.
- 77 WINE.
- 78 WOLLSTONECRAFT, Mary.
- 79 YBERT, Charles.
- 80 ZARLINO, Gioseffo.

Please note: items marked with an asterisk (*) will incur VAT in the UK.



LONDON-PRINTED INCUNABLE IN AN ENGLISH FISHERMAN'S SAMMELBAND



1 ALBERTUS MAGNUS, [Pseudo-]. Liber aggregationis seu liber secretorum ... [(Colophon:) London, William de Machlinia], [c. 1485].

4to, ff. [42]; a–d⁸ e⁶ f⁴, with preliminary blank a1; gothic letter, capital spaces (some with printed guide letters), blind impression of bearer-type to blank a1; an excellent, crisp copy; **in a sammelband of with four other works (three incunables and one post-incunable, see below)** bound in c. 1510 London calf over wooden boards, each board blind-stamped with two panels each initialled 'R L' (Oldham HE27, the arms of England, and RO17, a Tudor rose with inscription 'hec rosa virtutis de celo missa sereno I Eterni florens regia scepra feret' with two angels as supporters), traces of clasps to fore-edge; rebaked, endpapers renewed, preserving original front pastedown (see below); small shelflabel to front board. **\$110,000**

Extremely rare edition of the *Liber aggregationis* printed in London by William de Machlinia, in a remarkable sammelband of Antwerp- and Cologne-printed incunables and post-incunables containing contemporary English manuscript recipes for catching tench, roach, and other freshwater fish, in a contemporary London binding.

Ours is one of only six recorded complete copies of this English incunable, printed 'per me Wilhelmum de Mechlinia ... In opulentissima Civitate Londoniarum Juxta pontem qui vulgariter dicitur Flete brigge' (colophon). It is an edition of the *Liber aggregationis* or *Liber secretorum de virtutibus herbarum, lapidum et animalium*, a handbook on the miraculous properties of certain plants, minerals, and animals first published in 1477; only the second part, the lapidary, is derived directly from Albertus Magnus. The printer William de Machlinia (fl. 1482–1490) signed himself 'William Maclyn' and presumably came from Mechelen in Brabant. He first appears as a printer together with John Lettou in the colophon of Thomas Littleton's *Tenores novelli*, which was printed near All Saints' Church, London, probably in 1482–3. Five other books are attributed to Machlinia and Lettou in 1482–3. 'Between 1483 and 1490 Maclyn issued at least twenty-two books as sole printer. None are dated, though several contain his name and place of printing, London. They were printed at two locations there, Fleet Bridge, and Holborn. The former, and probably earlier (c. 1483–6), group includes: two Latin texts by Albertus Magnus; a reprint of Littleton's *Tenores*, and the *Nova statuta*, in French; a proclamation of the marriage of Prince Charles of France with Princess Elizabeth of England, and the *Revelation of St Nicholas to a Monk of Evesham [Eynsham]*, in English; the Anglo-Latin *Vulgaria Terentii*; and a book of hours' (ODNB).

'The Holborn group (c. 1486–90) contains three editions of the English version of Jacob's *Treatise on the Pestilence*, a reprint of the *Chronicles of England*, two yearbooks, a bull of Innocent VIII, the statutes for Richard III, and grammatical and religious works including John Wotton's *Speculum Christiani* published for Henry Frankenberg, a merchant of St Clement's Lane dealing in printed books. One edition of the *Treatise on the Pestilence* is the first English book with a title page. Nothing further is known about Maclyn' (*ibid.*).

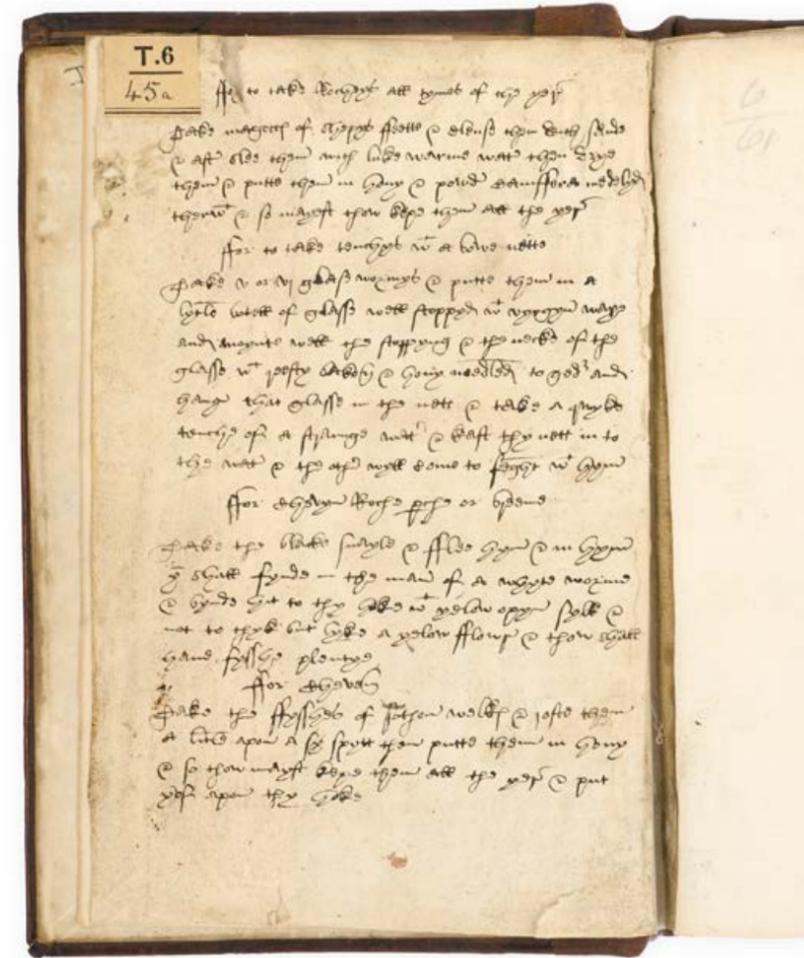
The present volume bears several manuscript additions in two contemporary hands. On the original front pastedown are four fishing receipts: 'ffor to take rocheys all tymes of the yer[e]' ('Take magotts of shepys feette & clenys them with sande ...'); 'ffor to take tenchys w[ith] a bowe nette'; 'ffor chevyn [*i.e.* chub] roche p[er]che or breeme'; and 'ffor chevyn'. In the same hand on the verso of the final text leaf of the second work is a table of distances 'ffrom London to Tawnton lxxxxvii myle', breaking the distance down into ten stages (each perhaps about a day's travel on foot). On the blank verso of the Albertus Magnus is another fishing receipt, in a different hand: 'ffor to take a tenche' ('Tak ii peneworth of quicsylv[er] and vi annys sedys & on[e] peneworth of arsefeteda'), while on the recto and verso of the final leaf of the volume is a series of short and more-or-less random notes in Latin, possibly in the same hand as the first noted here: on the stoning of St Stephen, on fear, on the proportion of the dead who go respectively to heaven, purgatory and hell, and so forth.

Provenance:

1. Contemporary ownership inscription at head of recto of first leaf, heavily abbreviated but perhaps 'G. W[ar]b[ur]ton'.
2. Sixteenth-century inscription on recto of first leaf 'Emi Hunc Librum' followed by 'HB [in ligature] Au[?]'.
3. Late seventeenth- or early eighteenth-century note at head of recto of first leaf recording purchase of the volume at Bury St Edmunds: 'C: Ap: Burii S^u Edmi'.
4. Stonyhurst College, with stamp on recto of first and least leaves.

ISTC records only six other copies, one of which is imperfect, all in the UK: Bodleian, British Library (two, one imperfect), Glasgow, Norwich Public Library, and Rylands. The *Chronicles of England* aside, all of Machlinia's books exist in only a handful of copies each, many of them imperfect or mere fragments.

BMC XI p. 255; STC 258; Duff 9; Bod-Inc. A-116; ISTC ia00254500.



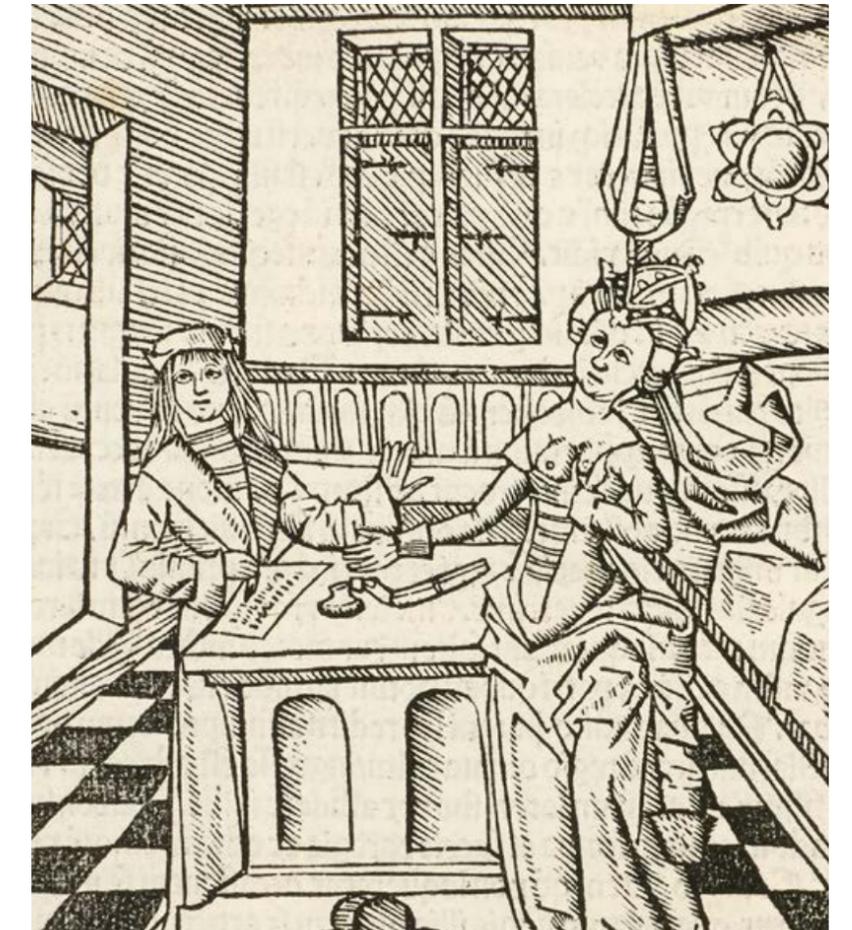
The sammelband also comprises:

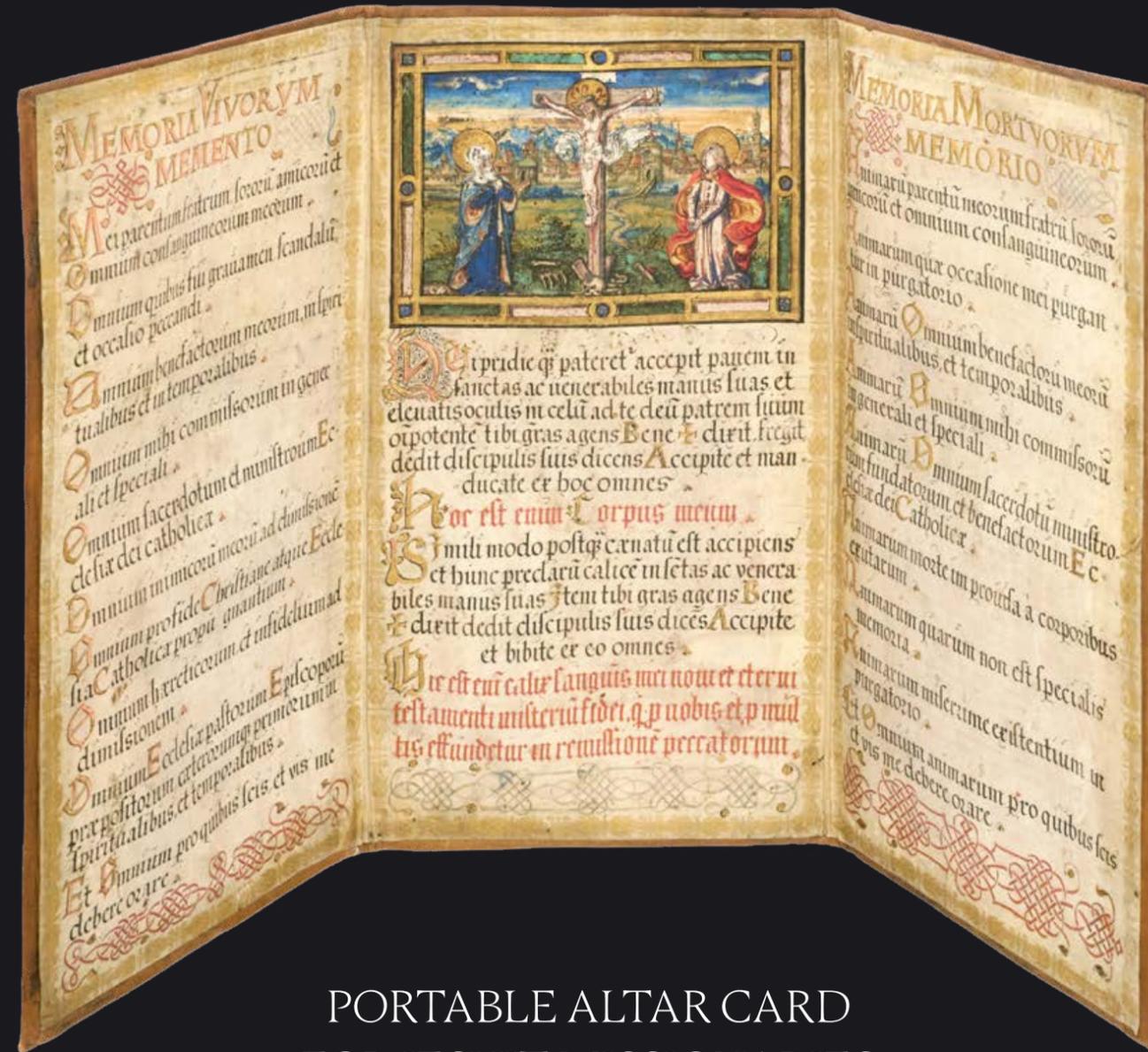
ii. **[SEPTEM SAPIENTES ROMAE.]** [Historia septem sapientium Romae.] Historia de Calu[m]nia novercali. *Antwerp, Gerard Leeu, 6 November 1490.* 4to, ff. [50] (of 56, lacking quire c, last leaf blank), gothic letter, 4-line woodcut initials, with 20 (of 23) very large or full-page woodcuts from 11 blocks (several repeated); recto of first leaf dust-soiled and slightly stained, a few smudged stains in margin of a6', some minor staining elsewhere, but generally crisp and clean. Imperfect copy of a **very rare Antwerp-printed Latin edition of the Fable of the Seven Sages of Rome, a popular collection of tales derived from Persian or Indian sources.** The style of the eleven striking woodcuts is reminiscent of the Dutch Bellaert Master. The Antwerp printer Gerard Leeu had previously used them for his brother Claes Leeu's Low German edition in 1488, and the Cologne printer Johann Koelhoff borrowed them for a further Latin edition in 1490. HCR 8724*; Campbell 950; BMC IX p. 195; GW 12854; Bod-inc. S-171; ISTC is00448600 (recording only seventeen other copies worldwide, of which at least two are imperfect; **no copies in the US**).

iii. **ALBERTANUS CAUSIDICUS BRIXIENSIS.** Compendiosus tractatus de arte loquendi et tacendi. *Antwerp, Gerard Leeu, 4 October 1484.* 4to, ff. [12] (first leaf blank), gothic letter; some light dust-soiling at beginning and end; but a good, crisp copy. **Very rare edition of this treatise on the art of speech, the most influential work of the thirteenth-century Brescian causidicus, Albertano.** HCR 400; BMC IX p. 186; GW 536; Campbell 60; Goff A-196; Bod-Inc. A-084; ISTC ia00196000 (recording only eight other copies worldwide, of which one is a fragment only; Huntington only in the US).

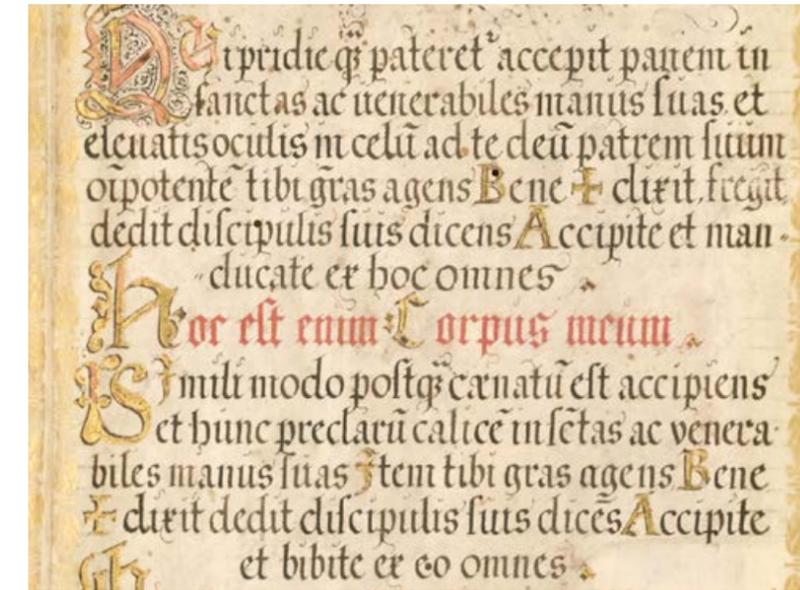
iv. **QUAESTIONES NATURALES.** Tractatus de variis antiquorum philosophorum questionibus naturalibus cum earundem solutionibus physice ac naturaliter pulcherrime declarate. [*Cologne, Cornelis de Zierikzee, after 1507.*] 4to, ff. [12]; gothic letter, near full-page woodcut on title of ten philosophers with twelve names printed around it, 6- and 2-line capital spaces; lower margins of b1 and b2 cut away and restored at an early date. **Early edition of this anonymous treatise on dietetics, first published c. 1500 by the same printer in a similarly undated edition.** HCR 13639; BMC I p. 306; ISTC iq00011300.

v. **[ARISTOTLE.]** Probleumata [*sic*] ... Cum eiusdem Aristotelis vita et morte metricè descripta [etc.]. [*Cologne, Heinrich Quentell, c. 1493.*] 4to, ff. [48]; gothic letter, Quentell's 'Accipies' woodcut on title; a single annotation on e2' ('sterilitas mulier[um]'); some light staining in gutter occasionally entering text. **Undated Quentell edition of the popular *Problemata Aristotelis*, a thirteenth- or fourteenth-century pseudo-Aristotelian medical treatise drawing on Aristotle, Avicenna, Galen, Albertus Magnus and others.** H *1721; GW 2472; BMC I p. 281; Goff A-1041; ISTC ia01041000.





PORTABLE ALTAR CARD
FOR JESUIT MISSIONARIES



2 [ALTAR CARD.] Manuscript and painted portable folding altar card. [Southern Germany?, late sixteenth century.]

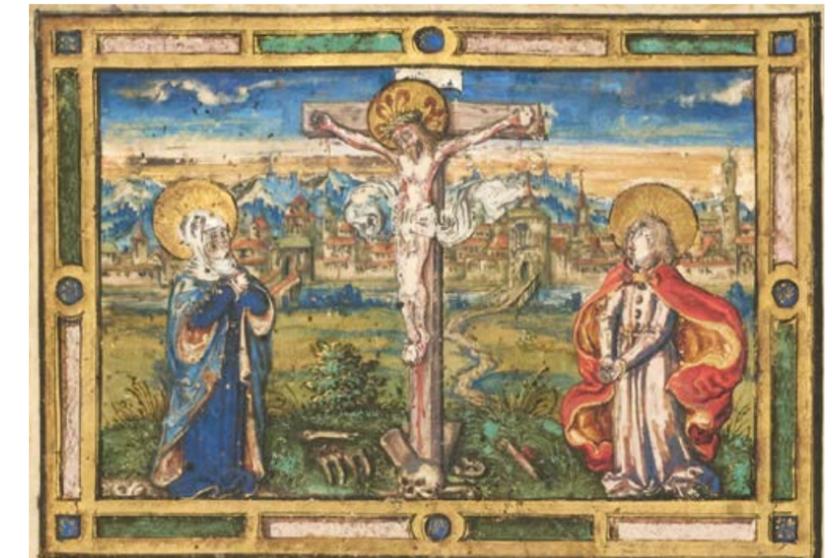
Folding triptych (c. 250 x 140 mm closed; 250 x 395 mm opened), a single piece of vellum with three columns of text, ruled in plummet, 58 lines written in red and black ink in a fine gothic hand, gilt headlines and initials, interlace tailpieces and line fillers in red and blue, each column within roll-tooled gilt frame, painted miniature of the Crucifixion at head of central column in bright colours, highlighted in gilt, within frame (c. 83 x 120 mm, initials 'AXM' (?) within roundel at foot); mounted on a calf triptych, each panel richly tooled in *Zwischgold* to a panel design with blocked centrepieces (Crucifixion with Jesuit IHS and Sacred Heart, Crucifixion with pincers, and the Virgin and Child); a few small wormholes and tears, gilt initials rubbed (revealing pink ground), blue from line fillers mostly gone, some rubbing to Crucifixion miniature (especially the face of St John), some wear to extremities neatly repaired. **\$8500**

A very handsome example of a portable illuminated manuscript altar card, with a striking miniature of the Crucifixion, likely intended for use by a Jesuit engaged in missionary activity in the field, and remarkably well preserved.

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 officiating priests. Most surviving examples are printed and date from the seventeenth century onwards, being presented as triptychs or as individual cards. This example is smaller than usual, enhancing its portability.

The central text is for the celebration of the Eucharist, with the rubrics 'Hoc est enim corpus meum' and 'Hic est enim calix sanguinis mei'. It is headed with a beautiful miniature of the Crucifixion, rendered with great spirit and feeling in bright colours highlighted in gilt, showing a bloodied and suffering Christ on the cross, flanked by the Virgin Mary and St John, their hands clasped in anguish and prayer, with the city of Jerusalem impressionistically rendered in the background. The billowing drapery of Christ's loincloth and John's cloak add dynamism to the scene. The side panels contain intercessory prayers for the living and the dead, including family members, benefactors, ministers of the Church, enemies, heretics, and those in Purgatory.

The covers are handsomely decorated with gilt frames, lozenges, and cornerpieces, and with centrepieces incorporating Jesuit symbols. Founded in 1540 for the propagation of the Catholic faith, the Jesuits played a key role in the Counter-Reformation and in missionary activity across the globe.





MYSTERIES AND MIRACLES OF THE ROSARY

3 ANCARANO, Gaspare. Novo rosario della gloriosissima Vergine Maria, con quindici sonetti in esposizione delli quindici Pater nostri; & 150. ottave rime: per le 150. Ave Marie per le pie contemplazioni delli quindici misterii ... Venice, Bernardo Giunta, 1588.

[bound with:]
[COMPAGNIA DEL SANTISSIMO ROSARIO.] Miracoli della sacratissima Vergine Maria, seguiti a beneficio di quelli, che sono stati devoti della Compagnia del Santissimo Rosario. Venice, Bernardo Giunta, 1591.

[and:]
 [—.] Brevi, bolle, et indulgenze concesse da diversi Pontefici, et altri prelati di Santa Chiesa; alli devoti Christiani della Compagnia del Santissimo Rosario, già raccolte da Gioseppe Stefano Valentino; & hora ultimamente di numero accresciute, e con sommarii dichiarate. Venice, Bernardo Giunta, 1591.



Three works in one vol., 4to, *Rosario*: ff. [xx], 80, with 21 full-page copper-engraved illustrations (some with initials 'AF'), copper-engraved vignette to title, copper-engraved and woodcut headpieces; *Miracoli*: ff. 28, woodcut arms to title; *Brevi*: pp. 68, [3], [1 (blank)], woodcut arms to title; woodcut initials throughout, woodcut and typographic ornaments; very short tear to outer margin of first title, large paperflaw to blank outer margin of *Miracoli* f4, occasional small marks and a few very light spots, but very good copies; bound in early twentieth-century vellum over boards, boards panelled in gilt with gilt cornerpieces, spine gilt in compartments and lettered directly in gilt, edges gilt; slightly dusty; early ink ownership inscriptions at head and foot of first title-page ('Diomedo [...]', erased and washed), old printed bookseller's description and pencil notes to front endpapers. **\$2250**

Rare first edition of this vernacular work on Marian devotion and the Rosary, illustrated with twenty-one striking copper engravings, bound with two other works on the same theme, all of which issued in Venice by the Giunta press.

The *Novo Rosario*, by the priest and poet Gaspare Ancarano of Bassano, is dedicated to Pope Sixtus V, who is depicted accepting the book from the kneeling author in the title-page vignette. Ancarano provides fifteen Italian prayers in verse beginning 'padre nostro', one for each mystery.

'The use of the vernacular was essential for the spread of the Rosary, because its narratives make up a sort of first catechism for teaching, which began in childhood' (Ardissino, p. 369). The remarkable full-page copper-engraved illustrations accompanying Ancarano's text present a series of scenes within ornate borders, beginning with St Dominic receiving the Rosary from the Virgin and Child, and a Dominican preaching on the Rosary before a crowd including the Pope and two kings. Images from the life of Christ and the Virgin Mary follow, including two plates depicting Mysteries of the Rosary: the five Joyful Mysteries facing f. 1^r, and the five Glorious Mysteries to f. 32^v. The second work recounts various miracles operated through the Rosary: nuns gone bad prompted to mend their ways; two children saved from wolves; a usurer set upon the right path; a wicked baron and a prostitute converted; a drowned girl resuscitated; and a young lady saved from being buried alive. The third work details indulgences granted to members of the Company of the Most Holy Rosary and includes a calendar for the year, with certain days marked with a cross to indicate the freeing of a soul from Purgatory.

The *Miracoli* and the *Brevi* were first published in 1587, and all three works are frequently bound together. *Rosario*: two copies in the UK (BL, Rylands), and three in the US (Illinois, Notre Dame, SMU); *Miracoli*: one copy in the UK (BL) and one in the US (Dayton); *Brevi*: two copies in the UK (BL, Rylands), and two in the US (SMU, Getty).

Rosario: BM STC Italian, p. 26; EDIT16 CNCE 1669; USTC 809214. *Miracoli*: BM STC Italian, p. 422; EDIT16 CNCE 53365; USTC 806676. *Brevi*: BM STC Italian, p. 707; EDIT16 CNCE 7568; USTC 853403. See Ardissino, 'Literary and Visual Forms of a Domestic Devotion: The Rosary in Renaissance Italy', in *Domestic Devotions in Early Modern Italy* (2018), pp. 342–371.



IN THE STYLE OF THE MASTER OF THE GRADUAL OF CORTONA

4 [ANTIPHONAL.] Very large historiated initial 'H' (probably for the antiphon *Hodie nata est beata virgo Maria* for the Nativity of the Virgin Mary). Italy (Sienna), c. 1300.



Large initial (c. 124 x 129 mm), the initial in pale pink against a quadrangular background of deep blue and enclosing the Nativity of the Virgin Mary, Anne lying pensively on a wooden bed before an arched background and the infant Mary being bathed by two nurses in the foreground, the whole painted in shades of blue, pink, orange, brown, and white and with both burnished and shell gold, the verso with part of two lines of text and music in square and diamond-shaped notation on four-line red staves (stave height c. 30 mm); trimmed to the edges of the quadrangular blue background, slightly rubbed with some loss of burnished gold, but generally in very good condition.

\$9000*

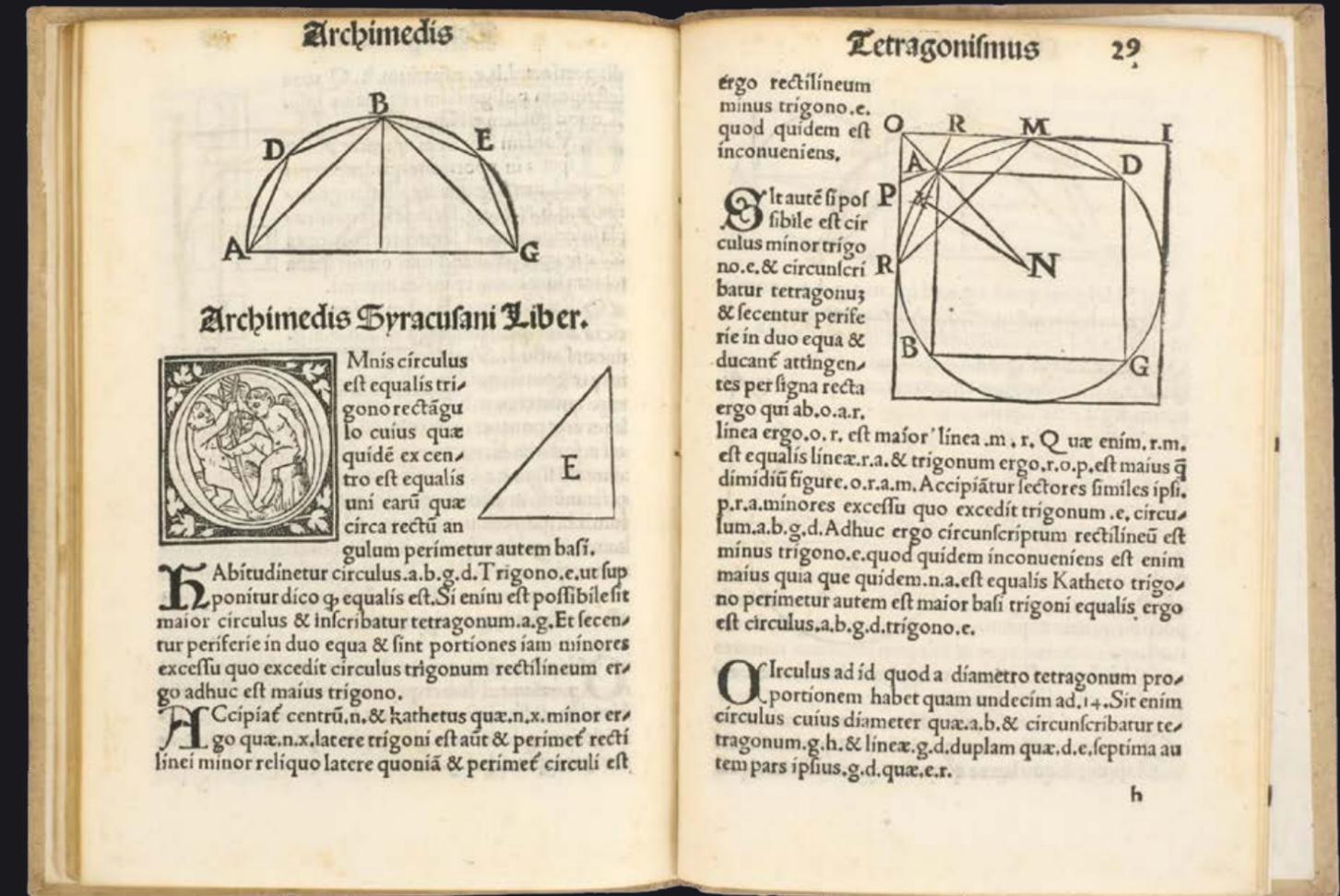
A very fine large initial painted in a style associated with the Master of the Gradual of Cortona, an artist named for a Franciscan gradual produced c. 1290 for the church of San Francesco in Cortona (now Vatican City, BAV, MS Ross. 612).

The architectural setting is unusual, as is the frontal pose of the small naked infant being washed in a bath shaped like a baptismal font, a composition derived ultimately from Byzantine models. For a closely comparable initial, probably by the same hand and conceivably from the same parent manuscript, see Christie's sale of 13 July 2022, lot 3, a complete leaf with an historiated initial of the Annunciation (stave height also c. 30 mm).

Visible beneath the initial in the upper left-hand corner is the name 'marie', doubtless a direction (or part thereof) to the artist. The text on the reverse comprises part of the antiphon '[Benedicta tu in mu]llieribus et be[n]edictus fructus ve[n]tris tui'.

Provenance: formerly in the Albright-Knox Art Gallery, Buffalo, NY, acquired with the Elisabeth H. Gates Fund, 1940.

THE FIRST ARCHIMEDES



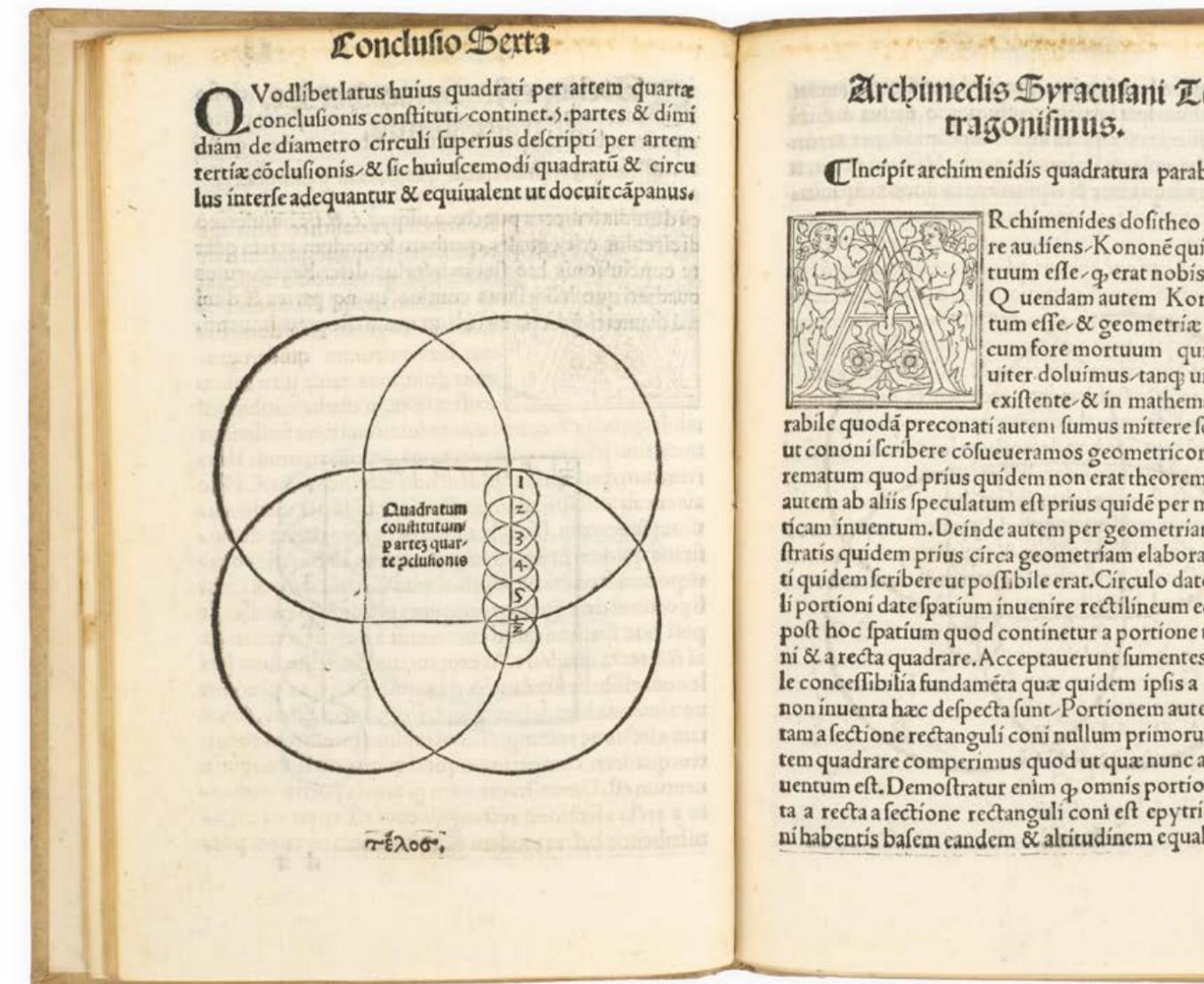


5 ARCHIMEDES, BOETHIUS, and CAMPANO da Novara; Luca GAURICO, editor. Tetragonismus id est circuli quadratura per Campanum Archimedem Syracusanum atque Boetium mathematicae perspicacissimos adinventa. Venice, [Giacomo Penzio for] Giovanni Battista Sessa, 28 August 1503.

4to, ff. 32; small woodcut Sessa device on title-page and different device below colophon, title with woodcut illustration of Archimedes standing on a map and looking up at the heavens, woodcut initials and diagrams; title-page slightly dust-soiled with small repair at foot, title tipped in and (conjoint) leaf a4 strengthened along gutter, a few headlines shaved, occasional light spotting, final verso with slight offsetting; a good copy in nineteenth-century boards, green morocco spine label, year of publication lettered to upper cover in manuscript, remains of index tabs; binding a little soiled; bookplate of 'Progel' (probably Joseph Bonaventura Progel, of Munich, d. 1851). **\$24,000**

The first appearance in print of any complete work by Archimedes, 'generally regarded as one of the greatest mathematicians the world has ever known' (PMM), including one of the earliest approximations of the value of pi.

This work contains Archimedes' mathematical treatises *Quadratura circuli* and *Quadratura parabolae*, in the Latin translation of William of Moerbeke, which accompanied similar works on the quadrature of the circle by Campano da Novara and Boethius. In *Quadratura circuli*, Archimedes 'calculated the ratio of circumference to diameter (not called π until early modern times) as being less than $3\frac{1}{7}$ and greater than $3\frac{10}{71}$. In the course of this proof Archimedes showed that he had an accurate measurement of approximating the roots of large numbers' (DSB I, p. 222). *Quadratura parabola* proved that the area enclosed by a straight line and a parabola is equal to $\frac{4}{3}$ the area of a triangle with equal height and base. 'Archimedes demonstrated the quadrature of the parabola by purely geometric methods. In the first part of the tract he demonstrated the same thing by means of a balancing method. By the use of the law of the lever and a knowledge of the centers of gravity of triangles and trapezia, coupled with a *reductio* procedure, the quadrature is demonstrated' (*ibid.*, p. 219).



Tetragonismus represents the earliest appearance of any work by Archimedes in Latin, predated only by excerpts in Valla's *De expetendis et fugiendis rebus opus* (Venice, 1501). The first printing of Archimedes in Greek was not until 1544 (see *next item*), accompanied by Regiomontanus's version of the Latin text.

These publications, along with Tartaglia's reprint of these two Archimedean texts in 1543, facilitated the use of Archimedes by Galileo, Torricelli, and Kepler.

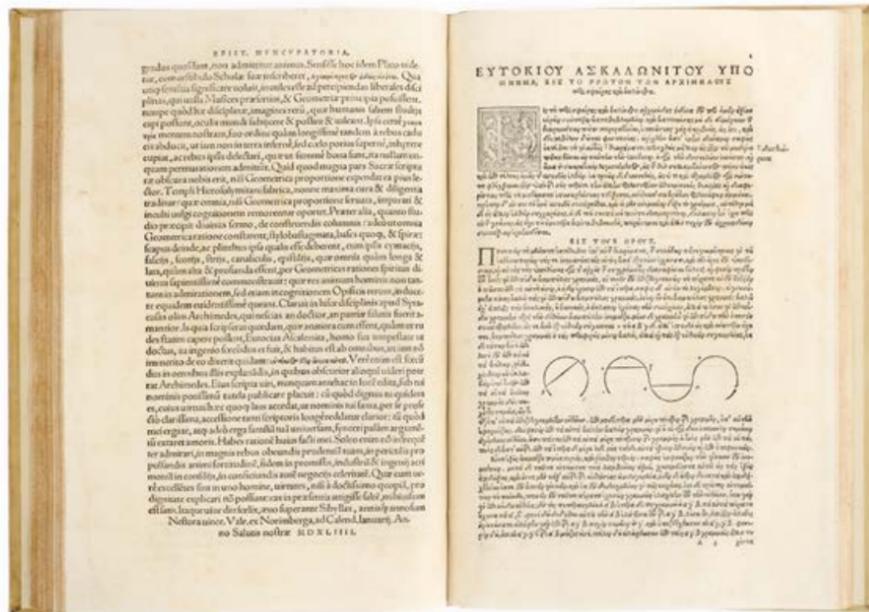
BM STC Italian, p. 292; EDIT16 CNCE 8810; USTC 818222; Adams C-470; Graesse VII, p. 151; Riccardi I, col. 40, no. 1*.



EDITIO PRINCEPS

6 ARCHIMEDES. Τα μεχρι νυν σωζομενα, απαντα ... Opera, quae quidem extant, omnia, multis iam seculis desiderata atque a quam paucissimis hactenus visa, nunq̄ue primum & Graece & Latine in lucem edita ... Adiecta quoque sunt Eutocii Ascalonitae in eodem Archimedis libros commentaria, item Graece & Latine, nunquam antea excusa. *Basel, Johannes Herwagen, [(colophon): March] 1544.*

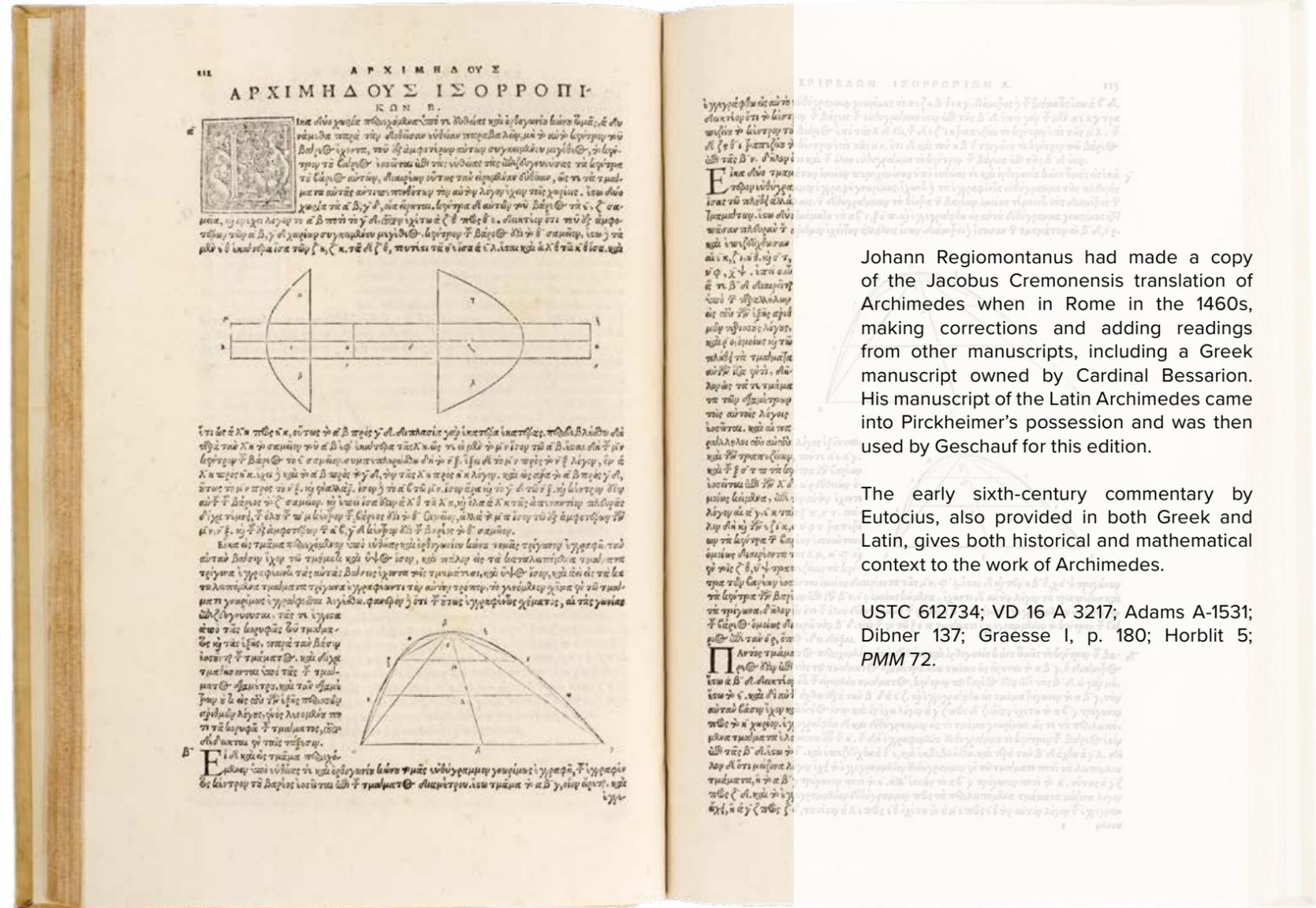
Four parts bound in two vols, folio, I: pp. [8], 139, [5], 65, [1]; II: pp. [8], 163, [1], 68, [4]; the Greek text all in vol. I and the Latin in vol. II, with Eutocius's commentary bound at the end of each relevant volume, with part titles to **1 and A1, without blank I4, woodcut initials and diagrams, woodcut printer's device to final verso; small marginal stain to a1', marginal dampstain to lower outer corner of quire **, a few quires slightly foxed, mostly in vol. II, small stain at foot of q2-r1; vol. II recased in eighteenth-century Italian vellum, vol. I very skilfully bound to match, manuscript titles to spine; ownership inscription 'Dom. Prof. Rom. Soc. Jesu. Catal. Inscript. Bibliot. Cömun.' to title of vol. II. **\$60,000**



Editio princeps of the works of Archimedes, 'the greatest mathematician and engineer of antiquity' (PMM). Prior to this edition only a small tract in Latin translation, published in 1503 (see *previous item*), and a partial translation by Tartaglia, published in 1543, had appeared.

'Archimedes – together with Newton and Gauss – is generally regarded as one of the greatest mathematicians the world has ever known, and if his influence had not been overshadowed at first by Aristotle, Euclid and Plato, the progress to modern mathematics might have been much faster. As it was, his influence began to take full effect only after the publication of this first printed edition which enabled Descartes, Galileo and Newton in particular to build on what he had begun' (*PMM*).

The text was edited by Thomas Geschauf (or Venatorius, 1490–1551), a humanist scholar and preacher from Nuremberg and a close friend of Willibald Pirckheimer, with whom he had studied in Padua.



DUTCH CURE FOR SYPHILIS, SCURVY, AND SHORT-SIGHTEDNESS

7 ARM'S OF TILLY (The). The Virtues and Effects, of the Remedy, named Medicamentum gratia probatum, id ist [sic]: the Remedy approved by Grace ... [Colophon:] *Printe [sic] by John Enschedé, Printer of the City of Haarlem in Holland, [c. 1764–73].*

Folio broadside, printed on both sides, with a large woodcut device at the head (surrounded by the words 'The Arm's Of Tilly'); printed on poor quality paper (Maid of Dort watermark) and consequently toned, small inkspots, a few small holes touching the odd letter, else very good. **\$1950**

Unrecorded printing of an advertising broadside for Haarlem Oil, a panacea containing ingredients such as sulphur and terebinth oil which is still sold today as a dietary supplement.

The oil was first marketed in 1696 by Claes Tilly, a Haarlem schoolmaster, who was succeeded by his step-grandson Leendert Jonkhout, and then in 1762 (or 1764 here) by Claes (Nicholas) de Koning Tilly, who seems to have been responsible for expanding the business into more international markets.

Taken orally (or mixed with 'Branpy [sic], Wine, Milk, Hony &c.'), the remedy 'unites it self to the Stomach, and is te same as a flying Mercury, not letting the vapurs rise whitout being mixid with them: It likewise prevents all moist humhurs from running trough the Veins of Nerves'. Originally the oil was sold for urinary complaints, but the current advertisement, execrably printed and littered with grammatical and typographic errors, claims its usefulness for bruises, scurvy, dropsy, the French disease, worms, heart murmurs, migraines, short-sightedness, ulcers, colic, burns, fever, dog bites, and much more.



ving the stomach, and dissolving all thick and
nitions humours of the same. It is good for all
Bruises in the hands or feet, pains of the Reins
thickness of Blood, all Black and Blae spots, all
kind of Fevres, and in disposition of the stomach
Liver, Lights or Lungs, Asthma, shortness of
Breath, Cough, inward or outward force.

Hysterical pains; it advances the Menfes, & fa?
ilitates the Urine and stool, restoring to the Face
a fresch & wholesome Colour.

It cures the schurvy, the Dropsy, the French
Disease, and kills the Worms. All these distem-
pers are cured by taking fifteen Drops every second
day and you may give the Children as many Drops
as they have Years of age. Whofoever makes use
of this Remedy once a week wil not be much
troubled with the Gravel, Fever, Lax, Breaking
our in the Face, & other Disorders.

It cures Palpitation of the Heart, all Auxie-
ty Megnims, Giddiness, Head-akes, by smel-
ting it, as you do Hungary-Water or by Putting
in the Eras of the sick Person a little bal of cot-
ton, foaked in the same Medicamentum.

It you dip the point of your Finger in this Re-
medy and apply it to the corner of your Eye, ope-
ning & schutting the Eye twice or thrice, make
this experiment for a fortnight or month & it
will make you so stronghited, that you need not
use spectacles until the age of 70 or 80 Year
thus it preserves the sight.

You may anoint Ulcers, Malignant sores, &
all Cankres &c. be assured of its perfect cure.

If you happen to recieve a Burn, dip a bit of
linnen cloth in the Remedy, and put it over the
burned part, wetting now and then the linnen
cloth with the same Remedy.

It likewise cures all fresch sores, Megrim, Gid-
diness, Deasines & all distempers in the Gums or
Teeth, by applyting this to the affected part.

All old & ancient Disorders, we cannot doubt
but they require a long & continual Remedy, so
I have experienced by seeing several Disorders of
twenty & thirty Years standing, which was suppo-

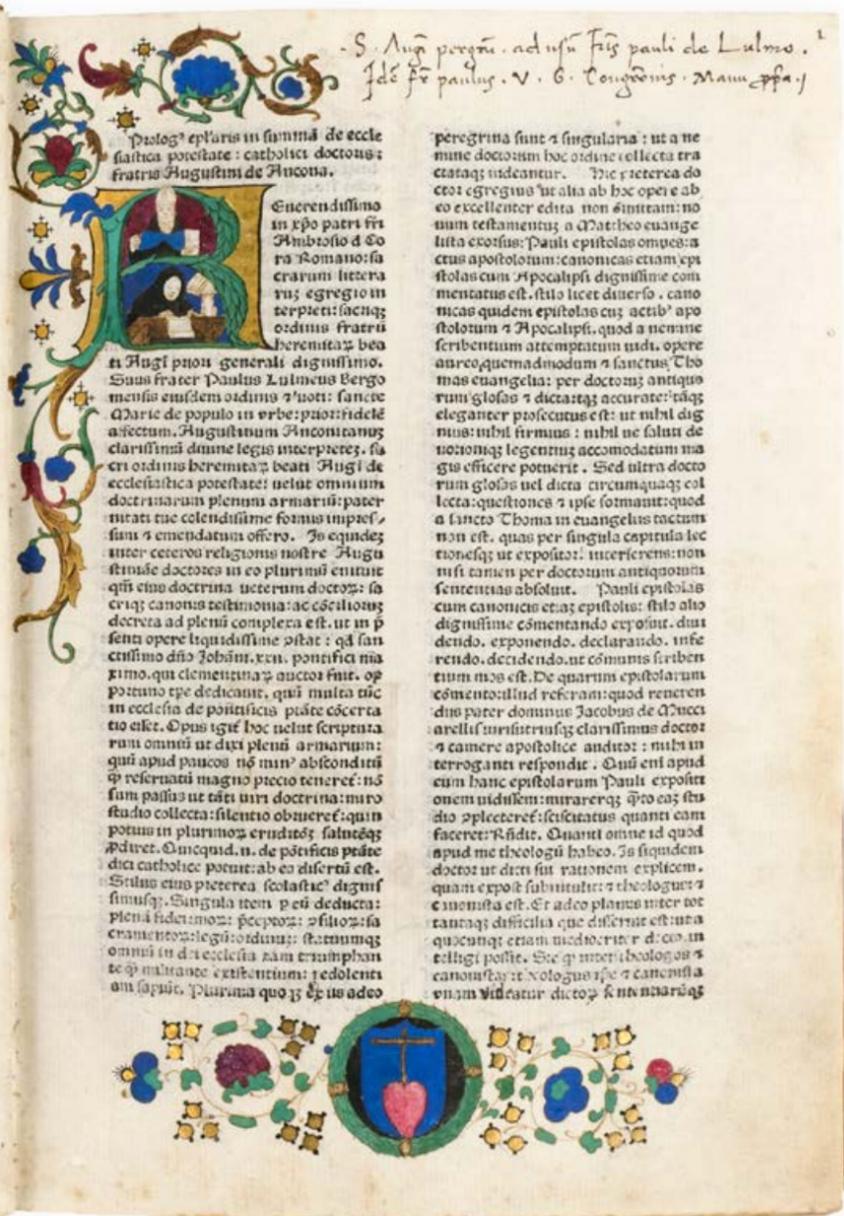
Whofoever
let him apply
insufferable Inf
as you make
viscous matter
diately dissolve
Urine, appeari
Spiders and or
seen that the
but this happ
this Remedy fo
dy Urine, this
Stone, conver
plainly can be
Norwithstand
any thing bel
per, neverthe
it will make
all corruption
stopped.

This is the
tia Probatum,
ce: but I find
bad Council,
like Medicine
delicate in tak
This Reme
Milk, Hony
that a great m
& freed, from
days following
every morning
we know that
of all Fevers.

This Medic
of Haarrem,
house of Nico
thor of the s
was his Grand
was the Chief
After the I
this Medicame

ESTC records six versions of this broadside, in a total of seven copies, of which none conforms to the present (most notably in the error 'Id Ist' in the title); at least one (ESTC N69801) is visibly a nineteenth-century printing, with far fewer typographic errors. All are undated but mention Nicholas de Koning Tilly as 'Author of the same, since ... 1764', and list those who will succeed him after his death. There is one unique example of an earlier advertisement in English, at the British Library, *Pouer an[d] working of the Medicamentum gratia probatum* (c. 1723, printed for an Amsterdam retailer), and we have traced versions of the present broadside in Dutch, Swedish, German and Portuguese.

The printer Johannes Enschedé (1708–1780), succeeded his father Isaac, who had founded the company in 1703; from 1774, the imprint changed to incorporate Johannes's sons.



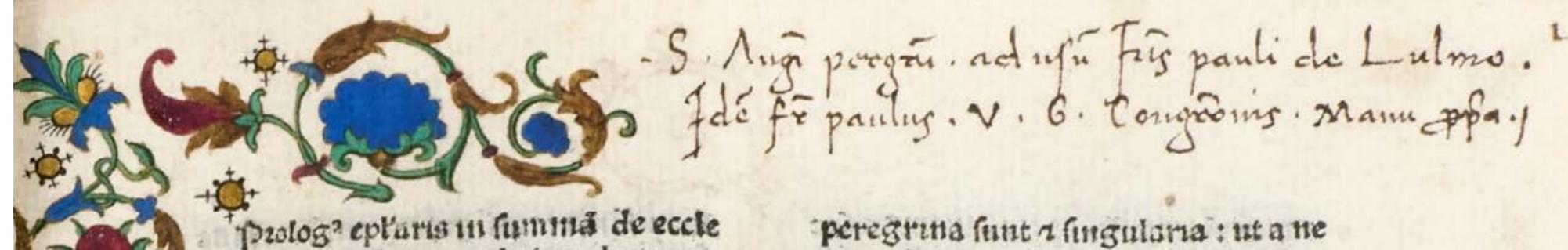
THE EDITOR'S OWN COPY
WITH UNFINISHED
ILLUMINATION

8 AUGUSTINUS TRIUMPHUS [i.e. AUGUSTINUS de Ancona]; PAULUS de Bergamo, editor. Summa de ecclesiastica potestate. [(Colophon:) Rome, Franciscus de Cinquinis, 20 December 1479.]

4to, ff. [328]; [a-z]⁸ [A-Q]⁸ [R]⁶ [S]¹⁰, with the preliminary blank [a]1; gothic letter, text in two columns, capital spaces, initials and paraphs in red and blue, **two unfinished historiated initials on recto and verso of first leaf of text, delicately executed in brown ink and burnished gold, 10-line initial R to recto depicting a bishop (presumably Augustine of Hippo) in upper compartment and the author writing at a desk in the lower, 8-line initial S to verso depicting Pope John XXII to upper compartment and author to the lower, with a marginal extension between columns terminating in a crozier, initial on recto and similarly unfinished roundel in lower margin (painted with the Augustinian symbol of a heart surmounted by a cross within a laurel wreath)** probably coloured at a later date, manuscript quiring by sheet (trimmed); old repaired tear to outer margin of [g]5, offsetting from another sheet to [G]1, light marginal foxing to a few leaves, but a clean, wide-margined copy; bound in tan pigskin over bevelled wooden boards by Theodorus Laengner of Milan (front turn-in signed in blind and dated 1864), boards tooled and lettered in blind, spine blind-tooled in compartments; slightly rubbed, neat repairs to front joint; early ink inscriptions by the editor Fr Paulus de Bergamo to [a]1* (see below) and by Fr Baptista de Gandino (dated 1490) to [a]2, early manuscript note on rear flyleaf, bookplate of John Vertue (1826–1900) to front pastedown, ink stamp of Stonyhurst College to front and rear free endpapers. **\$22,500**

First edition prepared by Paulus de Bergamo of this highly important and influential magnum opus of political theory, a defence of papal supremacy, our copy with Paulus's autograph inscription.

The author's principal work, completed in 1326, it runs to nearly half a million words and was repeatedly printed throughout the following century, with the last edition appearing in 1582. Augustinus had taught philosophy and theology at Paris (lecturing on Peter Lombard's *Sentences*) and Padua, before serving as chaplain to Charles, son of Robert, King of Naples.



He engaged with the most crucial philosophical issues of his age, writing extensively on logic (including a commentary on Aristotle's *Prior analytics*), psychology, and metaphysics, as well as composing several theological treatises and biblical commentaries. The *Summa* on the authority of the Church was dedicated to Pope John XXII (whose court at Avignon was engaged in an enduring stand-off with the Holy Roman Emperor) and was completed by 1326, two years before Augustinus's death. The *Summa de potestate ecclesiastica* 'has been described as one of the half dozen most influential and most important books ever written on the nature of papal supremacy in the Middle Ages ... Not only was Augustinus Triumphus a political thinker of the highest calibre, but it is also perhaps true to say that he alone amongst the publicists of the thirteenth and fourteenth centuries gives a really complete and adequate account of the maturer stages of papal-hierocratic doctrine' (Wilks, *The Problem of Sovereignty in the Later Middle Ages* (1963), p. 2).

An autograph inscription to the head of the first leaf states that this book is for the use of Frater Paulus de Lulmo (Paolo dell'Olmo), the editor of the present edition and an Augustinian hermit in Bergamo, and later Vicar General of the Lombard Congregation of Augustinians. Among his contemporaries at the Augustinian monastery in Bergamo were Jacopo Filippo Foresti, the author of a notable chronicle of world history, who also expanded the book collection at the convent, as well as the lexicographer Ambrogio Calepino (d. 1510). The second inscription, opposite the start of text, states that the book was owned by Fr Baptista de Gandino in 1490, and given for the use of Fr Andrea, presumably at the same convent in Bergamo.

The final leaf contains an early form of register, giving the incipit of the first and third leaves from each quire (i.e. the first leaf of each of the quire's two constituent sheets); this appears to have been used for this copy's first binding, with quiring added in manuscript according to this scheme.



The two unfinished initials give a relatively rare insight into the workshop practices of contemporary illuminators.

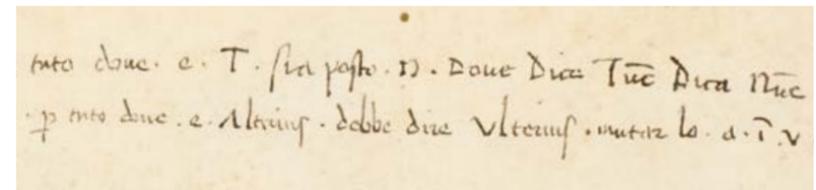


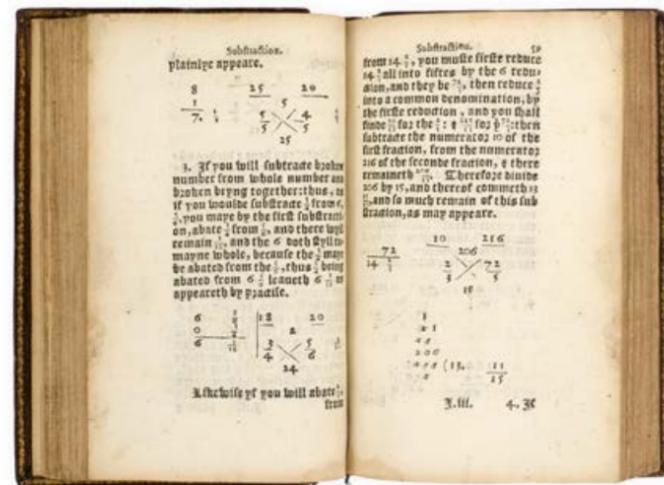
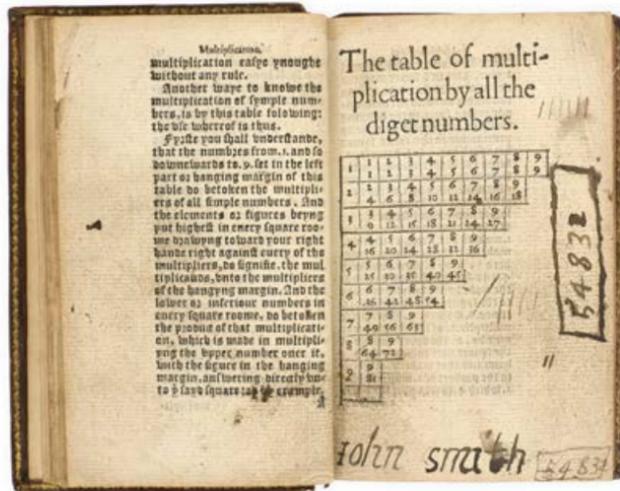
otes in Italian in a contemporary hand to the rear flyleaf provide guidance for the rubricator, requesting that erroneous initials in the text be corrected: the 'T' in 'tunc' should be changed to an 'N' (i.e. 'nunc'), and 'where "Altrius" is written it should be "Vlterius". Change the "A" into "V" (trans.). The rubricator has attempted to cover

up the offending initials on some fifteen occasions, albeit with varying degrees of success.

The binding is stamped with the name of Teodoro Laengner, 'Bibliopola et bibliopagus', a German bookseller and publisher whose shop in Milan was bought by Ulrico Hoepli in 1871.

Hain 962*; Pell Ms 618; Pr 3611; BMC IV, pp. 76–7; GW 3052; Goff A-1365; BM STC Italian, p. 682; BSB-Ink A-843; Bod-Inc. A-501; ISTC ia01365000; this edition not in Graesse.





MERCANTILE ARITHMETIC AND MATHEMATICAL GAMES

9 BAKER, Humfrey. The Well Sprynge of Sciences which teacheth the perfect Worke and Practise of Arithmeticke bothe in whole Numbers and Fractions, with such easye and compendious Instruction into the sayde Arte, as hathe not heretofore been by any set out nor laboured. Beautified with most necessarye Rules and Questions, not onely profitable for Marchaunts, but also for all Artificers, as in the Table doth partlye appeare ... *London, Roland Hall for James Rowbotham, 1562.*

Small 8vo, ff. [4], 160; somewhat dusty throughout, a few stains, withal a very good copy, bound in early nineteenth-century panelled calf; joints rubbed, spine chipped at head, light wear to corners; faded annotation to f. a3^r, sums in an early hand to c. 5 pp., early inscription 'John Smith' on f. 15; armorial bookplate of the Duke of Sussex, inscription to front endpaper 'Presented by E. Ryley Esqr'.

\$45,000

The extremely rare first edition (one of two copies in ESTC) of a very popular guide to arithmetic by the London schoolteacher and almanack-maker Humfrey Baker (fl. 1557–87).

The work went through at least nine further editions in the sixteenth century (some revised), and remained in print throughout the seventeenth, the later editions known simply as *Baker's Arithmetic*. 'For a long time Baker's arithmetic was the only English rival to Recorde's *Ground of Artes*, and it was in many respects better than that popular work' (Smith). Its success was largely due to its practical appeal to merchants.

In his dedication to the Merchant Adventurers, Baker refers to his subject – in an obvious nod to Robert Recorde's 1557 *Whetstone of Witte* (see *item 59*) – as 'the best whetstone, or sharpening of the wit of every man that was ever invented, and ... most necessarye to bee taught to unto children'. After dealing with basic arithmetic of integers and fractions, and providing lists of questions, Baker turns in Part Three to 'rules of practise ... profitable for Marchaunts', with problems devoted in particular to 'lengths and breadthes of tapistrie', barter, fellowship, alligation, and 'false position'.

Chapter 15 in the Third Part 'treateth of sportes, and pastime, done by number', with 'some of the first pieces of recreational mathematics to be printed in England' (Wardhaugh, *A Wealth of Numbers* (2012), p. 2). They include games that allow you to correctly identify a number that 'any man may thinke of or imagine in his minde, as though you coulde devine', and the numbers rolled on three hidden dice.

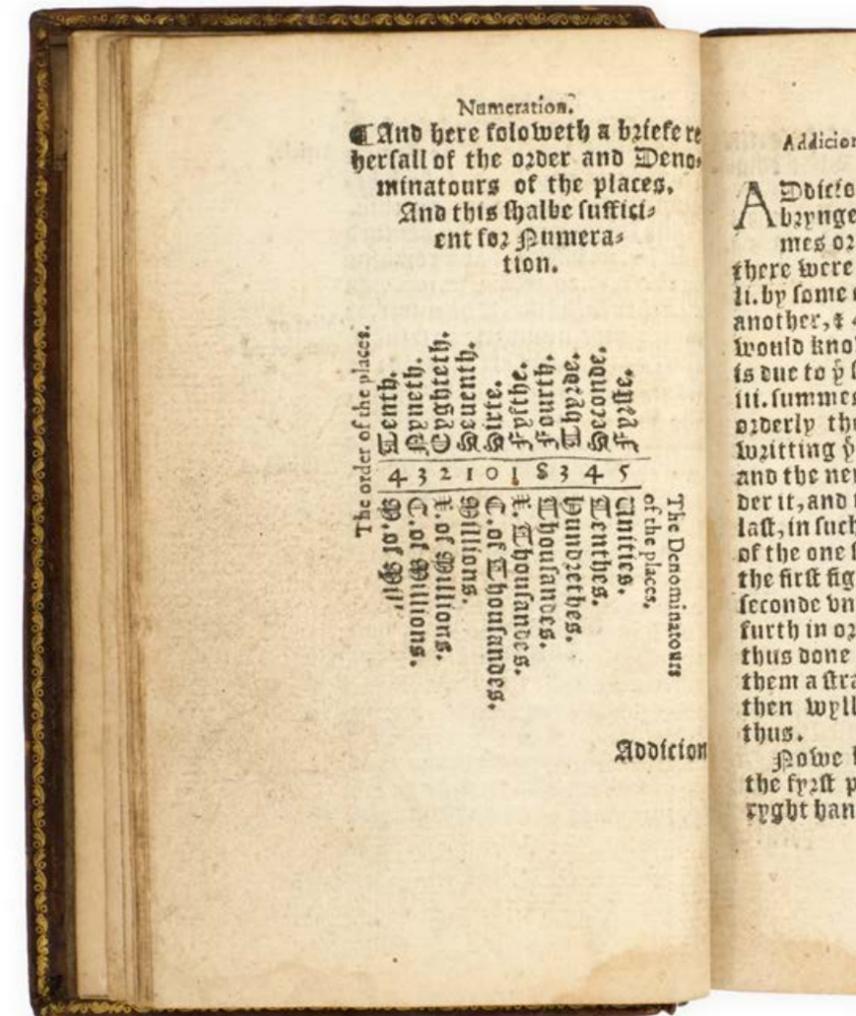
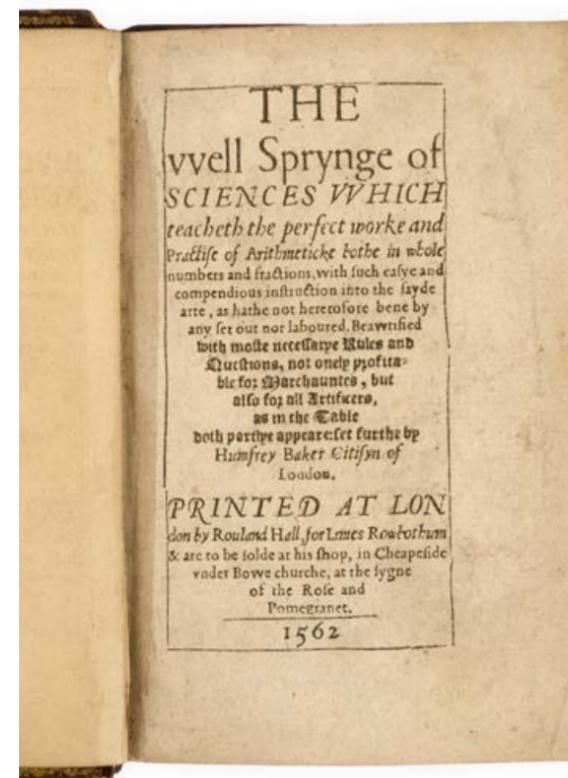
All early editions of Baker's arithmetic are very rare: none of the first eight editions are known in more than three copies, and the edition of 1591 is the only one to appear in auctions records; of this first edition there is only one other recorded copy, at UCL.

Provenance:

1. Augustus Frederick, Duke of Sussex (1773–1843), son of George III, whose celebrated library of fifty thousand books and manuscripts was sold by Messrs Evans in six parts in 1844–5 (this sold as part of Part VI, lot 28).

2. Presentation inscription of Edward Ryley (d. 1896), 'one of the ablest and most zealous of Cardinal Wiseman's lay coadjutors in obtaining equal rights for Catholics' (obituary in *The Tablet*).

ESTC S90366; STC 1209.5; Smith, *Rara Arithmetica*, p. 327.



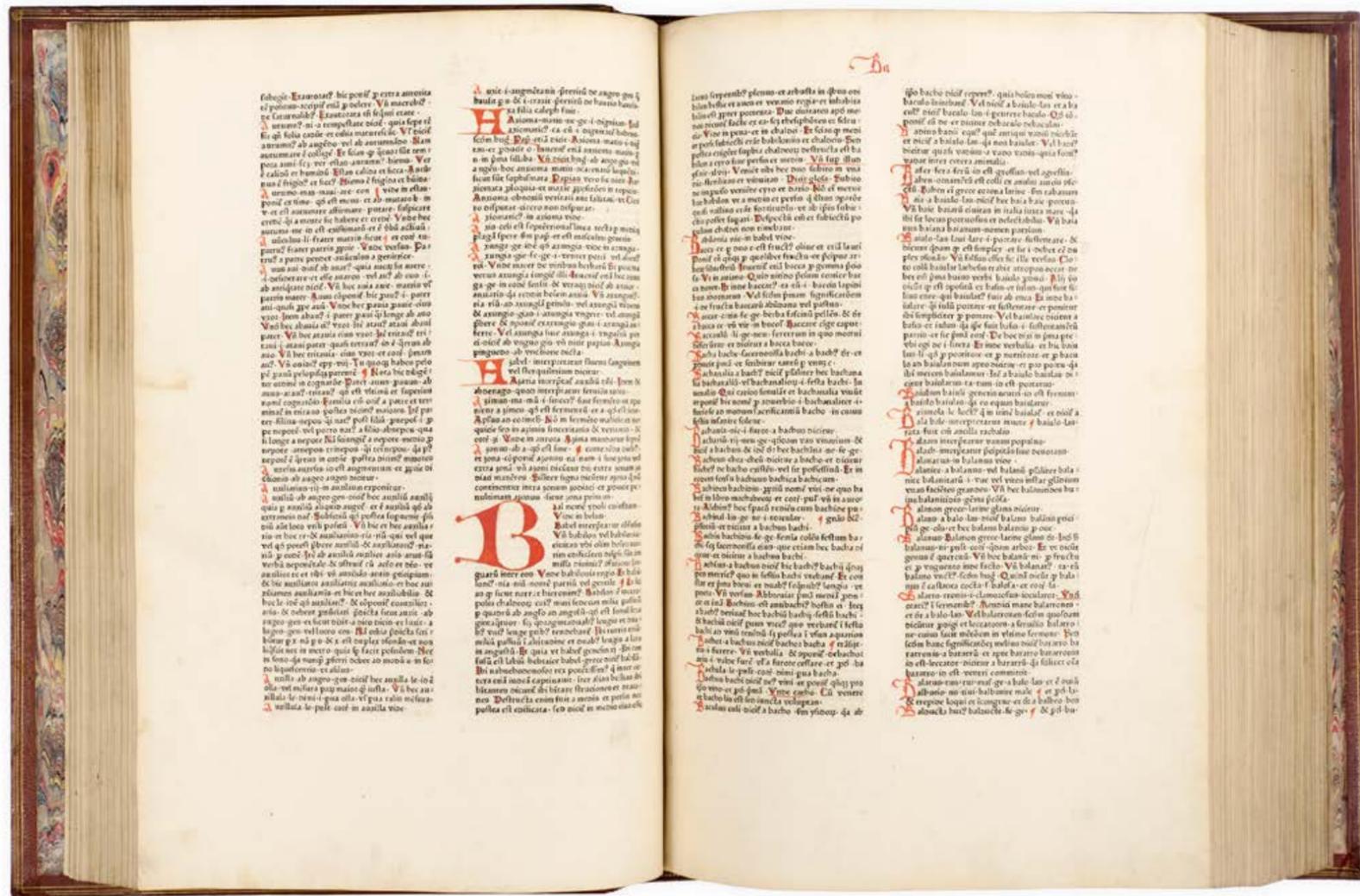


‘THE GREATEST OF THE MEDIEVAL ENCYCLOPAEDIC DICTIONARIES’

10 BALBUS, Johannes. *Catholicon.* [Strasbourg, The R-Printer (Adolf Rusch), not after 1475.]

Folio, ff. [399]; [a]⁹ [b–h]¹⁰ [i–m]¹⁰/⁸ [n]⁹ [o–q]¹⁰ [r–y]¹⁰/⁸ [z]⁸ [A–H]¹⁰ [I]⁹ [K–L]¹⁰ [M]² [N]⁹ [O–R]¹⁰ [S]⁸ [T]⁶, without the initial blank [a]¹; gothic letter, two 10-line initials in red and blue with penwork decoration ([a]¹ and [g]⁸), two smaller decorated initials, further red Lombard initials throughout (2-, 3-, and 7-line), some red underlining and initial strokes, red headlines to several leaves, traces of index tabs; first and last few leaves lightly soiled with a few small stains, a few neat marginal repairs (to [a]2–3, [I]2, [x]2 [O]4, [T]6), minor dampstaining to lower margins of a few early leaves, otherwise an excellent, wide-margined copy; bound in nineteenth-century brown morocco over wooden boards by John Clarke (remains of ticket to front free endpaper verso), spine gilt in compartments and lettered directly in gilt, edges gilt, marbled endpapers; a few scuffs neatly retouched; armorial bookplate of John Vertue (1826–1900) to front pastedown, purple ink stamp of Stonyhurst College on first leaf. **\$85,000**

Third edition of the earliest printed lexicon, a monumental piece of printing from one of the earliest presses in Strasbourg, containing the thirteenth-century Latin dictionary and grammar of Johannes Balbus, the ‘greatest of the medieval encyclopaedic dictionaries’ (Chamberlin, p. 136); his was the first text chosen to be printed following the Gutenberg Bible.



folio. *Exemplar?* hic possit p extra amonia
et palam accipit eam p oclere. *Vt macerib?*
ne *Leum nobis?* Exantata est huius cetera
...
Hanc in pona et in ablati. Et fonsq me
et possit haberi et in ablati. Et fonsq me
...
Balbus in pona et in ablati. Et fonsq me
...
Balbus in pona et in ablati. Et fonsq me
...

Hanc in pona et in ablati. Et fonsq me
...
Balbus in pona et in ablati. Et fonsq me
...
Balbus in pona et in ablati. Et fonsq me
...

Balbus in pona et in ablati. Et fonsq me
...
Balbus in pona et in ablati. Et fonsq me
...
Balbus in pona et in ablati. Et fonsq me
...

Balbus in pona et in ablati. Et fonsq me
...
Balbus in pona et in ablati. Et fonsq me
...
Balbus in pona et in ablati. Et fonsq me
...

Balbus in pona et in ablati. Et fonsq me
...
Balbus in pona et in ablati. Et fonsq me
...
Balbus in pona et in ablati. Et fonsq me
...

The author, a Dominican from Genoa, finished writing this massive work in 1286. The text is based on the works of both classical and medieval grammarians, as well as theologians and Church Fathers, and contains a substantial alphabetical glossary with an etymological focus; this strict alphabetical order provided a standard for the development of lexicography. It maintained its popularity into the sixteenth century, despite the negative views of humanist scholars such as Lorenzo Valla and Erasmus.

Balbus is identified as the author of the *Catholicon* under the entry for lanua (covering both doors and the town of Genoa): ‘The compiler of the present little book, entitled *Prosodia vel Catholicon*, originated from this city. In fact, the compiler is said to be Fr. Iohannes de Balbis of Genoa, of the Dominican Order’ (*trans.*).

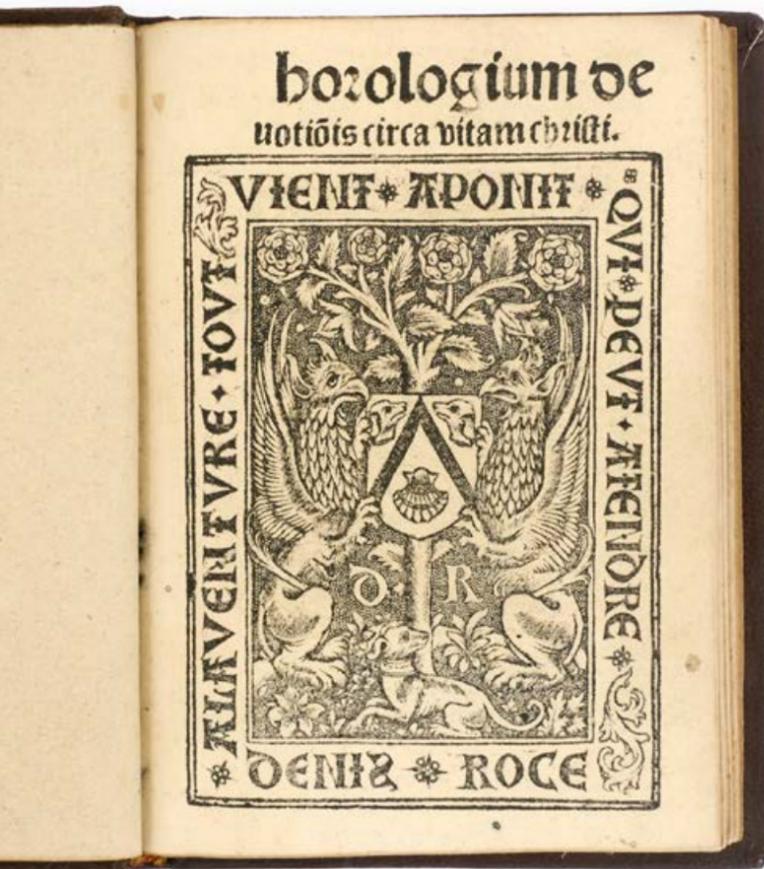
The first edition was famously produced in Mainz, plausibly by Gutenberg himself (Paul Needham has identified three issues of this first edition, dating from 1460 to c. 1472), then in Augsburg in 1469 by Günther Zainer; this third edition was printed in Strasbourg, probably by Adolf Rusch, the son-in-law of Johann Mentelin, who had worked with Gutenberg in Mainz. Adolf Rusch, known as the ‘R-Printer’ for his ‘bizarre’ capital Rs, also printed another edition around this time, with 372 leaves instead of 400, which is now dated to around 1475–1477. Rusch is recorded in the voluminous correspondence of the Basel printer Johann Amerbach, commenting on the daily frustrations of printing and the financial complexities and negotiations involved in the production and supply of books.

Goff B22; HC 2253; ISTC ib00022000. See Chamberlin, *Medieval Arts Doctrines on Ambiguity* (2000), p. 136.

cū difficultate voluunt. vel qu
tur. Porca pprie est ciuitatis
uitatem aliquā volebat edific
cebant aratrū. et locū muroꝝ
Cū enī veniebāt ad locū vbi p
suspedebāt aratrꝝ ne rāgeret
& ab illa portatōe aratri locu
ta. & scdm hoc pprie est ciuit
in alijs dici porca. ab exporcat
rez p cā facta. Posticū vel po
vel postica est latēs ingressus
vel qui respicit occidentē. Ar
riozī. vel qui respicit orientē.
raliter vbiqꝫ sic. siue sint v
aliud. Similiter et adicit did
um. Differit tñ. quia aditus
Hostium quo excludimur. V
tem contripit. Itē a lanua pot
quedam ciuitas potēs. nobili
iuxta mare sita. et est quasi m
bardie. tuscie pūicie. Huiꝫ ci
ppilator pñtis libellī. qui die
licō. Cōpilator. siquidē huiꝫ
hannes inueniens de balbis. d
catoy. medicus. Qui etiā ppil
theologia qui dicitur dialog
sie ad spiritum. Qui etiam pp
pascate. vbiqꝫ de facti repe
opus pascate. pposuit itē op
a lanua p ciuitate de h et hec
patriū. & lanuꝫ. na. nū. pol
lanuari. a lanua dicit h
na est et inuoyt. āni. Vel d
artus est pñtis āni sic lanu
opez. & mōe lanuari. a. na. ri
uonius dicit. quia oīm mēiū
lanuoz. vide in fanico.
lanuensis in lanua vide.
lanus. quia iā designat tꝫ
& cū quāzā velocitate sequi
hic lanus nī ppter velocitatē
ero cū sic bifrōs. & est lanus
Et dicit bifrōs. i. habere dua
retro. Et scdm hoc dicit lanu
qđ habet duas faces. i. duas
& occidentē. vel cancy. i. can
nus dicitur quozifrōs. hoc m
mundi partes. vel ad quatu
tuoz anni tempora.
Taphet interpretat laicudo
genium natus est. et quia la
multitudo credentium ab il
dictus est. Vide in gentilis
las. viride dicitur.
aspis dis. fe. ge. quedam
viridis. las enī viride. pinal
ex eis pponit iaspis. et coz.
bex cis. fe. ge. genu
aialis. scz caprea q
cas. Et dicunt ibic
instar auū ardua et excelsa
inhabitā. ita ve de sublimi
tutibus cerni possunt. He sic
aialis vel boīm pferentem o
atiffimus sese precipitante

DEVOTION AROUND THE CLOCK

11 **BERTHOLDUS.** *Horologium devotionis circa vitam Christi; Orationes aliquae.* [Paris, Antoine Chappiel for] Denis Roce, [in or after 1500?].



8vo, ff. [52]; A–F⁸ G⁴; gothic letter, large metalcut Roce device to title, woodcut of St John to title verso, large woodcut of the Crucifixion to B1*, a further 9 smaller woodcuts in-text (including two repeats); very slight marginal dampstaining in places, nonetheless a very good copy; bound in nineteenth-century pastiche dark brown roan, boards tooled in blind, spine lettered directly in gilt; a little rubbed. **\$6000**

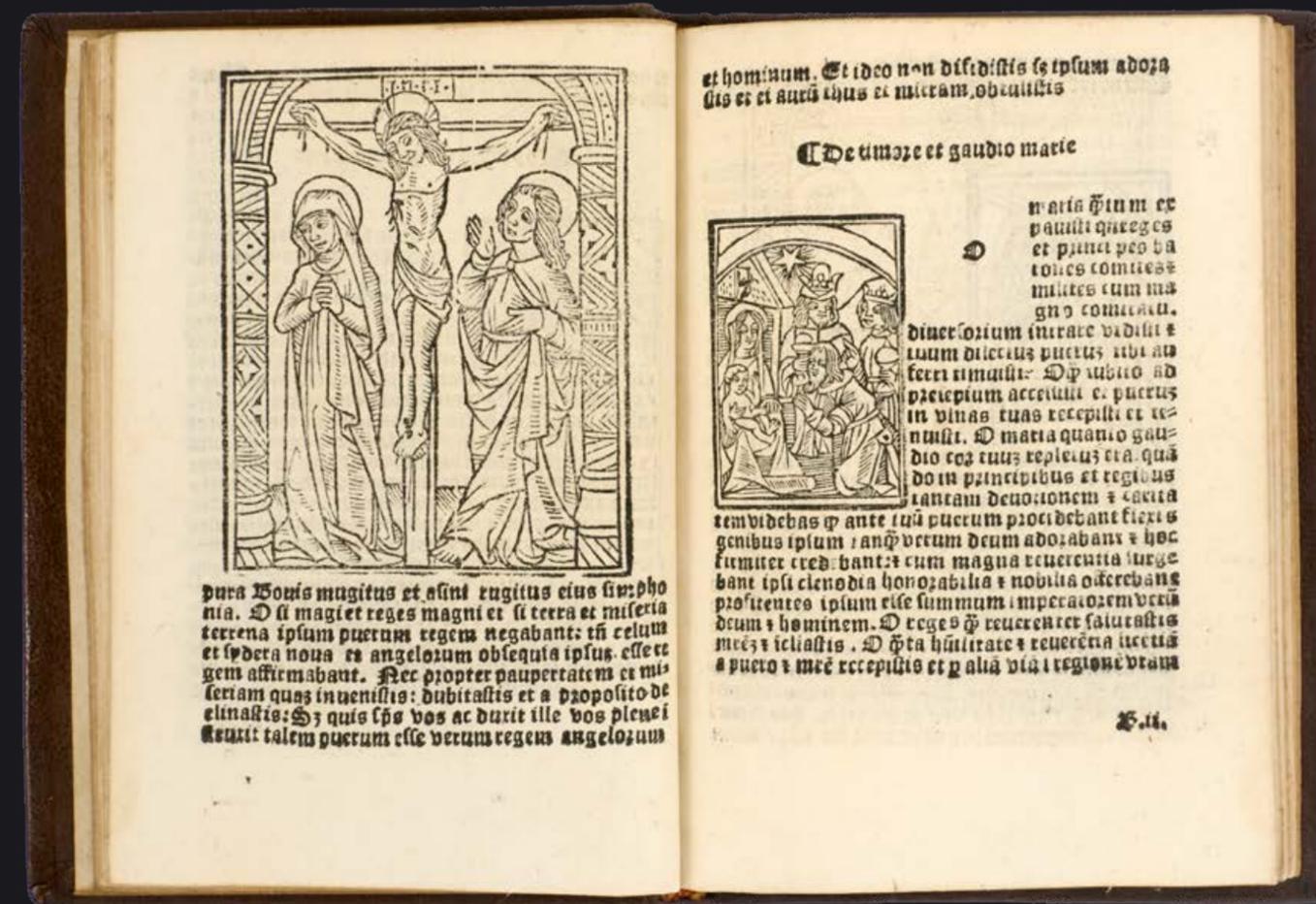
A rare and charming pocket-sized devotional work on the Life of Christ, illustrated with detailed woodcuts depicting the Annunciation, Nativity, Adoration of the Magi, Circumcision, Flight to Egypt, Crucifixion, and Christ in Majesty.

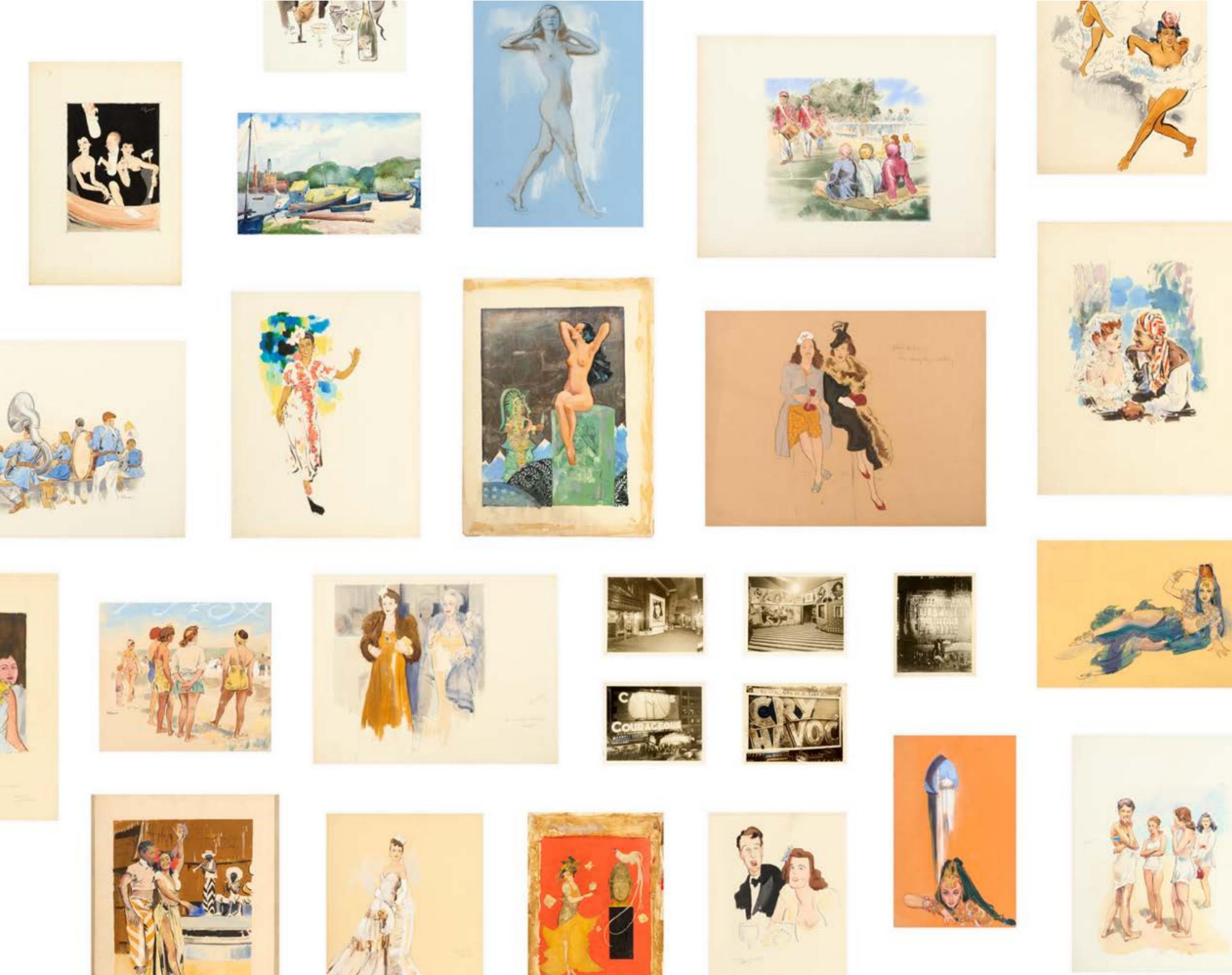
The text, containing a meditation for each of the twenty-four hours of the day (which are described on f. 2^v–3^r), was written by the fourteenth-century Dominican friar Bertholdus in German (*Zeitglöcklein des Lebens und Leiden Christi nach den 24 Stunden nachgeteilt*) and translated by him. It was first printed probably in Paris by Jean du Pré c. 1484, and a handful more Latin editions survive from the fifteenth century, also printed in Paris or in various German towns. This edition is from around the year 1500, one of several Paris editions produced around this time; Pettegree, Walsby, and Wilkinson III list seven French editions between 1484 and 1510. This printer's device was first used by Denis Roce in 1498.

The second half of the volume contains prayers ('Adiuua me domine Iesu Christe dolenti...') and meditations on the death of Jesus **that do not seem to be recorded in the other editions of the *Horologium devotionis*.**

ISTC lists only four copies of this edition, at Augsburg, Chantilly, Heythrop Library, and Brown; OCLC adds copies at the University of Pennsylvania, Cologne, Stadtbibliothek Weberbach, and the BNF.

HC1009; GW4177; GoffB508; ISTCib00508000; USTC201682; Pettegree, Walsby and Wilkinson, *French Books III* 57160; cf. Fairfax Murray, *German* 60 (the Basel Amerbach edition of c. 1490).





Marlene Dietrich in *Kismet* (1944).

NEW YORK AND THE GOLDEN AGE OF HOLLYWOOD

12 BURROWS, Hal. Archive of his paintings of New York films, society, and suburban life. *New York, 1920s–1950s.*

An archive of c. 290 individual pieces, most watercolours, a few pastels, some sketches in pencil and ink, on paper and board; 2 sketchbooks; scrapbooks; photographs, cuttings and ephemera; largely in very good condition, with very occasional tears, water damage and light soiling. **\$250,000***

A remarkable archive of material by the prolific artist Hal Burrows, art director at Metro-Golden-Mayer during the Golden Age of Hollywood, providing a wide-ranging overview of life in 1930s and 1940s New York, including depictions of high society and suburban life, photographs of Burrows' signage and lobby displays for *Gone with the Wind*, and original watercolours and drawings of Marlene Dietrich, Hedy Lamarr, Lena Horne, Lucille Ball, and Red Skelton. The archive also includes representations of beach life, decorative arts, cartoons, and landscapes.

Harold Longmore (Hal) Burrows (1889–1965) began work as a staff cartoonist for *Stars and Stripes* magazine, based in Paris during the First World War. In 1924 he joined the newly formed Metro-Goldwyn-Mayer as art director with responsibility for advertising.

During his thirty years with MGM he developed innovative new styles for posters, billboards, and lobby displays, bringing in artists including Al Hirschfeld, John Held Jr, Jacques Kapralik, and George Petty. This enabled MGM to use a range of different genres, from caricatures and cartoons to cut outs and pin-ups, many of which featured Burrows's distinctive use of a portrait accompanied by modernist lettering on a single-colour background, a sharp departure from the more crowded designs favoured by other studios at the time. **His influence on lobby displays and signage was also significant, with MGM under his direction creating the first moving sign used in movie advertising, the first signs with electric lights, the largest painted sign, the largest model ship built, and even a sign covered in tiny mirrors to reduce electricity consumption during the Second World War.** Among his most famous films are *Gone with the Wind* and *Cabin in the Sky*, and he worked on many films featuring stars such as Greta Garbo, Marlene Dietrich, Lucille Ball, Hedy Lamarr, Joan Crawford, Red Skelton, and Wallace Beery, and other films with Clark Gable and Lena Horne.



In addition to his movie work, Burrows took a keen interest in New York society, both elite and everyday. His watercolours of New York's wealthiest include groups dining, visiting private clubs, and attending the opera. He also spent much time observing the less-exclusive locations of Long Island beaches (Bar Beach and Jones Beach), the parks of Manhasset (including local high school sports), and the zoo. **These combine to form a wonderfully wide-ranging picture of life in New York during the post-Depression years and into the Second World War.** A further facet of Burrows's work was decorative and fantasy art. His work in this genre was featured in two exhibitions – first, in 1928, at Harlow-McDonald Gallery, and later at Grand Central Galleries in 1945 (a review described the style as ‘fanciful realism’ accomplished with ‘admirable skill’). He also painted landscapes, a number of which appear in the archive, often completed while travelling away from the city. Considering Burrows's significant impact on movie advertising during the Golden Age, his work has been little studied up to now. He features briefly in the 1988 book *Reel Art: Great Posters from the Golden Age of the Silver Screen*, and some of his work appears in *The Lost Artwork of Hollywood* (1996) but does not receive a direct mention in John Douglas Eames's *The MGM Story: The Complete History of Fifty Roaring Years* (1975). In general, the New York era of film promotion, before Los Angeles came to dominate the industry, has been less well researched. **This is therefore an important resource, casting light on a time of major change and expansion in the industry and the rise of many of the greatest stars of the silver screen.**



Left: Gloria Vanderbilt and Gertrude Payne Whitney (née Vanderbilt), founder of the Whitney Museum.



Lord Willingdon, Viceroy and Governor-General of India and Governor General of Canada, and Freda Dudley Ward, Marquesa de Casa Maury.

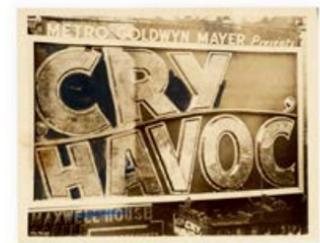


A photograph of Burrows's signage at the Astor Theatre for *The Hollywood Revue* (1929), the first movie sign to feature moving figures.



A Long Island high school marching band.

Movie-related material in the archive includes twenty-two original watercolours by Burrows, featuring stars such as Lena Horne, Marlene Dietrich, Lucille Ball and Red Skelton. Films include *Kismet* (1944) and *Cabin in the Sky* (1943); the latter was notable as the first MGM musical film with an all-black cast since the 1929 *Hallelujah*. Of the two images of Marlene Dietrich from *Kismet*, one is annotated with the direction ‘Over front doors Astor Theatre’, and there is another image from an unidentified film, marked up to show how it was to be displayed. The majority of these images would have been used for poster designs or trade paper inserts. Burrows's role in the creation of the posters was to produce colour studies from black-and-white still photographs taken on set. These watercolours formed the basis of the poster artists' designs and demonstrate how Burrows was filtering and selecting the images and characters from the films which were to be included in the publicity. Several pages extracted from *Paris Plaisirs* magazines suggest that these were used as inspiration for the designs. In addition to the watercolours, there are photographs of signage and lobby displays from the Astor Theatre for films including *Gone With the Wind* (1939), *Ivanhoe* (1952, the largest movie sign ever painted), *Captains Courageous* (1937), *Hollywood Revue* (1929) and *Cry Havoc* (1943).



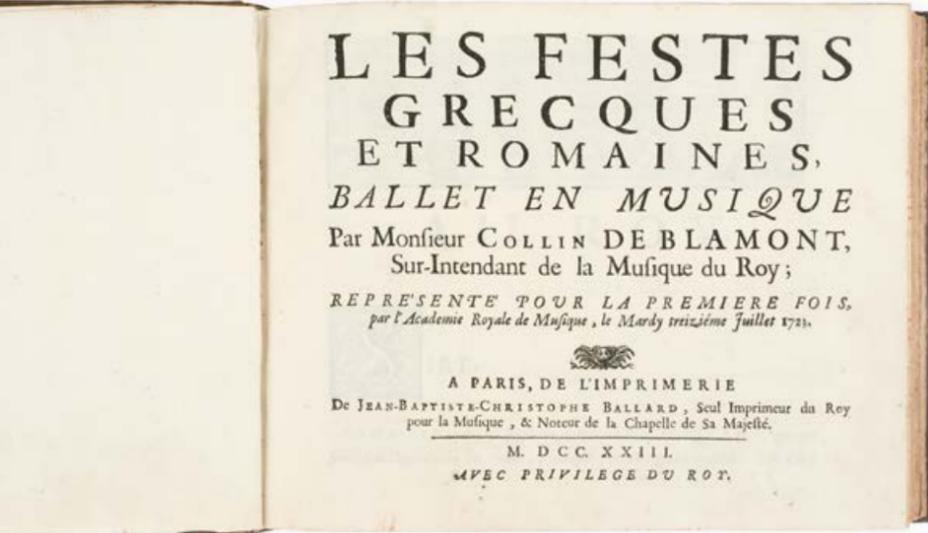
Above: signs for *Captains Courageous* (1937), featuring the largest model ship ever built, and *Cry Havoc* (1943), made up of mirrors to save electricity during the Second World War. Right: lobby display at the Astor Theatre for *Gone With the Wind* (1939).



Above: Lena Horne in *Cabin in the Sky* (1943). Right: four young women at Bar Beach, Port Washington, Long Island.

Burrows' society portraits include a number of caricatures of figures including Gloria Vanderbilt, Brenda Frazier, Kingdon Gould Sr, Mrs George Washington Kavanaugh, and Dame Marie Tempest. There are also many images of dancers, ranging from ballet dancers (including Alicia Markova and Anton Dolin) to the Folies Bergère in Paris, and the clubs of Mexico and Havana. Burrows's local neighbourhood of Manhasset is another key subject of the archive. The nearby park was the setting for high school football games, and Burrows often painted scenes of the teams, their supporters, and the marching bands and majorettes who accompanied them. Passers-by in the park are also captured: mothers and children, and students out walking or cycling. The Long Island beaches also feature, with groups soaking up the sun on Bar Beach and Jones Beach. This insight into suburban life adds another interesting dimension to the archive, complementing the portraits of exclusive Manhattan nightlife and the glamour of Broadway movies.

Pictured here is only a small selection of the archive. Further information is available on request.



A NEW TYPE OF BALLET 'AN IMMEDIATE SUCCESS'

13 COLLIN DE BLAMONT, François. Les festes grecques et romaines, ballet en musique ... représenté pour la première fois, par l'Academie Royale de Musique, le mardy treizième juillet 1723. Paris, Jean-Baptiste-Christophe Ballard, 1723.

[bound with:]

[—] La feste de Diane, nouvelle entrée, ajoutée aux festes grecques et romaines, en fevrier 1734. [Paris, Jean-Baptiste-Christophe Ballard, 1734.]

Two works in one vol., oblong 4to, *Festes grecques et romaines*: pp. [8], lxxxvii, [1], 231, [1 (privilege)], *Feste de Diane*: pp. 107, [1]; letterpress music throughout, woodcut headpieces (one by Pierre II Le Sueur), woodcut initials, each work signed in ink at the end (pp. 231 and 107 respectively) by both the composer ('Collin de Blamont') and the publisher ('Ballard'); small dampstain to lower margins of a few leaves, insignificant nibbling to upper margins of a few leaves at end, but excellent, fresh copies; bound together in contemporary French mottled calf, spine richly gilt in compartments with gilt brown morocco lettering-piece (chipped), edges speckled red, marbled endpapers, green ribbon place-marker; light wear to extremities; eighteenth-century engraved armorial bookplate of Charles de Brosses (signed A. Aveline) to front pastedown.

\$4500

First edition of the first 'Ballet-héroïque', together with the first edition of a fourth 'entrée', *La feste de Diane*, which was added to it for a 1734 revival, both signed by the composer and the publisher with a manuscript correction by the latter.

François Collin (or Colin) de Blamont (1690–1760) was born and died at Versailles, spending most of his career in the employ of the royal family, organizing and composing music for private concerts at Versailles and Marly, some for Louis XV and others for Queen Marie. 'Most of his music was composed for the stage. *Pièces d'occasion* celebrated royal births and marriages. More important, Collin and [Louis] Fuzelier created the Ballet-héroïque with their *Fêtes grecques et romaines* (1723) which they described as a ballet "d'une espèce toute nouvelle". The work was an immediate success and was revived up to 1770' (*Grove online*).

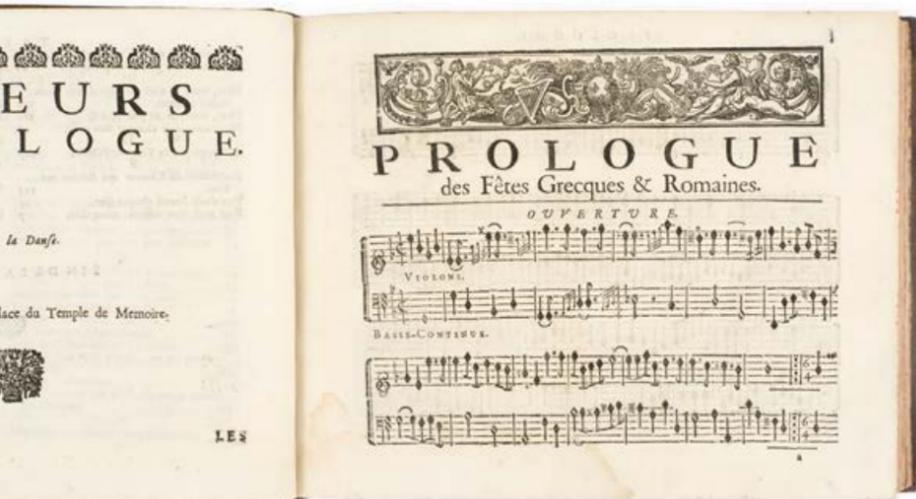


'Concerning the revival of 1733 the *Mercure* reported: "never has a revival at the Opéra been more brilliant or applauded". Neither the later *ballets-héroïques* nor the *pastorale-héroïque*, *Diane et Endymion* (1731), rivalled the success of the earlier work' (*ibid.*).

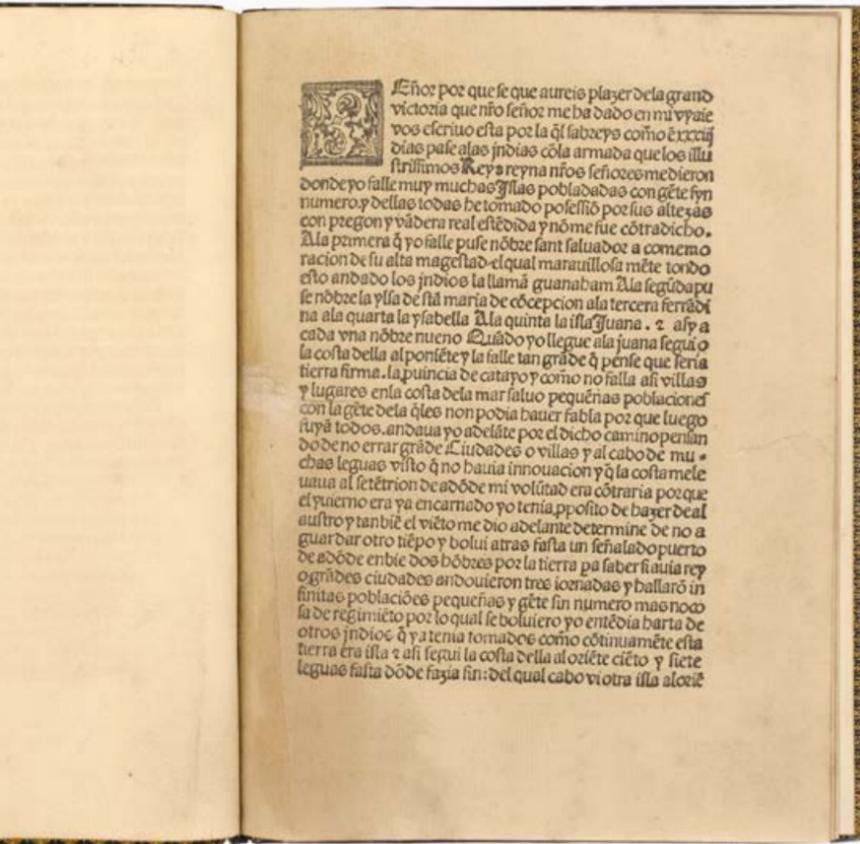
Provenance: The French polymath and politician Charles de Brosses (1709–1777), comte de Tournay, baron de Montfalcon, seigneur de Vezins et de Preveessin, with his bookplate (engraved by Antoine Aveline).

I. BUC p. 111; RISM C 3324 (recording BL and Harding collection only in the UK, and Berkeley, Library of Congress, and Yale only in the US). See Benoît Dratwicky, *Catalogue de l'œuvre de François Colin de Blamont, 1690–1760*, Centre de musique baroque de Versailles, 2007, *online*.

II. RISM C 3325 (recording no copies in the UK or the US and only two outside France). Not in BUC.



A FORGED COLUMBUS LETTER



14 [COLUMBUS, Christopher.] [Epistola de su gran descubrimiento]. [Incipit:] Señor por que se que aureis plazer. [Italy, late nineteenth century.]

4to, ff. [4]; lithographic facsimile of a manuscript copy, imitating gothic type and the woodcut initial S; paper slightly browned, light stain to f. [1], old tears to ff. [1]–[3] skilfully repaired, otherwise a good copy; bound in early twentieth-century Italian blue hard-grained morocco, boards panelled in blind with gilt corner- and centrepieces, spine lettered in Italian in gilt, edges gilt, marbled endpapers, flyleaves watermarked '[?MICH]ALLET'; extremities a little rubbed; loosely inserted 1962 newspaper clippings on the authenticity of a Columbus document offered for sale in London. **\$6000**

A nineteenth-century forgery of the rare second Spanish Columbus letter (Valladolid, Pedro Giraldi and Miguel de Planes, after 4 March 1493), of which the original is recorded in a single copy, at the Biblioteca Ambrosiana in Milan, where it was identified only in the mid-nineteenth century.

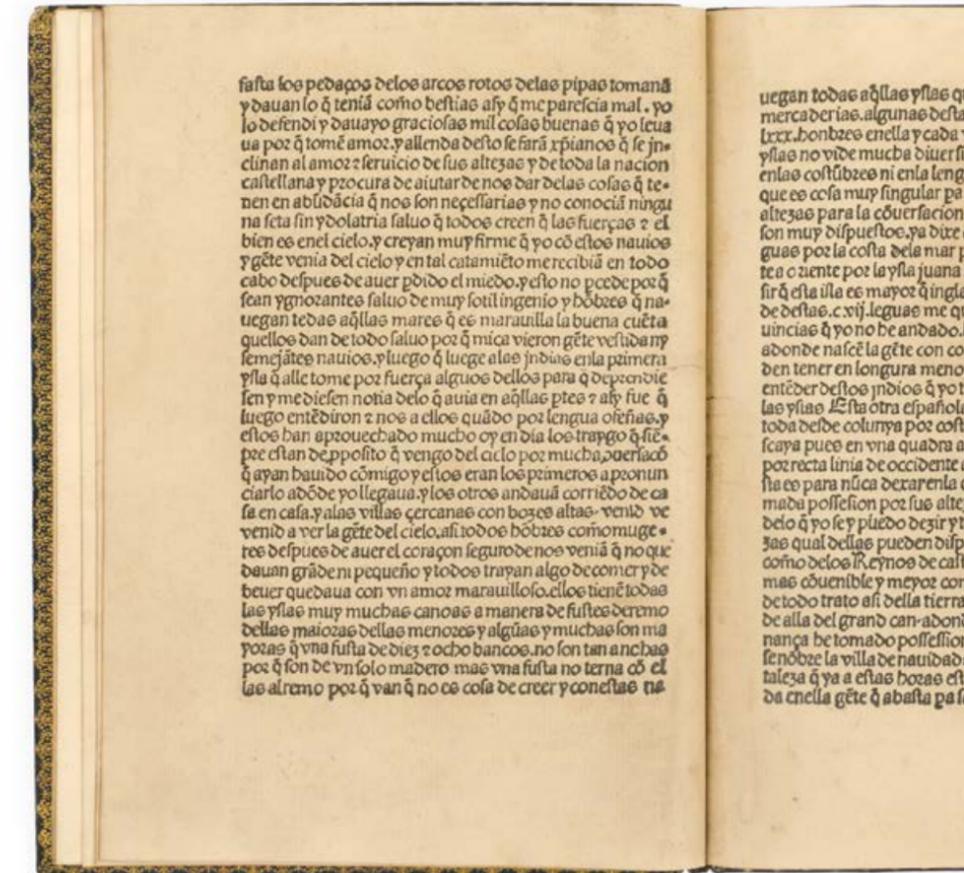
Until the late nineteenth century, this was thought to be the only Spanish text printing to survive, before the discovery and sale in 1892 by Bernard Quaritch of a folio edition on two leaves, printed in Barcelona in 1493, which was retrieved from a binding. The text of the Barcelona printing was copied for this Valladolid issue; the letter was also translated into Latin and other languages and printed in Rome, Basel, Paris, Antwerp, and Strasbourg.

Nineteenth-century facsimiles of the Valladolid letter in the Ambrosiana are known: Marchese Gerolamo d'Adda was the editor of the 1866 facsimile published by Teodoro Laengner, in a limited edition of 150 copies, which was a lithographic printing of a pen and ink facsimile.

The approach of the four hundredth anniversary of Columbus in 1893 led to a proliferation of forgeries of the early letters, in particular by the Milanese forger Vittoria Villa, who also produced faked Apollo and Pegasus bindings. John Boyd Thacher, in his 1903 book on Christopher Columbus, dedicates a chapter to 'The Spanish Quarto Letter', stating that 'About the year 1882, a citizen of Bologna, Italy, fabricated five examples by two or more processes, intending to dispose of these as original examples of the Ambrosian pamphlet, and to sell them simultaneously in Europe and America before the deception could be detected' (vol. II, p. 41, n. 1).

Of the five copies noted by Thacher, one is now in the Lenox collection in the NYPL, one was bought by Quaritch in Florence in 1891 (then bound by Zaehnsdorf, later acquired by Thacher and now in his collection at the Library of Congress), a third in Italy, and a fourth bound in blue morocco 'obtained from the same Italian' and 'now in a private collection in England', which may well be the present copy (*loc. cit.*). A fifth was sold to Ellis & Elvey of New Bond Street, who maintained that it was genuine and issued a facsimile of it in 1889; it was purchased from them by Brayton Ives of New York, then sold by him at auction in 1891, which led to a lengthy legal case (which Ives eventually lost). Thacher did, however, state that the facsimiles contain all the same mistakes as the 1866 facsimile, which is not the case; of the twelve errors he listed on p. 41, only three are here present, but it is generally accepted that these forgeries were indeed based on that facsimile, probably using the same method of reproduction. The paper is watermarked with a hand surmounted by a star or flower (no exact match in Briquet) which sounds remarkably like the watermark in the Ambrosiana original; the forger had done their homework well.

See Quaritch, *The Spanish Letter of Columbus* (ed. Payne, 2006), and Thacher, *Christopher Columbus* (1903) II, pp. 41–45.





ROSARY ON LAKE COMO

15 [CONFRATERNITY OF THE HOLY ROSARY.] FONTANA, Francesco. Rosario della Glor.[iosa] Verg.[ine] ... Con gl'oblighi di quanto devono osservare quelli ch'entrano nella Compagnia. Et i capitoli necessarij per conservarla ... Ad istanza dei fratelli, e sorelle della Compagnia di Como. [(Colophon:) Como, Girolamo Frova,] [1584].

8vo, ff. [vi], 128; title within elaborate allegorical woodcut border, repeated as section title on f. 75^v, each page within typographic border, 14-line woodcut depicting the Virgin and the Child to f. 36^v, 13-line woodcut depicting Christ teaching to f. 53^v (repeated to 106^v); the odd minor spot, overall a beautiful copy in contemporary limp vellum, spine lettered in ink, edges gilt and elaborately gauffered to a strapwork design; vestigial ties to fore-edge; contemporary manuscript devotional thoughts and maxims in Latin to front free endpaper, contemporary manuscript annotation to f. 21^v and a handful of marginal reading marks. **\$3600**

First and only edition, extremely rare, of this Marian devotional handbook compiled and locally printed for the brothers and sisters of the Confraternity of the Holy Rosary of Como.

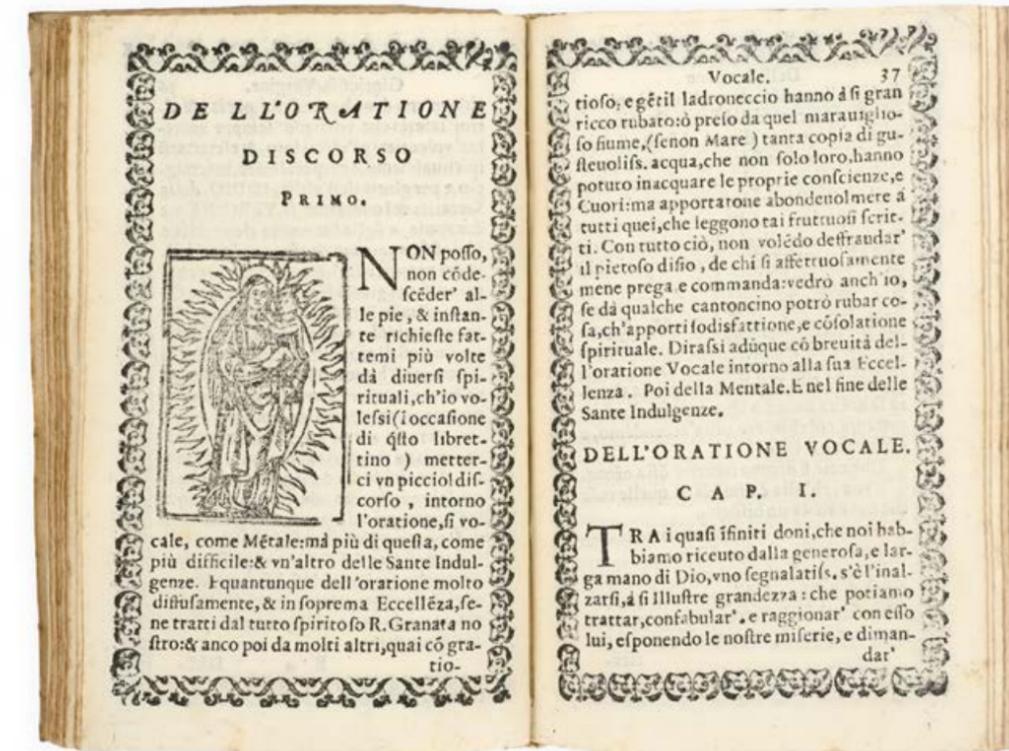
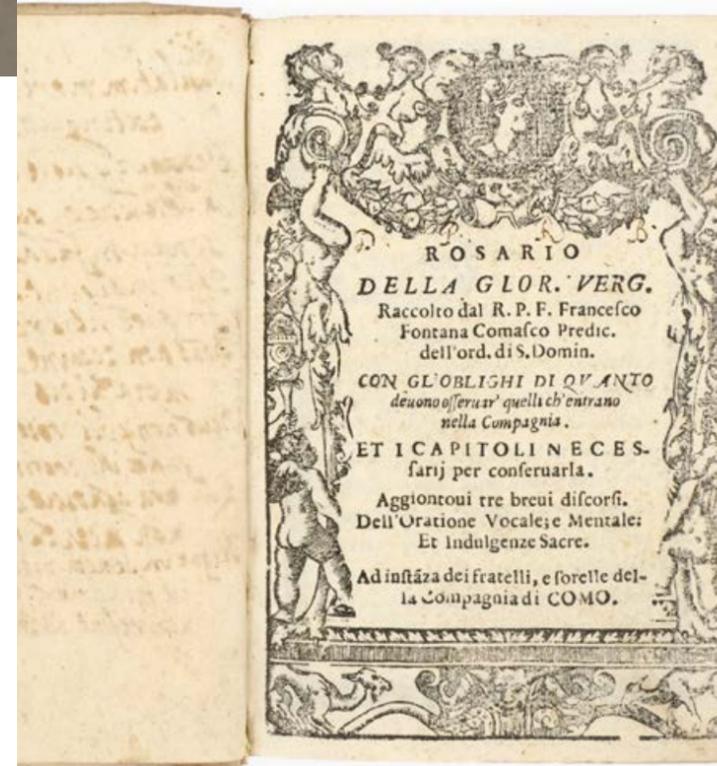
Based on the teachings of Dominican friar and mystic Alanus de Rupe (c. 1428–1475) in the 1470s, and thereafter placed under the care and guidance of the Dominican Order, the Confraternita del Santissimo Rosario was first recognised by Cardinal Alessandro Nanni Malatesta on behalf of Pope Sixtus IV in 1476. It was open to both men and women, laity and clergy, nobles and commoners, and it was free for all, its members promising to pray the fifteen mysteries of the Rosary each week, for a total of 150 Hail Marys, as their sole obligation.

This edition was compiled by the Dominican Francesco Fontana specifically for the confraternity placed under the spiritual guidance of the Dominicans of the convent of San Giovanni in Pedemonte of Como and printed in Como by Girolamo Frova. The book opens with a general history of the congregation and its official acknowledgment by the Church of Rome, an explanation of the Rosary, the admission to the confraternity, and the obligations for each member. It follows the rules of the confraternity, the election of the prior and of fifteen rectors, a description of the various roles within the confraternity (treasurer, almoner, sacristan, notary, standard-bearer, messenger, etc.), and their respective duties. The manual then deals with mental and vocal prayers, explaining their different natures and the correct way to perform them.

The third and final part comprises a long section dedicated to the indulgences which members of the congregation can obtain and how to gain them, and closes with the liturgy of the Marian Mass and the Litany of the Holy Mary, these last two being the only sections entirely in Latin.

EDIT16 finds only four copies in Italy and one at the Vatican; OCLC finds a single copy, at the Newberry Library. Not in Library Hub.

EDIT16 CNCE 15458; USTC 853400.



PRELUDE TO A TRADE WAR

16 COPE, Walter, Sir. 'Enchiridion. Certaine breife Remonstrances offered unto his Ma[jes]tie ... Touching divers Inconveniencies growne into the publique Weale by meanes of The Netherlanders and our owne Company of Merchant Venturers'. [London?], 1613.

Scribal manuscript on paper, folio, pp. [18]; pillars and grapes watermark, written in dark brown ink mostly in a neat secretary hand, the titles and headings in an italic hand (by the same scribe); conjugate blank to title-page cut away, slightly toned at edges, else in very good condition; evidence of earlier stitching. **\$14,500**

A fine, unpublished manuscript treatise on the balance of trade, dedicated to James I, by the administrator, politician, and collector Sir Walter Cope (c. 1553–1614), a committed imperialist and an investor in the Virginia Company.

Not born into wealth, Cope was a junior cousin of Mildred Cecil, Lady Burghley, and allied himself to the Cecils as they rose in power, becoming Gentleman Usher and then secretary to William Cecil, Lord Burghley, and a trusted friend to his son Robert, the Earl of Salisbury. Burghley secured him a post in the Court of Wards in 1574 and eased his passage to Parliament in 1589, and a steady accrual of positions and status followed. Knighted by James I in 1603, he was appointed Gentleman of the Privy Chamber in 1607, joint keeper of Hyde Park in 1610, Registrar of Commerce in 1611, and Master of the Court of Wards in 1612, and regularly entertained the King and Queen at his house, 'Cope Castle' (later Holland House), in Kensington.

A staunch imperialist with an interest in trade, he served on the Councils of the Virginia Company (1606), the Newfoundland Company (1610), the Northwest Passage Company (1612), and the Somers Islands Company. In 1612–3 he was on several commissions for the augmentation of revenue, cloth exports, and alum works, and it was in this context, as well as James I's dire need for new sources of revenue, that Cope drafted the present *Enchiridion*. 'Every man, with the new yeare, studies to present your Majestie with a new yeares gifte, some with Skarves, some with gloves, some with Garters, I with a poore glasse [i.e. mirror] of the present time, hoping your Majestie is not of the disposition of our late Queene, who, for many years refused to looke into any, least it might report unto her the wrinkles & stepps of Age.'

Cope's mirror reveals the 'wrinkles & decaies of State, encroached upon the lib[er]tie of your Sub[jec]ts by forreyne Pollicies', lamenting in particular England's export of raw materials 'by License or stealth ... untanned, unwrought, contrary to Lawe', to the detriment of our 'poore Artisans'; and its neglect of fishery and shipping, all of which had allowed the Dutch to reap the lion's share of profits from manufacturing and global trade. The Netherlanders, 'having in their hande the very Staple of Moneys and Merchandize of Europe, being strongest by Sea, rithest by land, & soe neere our Neighbours, may more offend us then any Nation of the world', and they did so with the complicity of the Merchant Adventurers, whose monopoly on the export of undressed cloth was deleterious to British manufacturing. Similar sentiments apply to the neglected fishing and shipping industries. The Dutch had overtaken the English in the East Indies and Turkey, employing 4–500 ships to transport British coal 'whiles our Shippes lie by the walles for want of worke', and 3–4000 busses (herring boats) and other fishing vessels 'to take & carry away the fish out of your seas, whereby they relieve Millions of their people, whilst your Coast-townes & greatest Cities, wanting trade, runne to ruynes'.

It was precisely these sorts of fears and arguments that would lead, in 1614, to James I's dissolution of the Merchant Adventurers, and their replacement with a New Company under the merchant William Cockayne. The 'Cockayne Project', which granted the new company a monopoly on dyed and dressed cloth with the aim of promoting those industries locally, was an unmitigated disaster – not only was current manufacturing insufficient to process the raw cloth, but the Dutch refused to buy overpriced and inferior finished cloth, and a trade war ensued that depressed the cloth trade (Britain's main export) for decades.

Had James listened to Cope instead of Cockayne's get-rich-quick solution, the situation may have been rather different. Cope recognised that 'sodaine changes are very dangerous' and that any changes in trade policy would have to be committed by stealth and incrementally, so as not to shock the market and warn the Dutch of an imminent threat: 'if we presse the dressing of 70 or 80 thousand Clothes upon the Adventurers suddainly; & if they be sullen and refuse to buy them; Or having bought then, they cannot soadinely die & dresse them; Or if having drest them, their Custom[er]s beyond Seas being denied the Manufacture, Shall refuse to take them from their hands: the least of theis may breede such a dampen in trade, as neither the Clothier, that makes the Cloth, nor the Merchant that carries it, nor the gentleman that owes the wooll, may be well able to endure'.

Cope also recognised that Dutch boats that took away the cloth also brought vital commodities, especially to the North, and the Netherlands themselves are viewed not as antagonists but exemplars: 'behold & imitate the politique & industrious Courses of this wise, provident, & overworking Nation, who, in their times of warr, have raised themselves to that greatnes & virtue as noe people have done since the Romans time'.

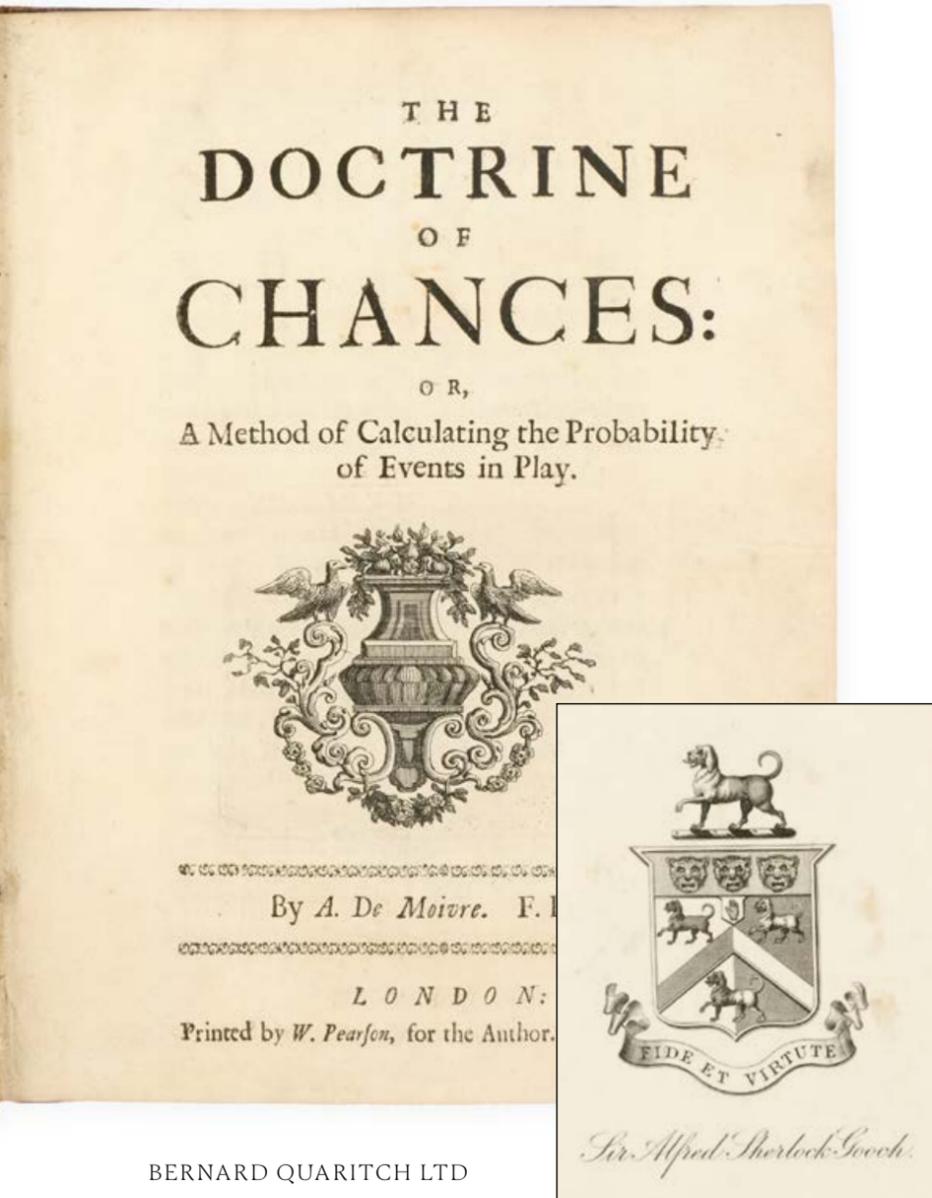
Cope's own solution, offered in a series of 'Remedies' devoted to each commodity, was a careful devaluation of the currency, control on the export of bullion, reduced taxation on coloured cloths to promote manufacture, and the promotion of the fishing and shipping industries. Figures mentioned in passing here include Sir John Popham, whose project to reduce unemployment by encouraging emigration to Virginia was supported by Cope, and the vintner John Keymer, another follower of Cecil and friend of Sir Walter Raleigh, whose own 'Observations touching trade and commerce with the Hollander' circulated in manuscript at the time and were later attributed to Raleigh (who had a copy).

Though his grasp of personal finances sometimes fell short (he apparently died with £27,000 of debts), Cope was fastidiously incorruptible and admired by John Stow and Robert Cotton. John Tradescant stocked Cope's garden with exotic trees, and he possessed 'the best-known Wunderkammer in England in the late sixteenth and early seventeenth centuries' (Watson, 'The manuscript collection of Sir Walter Cope', in *Bodleian Library Record*, 12 (1987)). He was also a significant early donor to the Bodleian, giving forty of his 215 medieval manuscripts to the Library in 1602.

Given his close contact to James I at the time of its composition, Cope's *Enchiridion*, or a version of it, was clearly presented to the King; but evidently it circulated in other manuscript copies like the present, produced by a professional scribe. We have traced three other examples, all in the UK: Trinity College Cambridge MS 698/1, and State Papers 14/71/89 (dated 1612 in another hand) and 90 (a rough draft with corrections, apparently submitted to Raleigh for his consideration).

See Fulton, *The Sovereignty of the Sea* (1911).

FOUNDATIONAL BOOK ON PROBABILITY – RECORDING GAMES OF CHANCE AT SEA



17 DE MOIVRE, Abraham. The Doctrine of Chances: or, a Method of Calculating the Probability of Events in Play. London, W. Pearson for the author, 1718.

4to, pp. [4], xiv, 175, [1]; copper-engraved ornament to title-page, woodcut and engraved head- and tailpieces; occasional stains and light foxing, otherwise a handsome copy on fine paper in contemporary Cambridge-panelled calf, gilt red morocco lettering-piece to spine; skilfully rebacked and recorned with the original spine relaid, spine worn and covers scuffed; armorial bookplate of Sir Alfred Sherlock Gooch to front pastedown, early ink inscription to front free endpaper (see below), two minor annotations in ink to pp. 7 and 36. **\$18,500**

First edition, a very good copy with likely Virginian provenance, of this classic on the theory of probability and game theory, inscribed in multiple hands aboard the sixty-gun warship HMS *Dunkirk*, a human moment of indulgence stolen between the drudgery and danger of life aboard a Royal Naval ship.

The Doctrine of Chances is dedicated to Sir Isaac Newton, President of the Royal Society, and personal friend of de Moivre. 'The principal contributions to our subject from de Moivre are his investigations respecting the Duration of Play, his Theory of Recurring Series, and his extension of the value of Bernoulli's Theorem by the aid of Stirling's Theorem ... it will not be doubted that the *Theory of Probability* owes more to [de Moivre] than to any other mathematician, with the sole exception of Laplace' (Todhunter, *A History of the mathematical Theory of probability from the time of Pascal to that of Laplace*, 1865, p. 193).

Our copy records a rare and fleeting moment of levity on deck: the inscription to the front free endpaper, written in multiple hands, reads 'M. Mollet & M^r Dobby playing at Backgamon | 29 May 1740 under the awning on Board His | Majisties Ship Dunkirk Cap^t. Bolling | & Mr Stafford first Lieutenant looking on'.



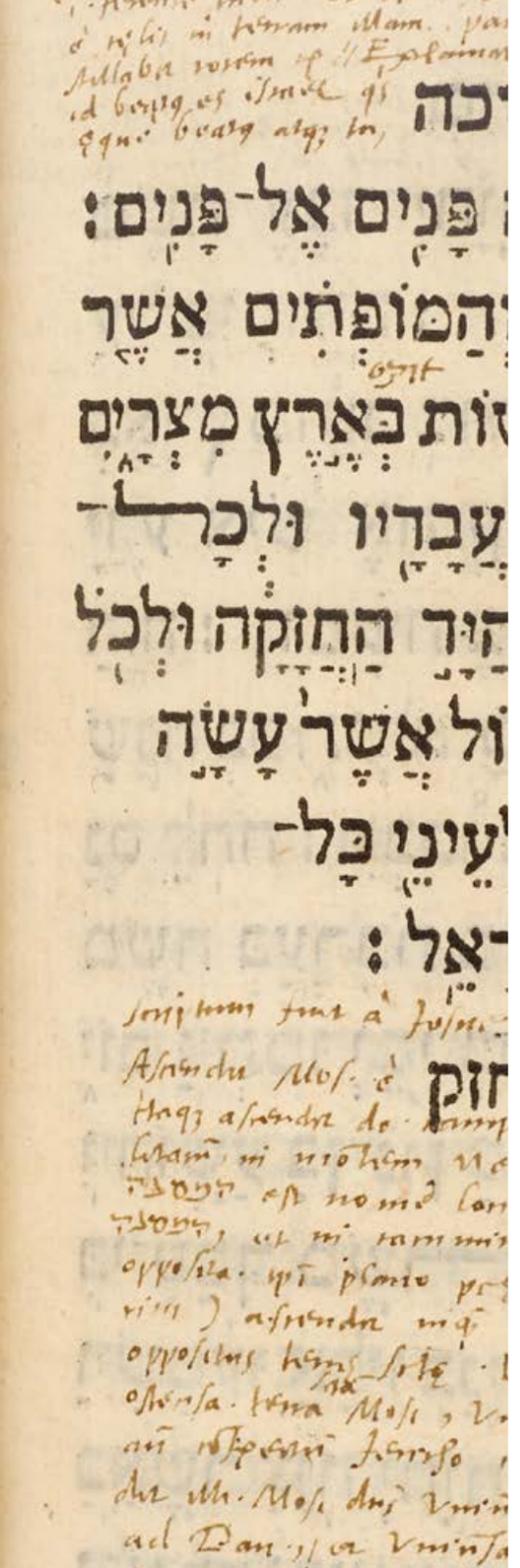
Ship's logs show that on 29 May 1740, the HMS *Dunkirk* was at sea off the Isles of Scilly, and travelled thirty-two miles in stormy weather; an unlikely time to play backgammon on deck. Furthermore, we can find no record of a Captain Bolling – or any of the other officers named – in British Army or Royal Navy lists for 1740. Could the year 1740 have been written in error instead of 1741, perhaps by force of habit in the early months of the new year (prior to the adoption of the Gregorian calendar in 1752, the year began on 25 March)? Circumstance seems to support this: on 29 May 1741 the conditions were decidedly different: the HMS *Dunkirk* was moored in fair weather at the mouth of the Magdalena River in Colombia, one of a fleet of British warships patrolling the north coast of South America in the aftermath of Admiral Vernon's disastrous attack on Cartagena earlier that year, which inflicted over ten thousand fatalities on British forces.

The *Dunkirk's* manoeuvres off Cartagena provide a compelling clue to the possible identities of our officers and to the connection between the 1740s owner of this book and the later Gooch family provenance. In autumn 1740, Sir William Gooch (1681–1751), Lieutenant Governor of Virginia, led a regiment of some 3500 Virginian militiamen (known as 'Gooch's American Foot') to Jamaica; they would then take part in the failed attack on Cartagena. Gooch was excluded from the British council of war, and his men were disdained by the officers. At the start of 1741, many of Gooch's men were made deckhands on undermanned British ships, fifty-one of them embarking to the *Dunkirk* on 24 January 1741 as supernumeraries. In March, they sailed as *de facto* members of the Royal Navy, and 'a majority of the American troops never returned, being kept as conscripted sailors on the ships to which they had been abducted' (Slaughter, *Independence: The Tangled American Revolution*).

Where we find no Captain Bollings in the UK, we find a plethora of them in Virginia, all members of the local militia. The Captain Bolling mentioned in the inscription is likely the Virginian John Bolling Jr (1700–1757), great-great-grandson of Pocahontas and John Rolfe and later colonel of the Westfield County militia. **As First Families of Virginia, the Bollings and Gooches would have had frequent contact:** Bolling's father had acquired land along the James River in Goochland, the seat of Gooch's estate; typical of Virginia colonial gentry, many of the Bollings also served in the local county militia, and were members of the House of Burgesses. Did Bolling – and the other men aboard the *Dunkirk* – find themselves in Cartagena as part of Gooch's regiment of colonial recruits?

Sir William Gooch returned to England in 1747. Predeceased by his only son, his estate (including the library) was inherited by his nephew. The book was sold with the Gooch estate at Benacre Hall, Suffolk, in 2000.

ESTC T33065; Babson 181; Honeyman 2240; see Stigler, *The History of Statistics* (1986), pp. 70 ff.; for the provenance, see Loftus, 'The Doctrine of Chances', in *Brick, A Literary Journal* 92 (2014), pp. 97 ff.



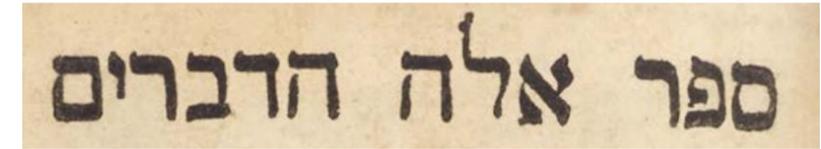
'A TYPOGRAPHIC JEWEL' WITH QUADRILINGUAL ANNOTATIONS

18 [DEUTERONOMY.] ספר אלה הדברים [Sefer eleh ha'devarim]. Deuteronomium. [Paris, Robert Estienne, 1544–6.]

16mo in 8s, pp. [214], [2 (blank)]; P–Z⁸. 2A–D⁸, 2E⁴; title-page printed in Latin and Hebrew and the following text entirely in Hebrew with cantillation and Tiberian vocalisation, woodcut Estienne olive tree device to title-page, incipit within woodcut cartouche; trimmed, shaving annotations at top- and fore-edge and Hebrew ownership inscription (?) to title (in another, less precise hand); a very good copy in late seventeenth-century sheep, title gilt directly to spine, board-edges and turn-ins filleted in gilt, edges gilt, marbled endpapers, green silk place-marker, housed in a modern cloth box with gilt paper label; short split to rear joint at foot with small loss, upper corner of rear board slightly gnawed; **heavy marginal and interlinear annotation in a precise French hand (second half of sixteenth century) in light brown ink, in Latin interspersed with Hebrew, Greek, and French, to every page, R6^r inscribed 'Leius .l.'** in another hand. **\$11,000**

First sextodecimo edition of Robert Estienne's Hebrew Deuteronomy, a 'typographic jewel' (Renouard, trans.), our copy with heavy exegetical annotations to every page by a sixteenth-century reader in Latin, Hebrew, Greek, and French.

Robert Estienne was appointed *imprimeur du roi* for Hebrew in 1539; his seventeen-part sextodecimo Hebrew Bible (*Quinque libri legis* [המשנה חומשי תורה]), each of which was exclusively sold separately, was more costly than his quarto Bible of 1539–44 and employs Picard's elegant square Sephardic Hebrew type, 'sparsely employed in 1543, occurring only in the *Alphabetum Hebraicum* and as the catchwords of the final printed instalments of the quarto Bible.



'In 1544, however, it began to be used as the text type for Estienne's sextodecimo Hebrew Bible (1544–46) and from then onwards it became the standard Hebrew text type of the Estiennes' (Vervliet, p. 144, no. 27). **Our copy has been heavily annotated by a scholar well-versed in the three biblical languages as well as what is clearly their native French** (see, for instance, 'pour aujourd'hui ou pour demain ton fils te demande' (S1^r), 'dieu p[er]donna a Aharon, ma[is] a la fin il est mourut' (T3^v), and, within a discussion of virginity, 'S'il a fait parler d'elle en mal' (Z4^v). As well as numerous references to other books of the Old Testament (including Exodus 20 (R4^r) and Genesis 20, and the Psalms (R6^v)), in relation to *parashat Re'eh*, on kosher and non-kosher animals, our annotator adds references to Pliny's *Natural History* in an attempt to identify the birds of prey mentioned (*pyrargus*, *aquila marina*), as well as the oryx and the camel. The final leaf contains an excerpt from Augustine's *Contra Maximinum Arianum*.

The quadrilingual annotations are highly reminiscent of those by the likes of Isaac Casaubon or by the Hebraist François Vatable (d. 1547), a figure instrumental to the expansion of Hebrew studies as royal lecturer of Hebrew at the Collège de France from 1530 and renowned for his notes accompanying Estienne's quarto Hebrew Bible of 1545. They may be derived from student notes, or *reportationes*, from Vatable's lectures: the pocket-sized format of the present edition was ideal for student note-taking; although the present annotations were clearly made by a skilled biblical scholar, the presence of decidedly more clumsy (though unfortunately unidentifiable) ownership inscriptions to the title and R6^r suggest later ownership by a student. 'When course notes were printed, printers and former students worked together for a variety of purposes: to enhance the reputation of a recently deceased teacher and his institution, but also to advance each their own reputation and to make some money – the editors were presumably paid for their work and the printers could hope to make a profit from textbooks which might become bestsellers' (Blair, 'Textbooks and Methods of Note-Taking in Early Modern Europe', in Campi et al; eds., *Scholarly Knowledge: Textbooks in Early Modern Europe* (2008), pp. 39–73 (pp. 50–51)). Were these annotations perhaps to be prepared for eventual publication?

Adams B-1224; Brunet I, col. 856 ('jolie édition'); Darlow & Moule 5089n; Mortimer, French I 73; Renouard, *Annales de l'Imprimerie des Estienne*, p. 65, no. 1 ('Cette petite édition ... est vraiment un bijou typographique, et peut-être ce qui a jamais été imprimé de plus beau en langue hébraïque'); Schreiber 82; Steinschneider 115, col. 22.





EDITIO PRINCEPS THE OLDEST MATHEMATICAL TEXTBOOK STILL IN USE

19 EUCLID. Στοιχειων βιβλ. ιε εκ των θεωνος συνουσιων. Εις του αυτου του πρωτον, εξηγηματων Προκλου βιβλ. δ. Adiecta praefatiuncula in qua de disciplinis Mathematicis nonnihl. *Basel, Johannes Herwagen, September 1533.*

Folio, pp. [xii], 268, 115, [1]; text in Greek, woodcut printer's device to title-page and final verso, woodcut initials, α1r within woodcut border, woodcut diagrams, woodcut headpieces, skilful repair to title-page where an old inscription removed, old ink stains to lower margins of κ4–6 and ξ4–5, very slight dampstain to outer margin of final leaves, nonetheless a very good copy; bound in eighteenth-century Italian vellum, gilt red morocco lettering-piece to spine, edges speckled red; manuscript diagrams in brown ink to the margins of a few leaves and a few notes and corrections in Greek (e.g. on π2–3 and σ5), eighteenth-century Italian shelfmark to front pastedown 'Pluteus octavus capsula prima' below erased inscription, later note in German, modern collector's bookplate. **\$24,000**

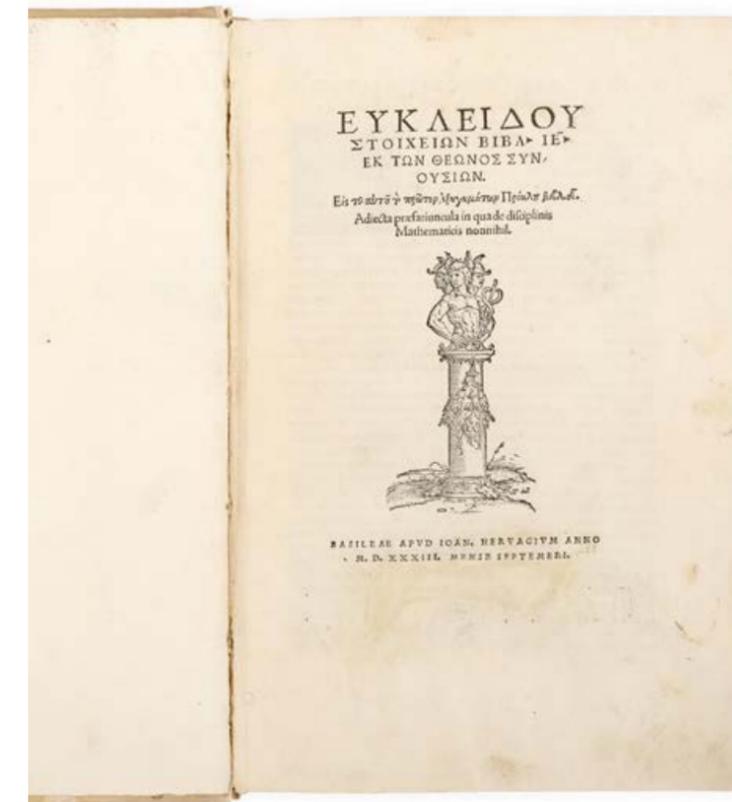
Editio princeps of Euclid, the 'oldest mathematical textbook still in common use today' (PMM), a work which 'has exercised an influence upon the human mind greater than that of any other work except the Bible' (DSB).

The 'decisive influence of Euclid's geometrical conception of mathematics is reflected in two of the supreme works in the history of thought, Newton's *Principia* and Kant's *Kritik der reinen Vernunft*' (DSB).

The text was edited by Simon Grynaeus, professor of Greek at the University of Basel, who dedicated the work to Cuthbert Tunstall, bishop of Durham. During a visit to Oxford in 1531, Grynaeus found the manuscript of Proclus' commentary which he appended to his edition of Euclid. 'Because of his interest in the principles underlying mathematical thought and their relation to ultimate mathematical principles, Proclus' commentary is a notable – and also the earliest – contribution to the history of mathematics. Its numerous references to the views of Euclid's predecessors and successors, many of them otherwise unknown to us, render it an invaluable source for the history of science' (DSB).

This is a wide-margined copy, with additional manuscript diagrams and annotations in Greek. On pages 8–9 the Greek numeral for each diagram has been translated into an Arabic number, with five ink manuscript diagrams added in the margins. In the second half of the volume there are occasional additions and amendments to the text in Greek, mostly correcting typographical errors.

VD 16 E 4142; Steck III.29. See PMM 25 for the first Latin edition of 1482.



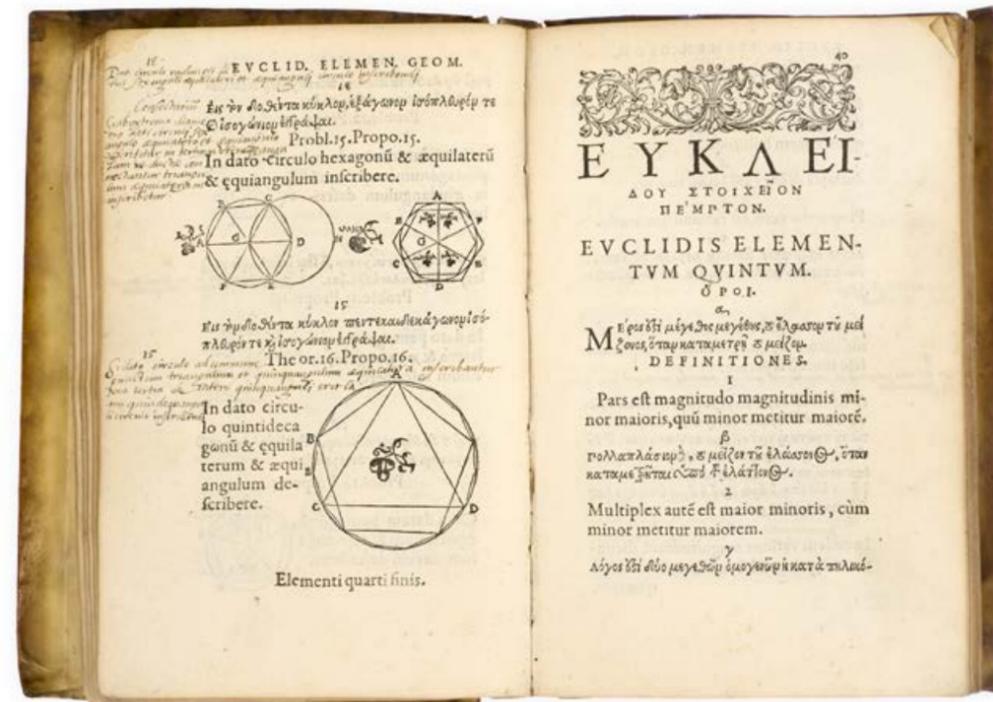
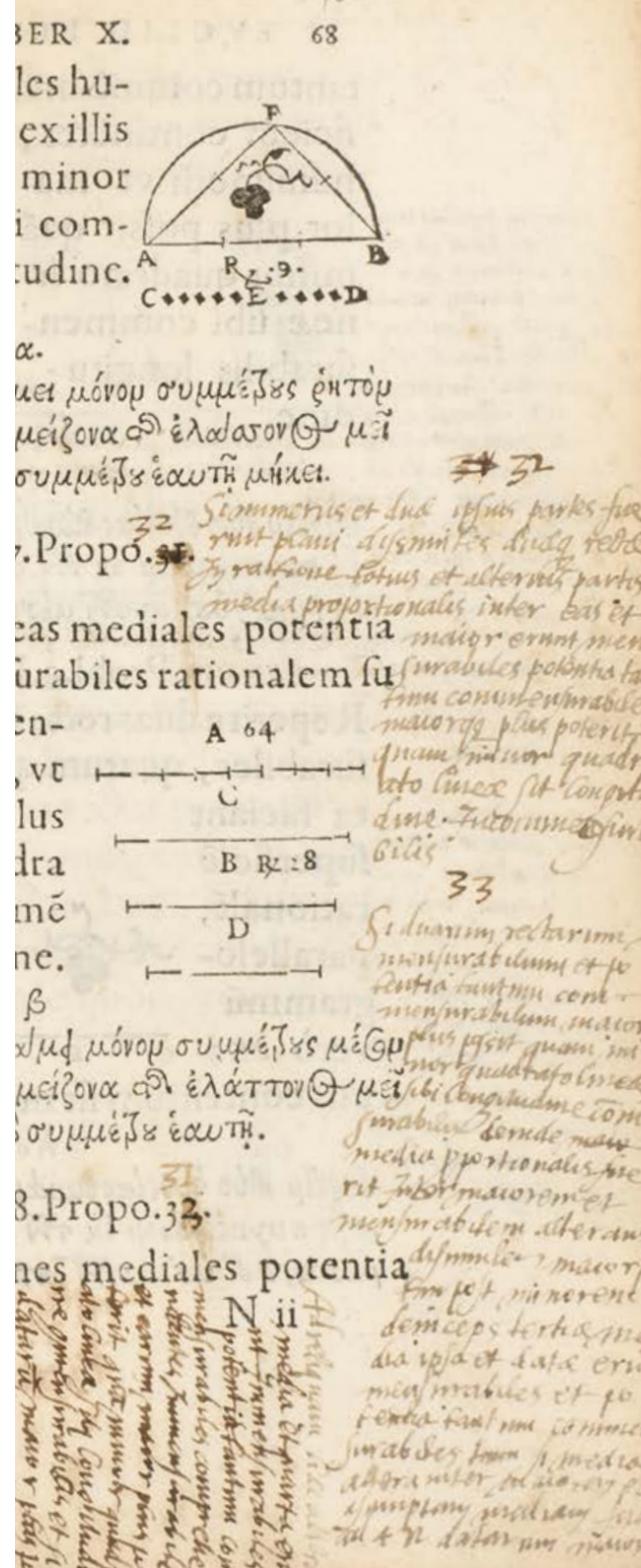
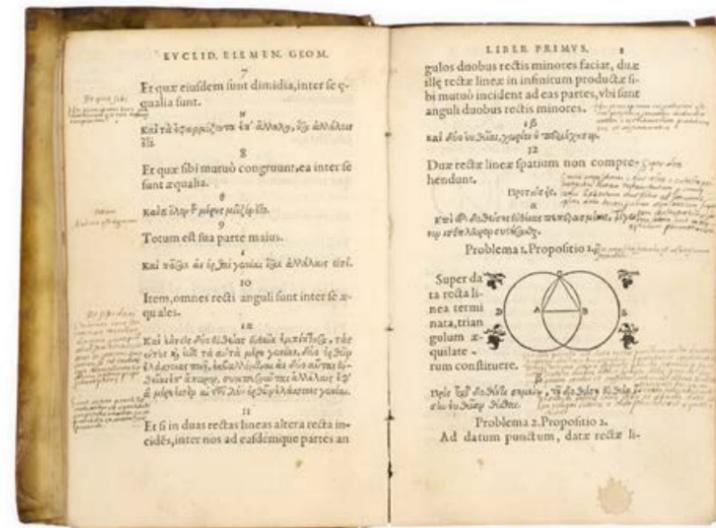
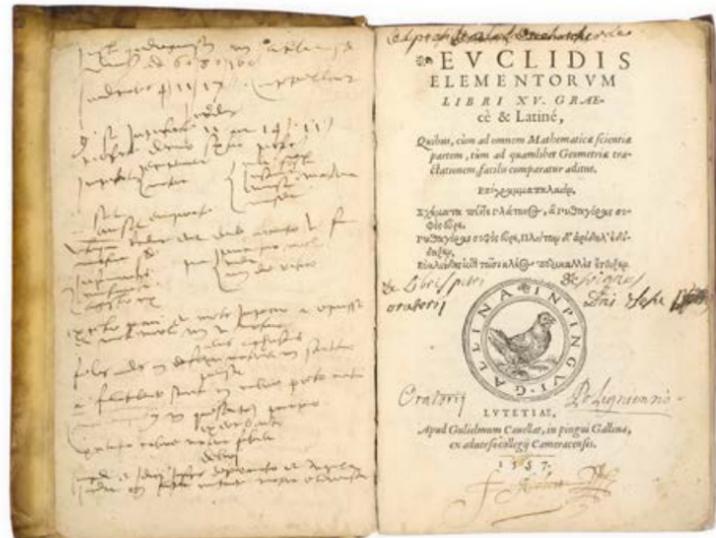
ANNOTATED EUCLID

20 EUCLID; Jean MAGNIEN and Stephanus GRACILIS, editors. Euclidis elementorum libri XV Graece et Latine, quibus, cum ad omnem mathematicae scientiae partem, tum ad quamlibet geometriae tractationem, facilis comparatur aditus ... Paris, Guillaume Cavellat, 1557.

8vo, ff. [xvii], 88, '59–130' (i.e. 89–160); text in Greek and Latin, woodcut Cavellat devices to title-page and last page, woodcut diagrams throughout, woodcut initials and headpieces; very slight marginal dampstaining and toning, a few marks, last page dusty, but overall a very good copy; bound in contemporary vellum, yapp fore-edges, geometric patterns drawn with dividers on covers, front cover lettered '[...] Commissaire du Roy[?][...]' in ink, later paper spine label, vestigial ties to fore-edge, sewn on 4 split tawed thongs laced in, endguards of manuscript waste on vellum, spine lined with printed waste on paper; somewhat worn and stained, upper hinge split, rear endpapers removed; early ownership inscriptions 'Chaubaud', 'ex libris Petri Desvignes oratorii Dni Jesu', 'Oratorii Poligniensis' (Poligny), ink annotations in a handsome contemporary italic hand to 56 pp. and 3 pp. of notes in a contemporary cursive hand to front endpapers (see below), nineteenth-century printed booklabel of A.M. Faivre to inner front cover. **\$7250**

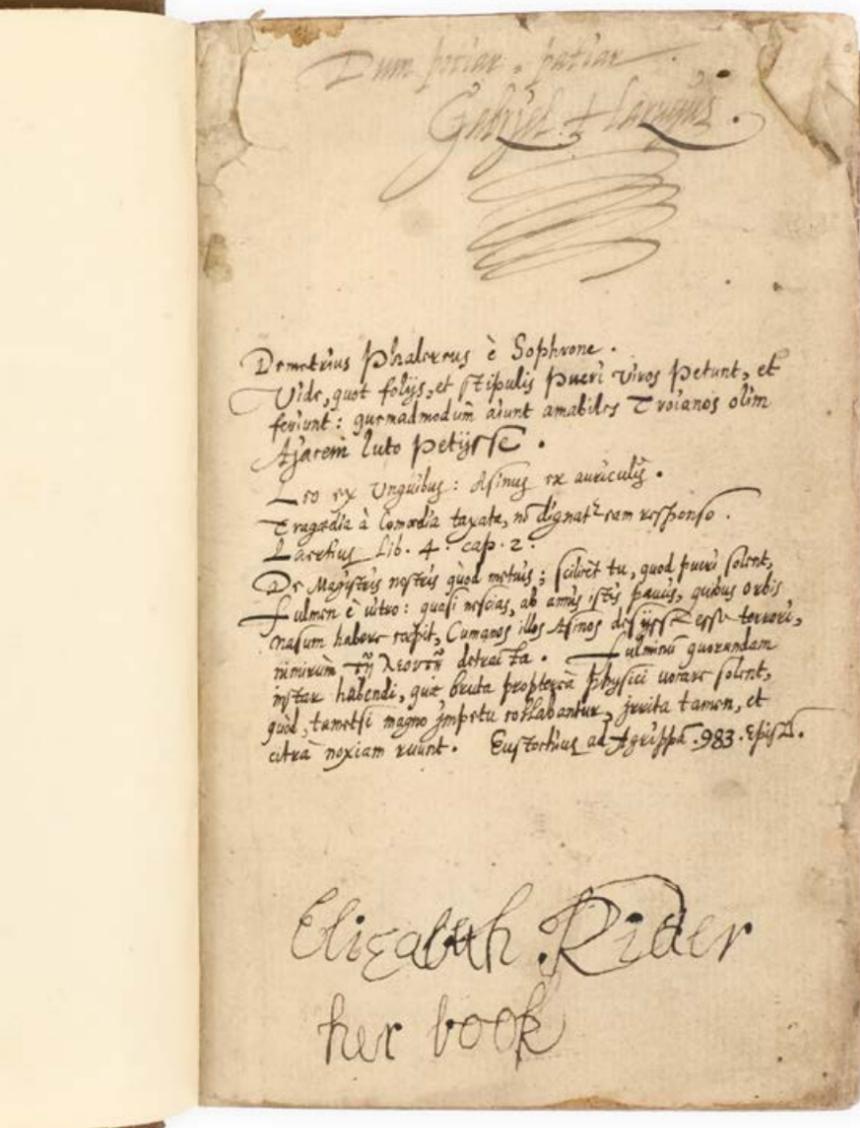
First edition of Euclid's Elements as edited by Jean Magnien and Stephanus Gracilis, with woodcut diagrams throughout, this copy extensively annotated by a contemporary student.

The French mathematician and professor at the Collège royal, Jean Magnien (d. 1556) had projected an edition of Euclid's *Elements* with the Parisian publisher Guillaume Cavellat, but the enterprise was stalled by Magnien's premature death, prompting Cavellat to seek the assistance of Gracilis to bring the work to completion. The resulting edition contains Euclid's propositions in Greek and Latin, but not the proofs.



The contemporary annotations, in an elegant italic hand, elaborate, occasionally at great length, upon the text. The content suggests that they were taken down by a student from a teacher. They begin with definitions of mathematics and its parts and show a particular interest in points, lines, triangles, rectangles, parallelograms, circles, proportions, and commensurability. Our annotator provides summaries at the opening of books 6 and 10 and makes references to Aristotle, Ptolemy, and Philoponus. Further mathematical notes in a contemporary cursive hand appear on the front endpapers.

USTC 152265; Pettegree & Walsby, *French Books* 70021; Smith, *Rara Arithmetica*, p. 240; Steck III.56.



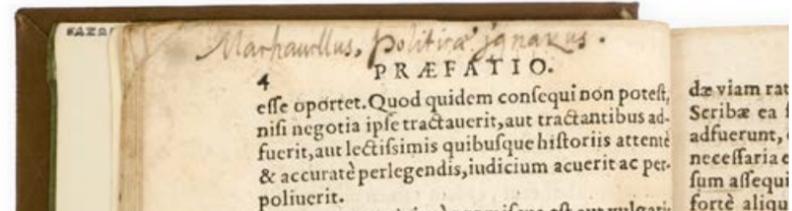
GABRIEL HARVEY'S ANNOTATED ANTI-MACCHIAVEL

21 [GENTILLET, Innocent; Lambert DANEAU, translator.] Commentariorum de regno aut quovis principatu recte & tranquille administrando, libri tres, ... Adversus Nicolaum Machiavellum Florentinum. [Geneva, Jacob Stoer], 1577.

8vo, pp. [xii], 20, 708, [11]; woodcut emblematic device to title-page, woodcut head- and tailpieces and initials throughout; minor dampstaining to some leaves, short wormtracks affecting a few characters per page, a few minor marginal losses (not affecting text), outer margin of Bb5 trimmed short (touching one character of a printed marginal note); bound in modern buckram by Fazakerley (stamp to front free endpaper verso); with the ink ownership inscriptions of Gabriel Harvey to front flyleaf and title-page, his monogram and purchase note ('1577 ... iij^s iij^d') to title-page, and his annotations throughout (see below), later ownership inscriptions of Elizabeth Rider (front flyleaf) and George Arstingstall (rear flyleaf, dated 1743), ink stamp of Stonyhurst College to title-page and Yy7^v. **\$65,000**

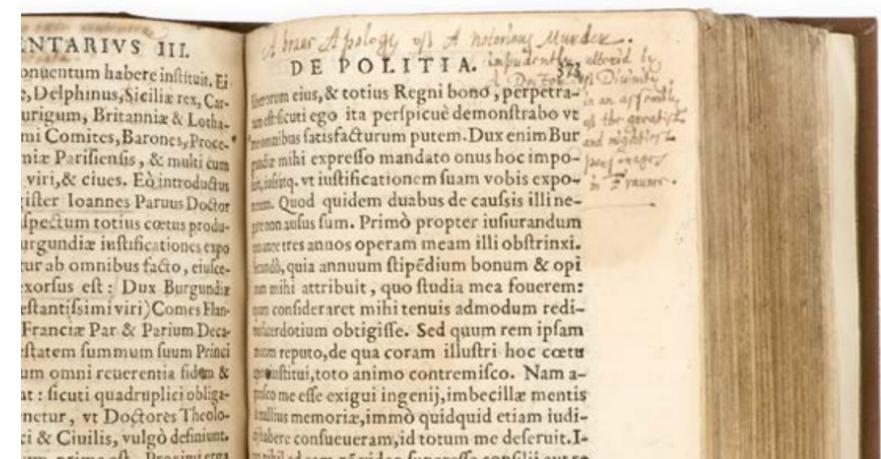
First edition in Latin of Gentillet's highly influential attack on Machiavelli, this hitherto unknown copy bought in the year of publication and annotated on over two hundred pages by Gabriel Harvey – the noted bibliophile and postillator, then entering a crucial phase of his career – whose competing intellectual debts to both Machiavelli and Gentillet have long been debated without knowledge of this tangible link.

Known as the *Contre- or Anti-Machiavel*, Gentillet's treatise was 'the first known full-scale study of Machiavelli' (Anglo, p. 284).



It was also a full-scale assault, charging the Florentine with ignorance and incompetence, and accusing him and his fellow Italians of introducing into France 'Atheism, sodomy, perfidy, cruelty, the arts of usury' (*trans.*), not to mention venereal disease. 'Rarely has a more complete and effective denunciation of Machiavelli's political ideas been written' (Church, p. 49); it was widely read and translated, and allusions are found in Bacon and Shakespeare.

The present copy was owned and extensively annotated by Gabriel Harvey (1552/3–1631), scholar, friend of Sidney's and Spenser's, and 'one [of] the most assiduous annotators in an age of annotation' (ODNB). As Jardine and Grafton showed in their seminal article, Harvey's marginalia – many-layered, intertextual, often social, always in dialogue with the present – exemplify the Renaissance idea of 'reading as trigger for action' (p. 40). Harvey bought and first read this copy in its year of publication. This was at the high point of his political and diplomatic ambitions, in service of which the present copy seems to have been put to extensive use.



At this time Harvey was engaged as a 'professional reader' to Philip Sidney, scrutinizing the text of Livy 'tête-à-tête, with an eye to political analysis', with the poet-courtier in preparation for an embassy to the emperor Rudolph II (*ibid.*, p. 37). Gentillet's attack was based in part on Machiavelli's *Discourses on Livy*, and cites Livy many times in the text, so Harvey may well have used his copy of the *Anti-Machiavel* during or in preparation for his sessions with Sidney.

At the same time Harvey was pursuing his own political agenda. In July 1578, at Audley End in Essex, he was presented to Queen Elizabeth by his patron Leicester as a suitable candidate for service in Italy and France, taking part in a disputation before the queen, the proposition being 'Clementia magis in Principe laudanda quam severitas'. The question of clemency vs cruelty was treated at length in both Machiavelli's *Prince* (chapter XVII) and Book III of Gentillet's critique. Those sections are heavily underlined and annotated in our copy, with 'saeuitiae' in one heading changed by hand to 'seueritatis' – matching the wording of the Audley End proposition – and with more than thirty mentions of 'clementia' and 'severitas' in manuscript marginalia. **Harvey almost certainly had this volume in hand when preparing for the most momentous rhetorical performance of his career.**

At Audley End Harvey also presented Elizabeth with four manuscripts of Latin verse, among them a satirical 'Epigramma in effigiem Machiavelli', 'the first time that a fictitious Machiavel figure had delivered a speech in England' (Anglo, p. 450). **Here again Harvey's copy of Gentillet would have played a significant role.** Apart from the general anti-Italian tenor of the 'Epigramma', there are several pointed parallels: in the mention of Cesare Borgia's motto, 'Aut nihil, aut Cæsar', mocked by Gentillet and underlined here by Harvey; in the comparison of Elizabeth and Leicester to Scipio, a figure mentioned thrice in Harvey's annotations to the chapter on clemency; and in the heavy use of prosopopoeia, that term appearing in a prominent annotation in the preface here. Harvey's implication in the 'Epigramma' that Elizabeth was 'in part responsible for allowing "Italianate" influence to seep into England' (Stern, p. 43), though couched in irony, likely put paid to his political ambitions. **Thus the present copy stands as a (perhaps the) major source not only of the first English 'Machiavel' but of the publication that may have doomed Harvey's court career.**

Aside from these early annotations, **a further two hundred pages of our copy bear Harvey's underlinings, symbols, cross-references, quotations, summaries, and comments, in Latin, English, and Italian, in a range of hands (from his early secretary hand to his late italic) indicating repeated readings over many years.** These manuscript additions evince an interest in, *inter alia*, Bartolus of Saxoferrato (and Machiavelli's debt to him), Alexander VI, the Salic Law, and the loyalty of La Rochelle to France during the Hundred Years' War. They present a nuanced picture of Harvey's thoughts on Machiavelli. Many annotations are broadly sympathetic to Gentillet, summarizing the latter's views on such things as 'Artes Italicæ opum accumulandarum' and 'Machiavellites rapaces'; agreeing with Gentillet that John Petit's defence of Louis I, duc d'Orléans's assassination was 'A braue Apology of A notorious Murder'; and declaring in large letters 'Machavillus [*sic*], Politica[e] ignarus'. Yet Harvey also fact-checks Gentillet, in one case comparing the author's quotations from the Latin *Princeps* with the Italian original.

The endleaves are annotated with several long quotations, three of them from the published letters of the occultist Cornelius Agrippa, whose works Harvey knew well and admired. These extracts praise piety and righteousness, and seem to be a rejoinder to the translator Daneau's assertion in his dedication that Agrippa and Rabelais, 'with their scoffing taunts, inveighed not only against the Gospell, but all good arts whatsoever' (*trans.* Simon Patrick).

Harvey scholars have long debated his intellectual debts to Machiavelli and Gentillet, but without access to the present witness to Harvey's early thoughts (Havens's recent census of Harvey's library located two copies of Machiavelli: a Latin *Princeps*, unannotated, and an English *Arte of Warre*, both acquired by Harvey three years after the present work.) But his reading of Gentillet has until now been a matter of conjecture.



Further study of our copy will shine light not only on Harvey's intellectual development but on the English reception of some of the period's most important thinkers.

USTC and OCLC find only five copies of this edition in North America: Dickinson, Folger, Penn, Rochester, and Union Presbyterian Seminary.

GLN 15-16 2631; USTC 450743; VD16 G 1301; Adams G-436. See Anglo, *Machiavelli – the first Century* (2005); Church, *Richelieu and Reason of State* (1972); Jardine and Grafton, "Studied for Action": how Gabriel Harvey read his Livy', *Past & Present* 129 (1990); Stern, *Gabriel Harvey* (1979).

A full description is available on request.



ligat. ibidem. c.
 gat. ij. ser. viij. p totū.
 pensationē. ibidem. c.
 vij. ser. xxij. b. c.
 t. iij. ser. vij. c.
 uō sūt excōicati. v. f. xxij. a.
 ser. xxxvi. b.
 lū. vij. f. xxxvij. p totum.
 ate vel cupiditate mutuando
 totum.
 em. vij. ser. xl. a. b. et. xlvj. a.
 b aliq. lege. vij. ser. xl. b. c.
 palia. vij. ser. xli. p totum.
 vij. ser. xli. b.

Incipit Speculū aureū decē p̄cepto-
 rū dei fratris Henrici herp ordi-
 norū de obseruātia p̄ modū sermonū
 ad instructōnes tam ofessorū q̄ p̄dis-
 catorū. Et p̄mo de multiplicitate rōi-
 ueritate legum. **Sermo primus.**
 Nemo aliam legem in membris meis
 repugnantē legi mētis mee ⁊ captiuum
 me ducentē in legem peccati. Roman. vij.
 Ad euidētiā thēmatī q̄ri p̄t. S̄trū lex
 sit aliquid rācomf. p̄stīm cū nichil qd̄ est
 rōmīs ē in mēbris nr̄is eo q̄ rō nō v̄titur
 organo corpali. Ad h̄r̄ndet dōctor sc̄ūs
 d̄ma sc̄de. a. lxxx. x. q̄ lex ē quedā reglā

esse ab etno. qz nō erat ab eterno cui p̄
 mulgaret. Dicēdū qz lex etna tā v̄bo q̄
 sc̄pto p̄mulgacōez h̄z eternaz ex p̄te dei
 p̄mulgātis. qz v̄bū diuinū est eternū ⁊
 sc̄ptura libri vice ē etna. lz ex p̄te creatuē
 suscipiētis vel audiētis nō p̄t esse p̄mul-
 gaco eterna. Et hec lex eterna n̄l aliud ē
 q̄ rō d̄me sapiētie s̄m q̄ ē directiua oim
 actū ⁊ motionū. qz sic deus p̄ suā sapiēs-
 tiā d̄itor ē v̄mūfay naturay ad q̄s d̄pa-
 tur sicut arūfex ad arūficiata. sic etiā est
 gubnator oim actū ⁊ motionū q̄ muez
 mūtur in singlis naturis. **¶** Dic q̄ri p̄t
 S̄trū lex eterna sit om̄ibz nota sic sc̄ptō

THE SYSTON PARK COPY

22 HENRICUS DE HERP. Speculum aureum decem praeceptorum Dei. [(Colophon:) Mainz, Peter Schoeffer, 10 September 1474.]

Two vols, folio, ff. [407]; [a]¹¹ [b–k]¹⁰ [l]⁸ [m]⁴ [n–q]¹⁰ [r]⁴, [s–x]¹⁰ [y]⁷ [z]¹⁰ [A–C]¹⁰ [D]⁶ [E–N]¹⁰ [O]⁶ [P]⁵ [Q–T]¹⁰ [V–X]⁸, with final blank [X]8 but without preliminary blank [a]1; printed in gothic letter in two columns, incipit printed in red, woodcut printer’s device in red below colophon, printshop rubrication comprising larger initials supplied in red and heightened with silver, a few with penwork decoration, red initial-strokes, paraphs, and underlining, final blank leaf (partially laid down) with large red ink rosette on verso, manuscript quiring and catchwords largely trimmed; light dampstain to outer margin of [a]6–7, very occasional marginal marks or smudges, neat marginal repairs to [m]4 and [P]1, but a magnificent copy; bound in eighteenth-century French red morocco by Luc-Antoine Boyet (attributed in the Syston Park catalogue, see below), spines richly gilt in compartments with gilt green morocco lettering-pieces, edges gilt, marbled endpapers, blue ribbon place-markers, traces of index tabs, offsetting from former quire guards of manuscript waste (of which some in Hebrew); spines sunned, extremities a little rubbed; contemporary or early annotations in red and brown inks to approx. 6 pp. and a few scattered reading marks, seventeenth-century ink ownership inscription ‘Fratrum Augustinensium Spiraē’ to upper margin of [a]2, eighteenth-century note in French on verso of flyleaf, engraved armorial bookplate and monogram booklabel of Sir John Hayford Thorold to front pastedown, with his pencil notes (see below), later manuscript shelflabel to front boards. **\$32,000**

First edition of this collection of sermons based on the Ten Commandments, devised for both confessors and preachers, printed by Peter Schoeffer, Gutenberg’s assistant and, after Gutenberg himself, ‘the most influential individual in the early history of the printed word’ (White, p. xi).

Henricus de Herp (or Herpf, 1410–1477) was a Dutch Franciscan and mystic, and a rector of the Brothers of the Common Life at Delft and later at Gouda: during his rectorship he ‘set up and encouraged the work most characteristic of the Brethren: book production. Books at Gouda were copied, illuminated, and bound, and Herp himself took part in collation’ (Ford, p. 229). This is his only work to be printed in his lifetime; a second edition was issued in 1481. Though not explicitly mystical *per se*, they ‘form the basis of Herp’s mystical theology. Obedience to the ten commandments is fundamental to progressing towards spiritual perfection. Servitude to God, obedience to His law, and rejection of vice all constitute the “active” life’ (*ibid.*, p. 231). The printer, Peter Schoeffer (c. 1425–1502/1503), began his career as an apprentice in Gutenberg’s workshop; he states in the colophon that the book was produced by the ingenious art of printing and with no ink, quill, or pen (‘imprimendi arte ingeniosa ... non atramento plumali ereaque penna cannavē’).

‘Schoeffer was the only printer whose work spanned the entire infancy of printing, from the invention of the art to the beginning of the new century ... [His] career as a printer was distinguished by many firsts. In addition to participating in the printing of the Gutenberg Bible, he and Johann Fust printed a Psalter in 1457 that was the first book imprinted with its date of publication, the first book printed throughout in multiple colors, the first with decorative initials, and the first with a colophon identifying its makers. Fust and Schoeffer later printed the first book written by a post-biblical author, the first books with a publisher’s trademark, the first dated Bibles, the first books with a printed title page, the first books set in a smaller font designed for private study, the first law books, the first book written by a living author, and what is perhaps the first printed Classical text, which included the first Greek type. Schoeffer also has been credited with the artistic and technical expertise that made Fust’s commercial success possible ... Throughout, Schoeffer’s work set standards for beauty and excellence that would profoundly influence the history of the printed word’ (White, p. xi).

Provenance:
 1. Seventeenth-century inscription of the Augustinians of Speyer at head of first leaf of vol. I.

2. Eighteenth-century French bibliographical notes to flyleaf stating that the copy at the Gaignat sale of 1769 (lot 341) noted for 90 francs.

3. Bought from Longman by Sir John Hayford Thorold (1773–1831), with his pencil notes to flyleaf, monogrammed bookplate, and Syston Park bookplate. The library at Syston Park, formed by Sir John Hayford Thorold and his father, Sir John Thorold (1734–1815) was notable for its extraordinary collection of incunabula, Aldines, and Greek and Latin classics, including many on vellum; when dispersed in 1884, both the Gutenberg Bible and the 1462 Fust–Schoeffer Psalter on vellum were bought by Quaritch.

4. The Syston Park sale, Sotheby’s, 12–20 December 1884, lot 915, £10 10s to Quaritch.

HC 8523*; BMC I 30; GW 12226; Goff H39; BSB-Ink H-218; Bod-Inc H-019; ISTC ih00039000; see Ford, *Christ, Plato, Hermes Trismegistus* I.2 (1990), and White, *Peter Schoeffer, Printer of Mainz: A Quincentenary Exhibition at Bridwell Library* (2003).



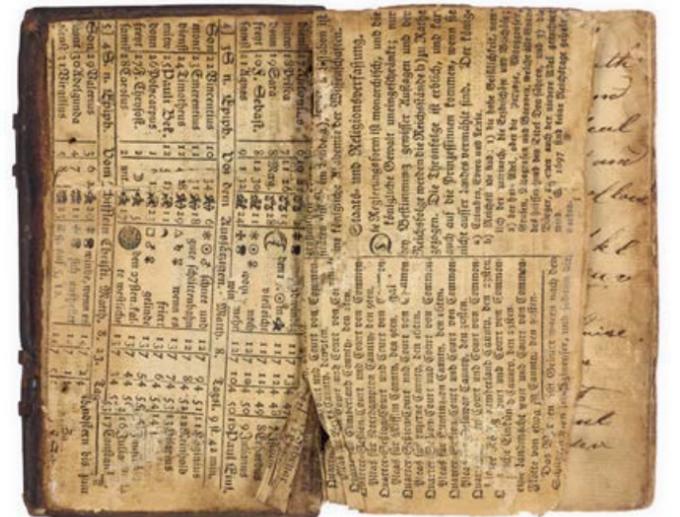
BOUND BY AN ITINERANT GERMAN-AMERICAN BINDER WITH GERMAN-AMERICAN PRINTED WASTE

23 [HYMNAL.] Neu-vermehr- und vollständiges Gesang-Buch, worinnen sowohl die Psalmen Davids, nach D. Ambrosii Lobwassers, Uebersetzung hin und wieder verbessert, als auch 750. auserlesener alter und neuer geistreichen Liedern begriffen sind, welche anjetzo sämtlich in denen reformirten Kirchen der Hessisch-Hanauisch-Pfältzisch-Pensylvanischen und mehreren andern angränzenden Landen zu singen gebräuchlich, in nützlicher Ordnung eingetheilt, auch mit dem Hendelbergischen Catechismo und erbaulichen Gebättern versehen. Vierte Auflage. [Likely Swabia, for] Philadelphia, Ernst Ludwig Baisch, 1774.

12mo, pp. 190, [2], 480, [12], 24, 72; full-page woodcut as frontispiece, printed music, typographic ornaments; cut close (occasionally shaving running titles or catchwords), final leaf creased and worn, some browning and dampstaining; bound in contemporary American calf over scaleboard, decorated in blind with saddler's tools, including hearts and a leaf-shaped tool, spine blind-tooled in compartments, remains of clasps to fore-edge, erratically sewn bypass on 5 cords, frayed and pasted to inner board, boards lined with printed waste from German (partially lifted, see below); worn, cracks to joints and chips to spine, cords split at front joint, loss to leather over lower catchplate; nineteenth-century inscriptions in English to front endpapers ('Sophia Crise [...]', 'Mary Seyder [...]', 'Mary L', '1891 March 28th I Carrie. B. Hockensmith I Bridgeport I Fred[erick] County'), a flyleaf with remains of older German inscriptions torn away. **\$4500**

First and only edition thus of this German hymnal, issued in Philadelphia by Ernst Ludwig Baisch under his own imprint but printed in Germany, bound by an itinerant German Pennsylvanian binder with printed waste from Charles Cist's Americanische Stadt und Land Calender for 1797, with inscriptions by numerous young women in Frederick County, Maryland.

Although published under a Philadelphia imprint, 'zu finden bey Ernst Ludwig Baisch, in der zweyten Strasse, nahe bey der Rees-Strasse', it appears that the books were in fact printed for Baisch in Germany and imported. Baisch was in Germany in early 1774 and likely commissioned then the books which he published over the following year, including the two works under titles beginning *Neu-vermehr- und vollständiges Gesang-Buch* (Goff 1 and 2, of which this the second).



While the printer of the two hymnals remains unknown, Goff attributes Baisch's Luther Bible (Goff 3) to Johann Georg Fleischauer in Reutlingen and suggests that his edition of Enslin's *Harmonie der Evangelien und Episteln* (Goff 4) was likely printed in nearby Tübingen. In all we find eight German titles either printed for Baisch or imported and reissued under his name between 1774 and 1775, suggesting a large market for German-language books in pre-Revolutionary Philadelphia; that no further Baisch imprints are recorded until 1786 likely indicates that this ambitious venture was stopped by disruption caused by the War.

Surviving copies of Baisch's books suggest that they were bound in Germany before being shipped to Philadelphia; our copy is therefore unusual for being found in a near-contemporary American binding. It is the distinctive work of the 'Itinerant German binder', identified by Spawn, who euphemistically calls his craftsmanship 'unmistakable' (p. 17); he was active between 1790 and 1820 in German-speaking communities across Pennsylvania, for the most part rebinding devotional books with thick calf over wooden boards, decorated with a limited range of crudely cut tools, likely intended as saddler's tools.

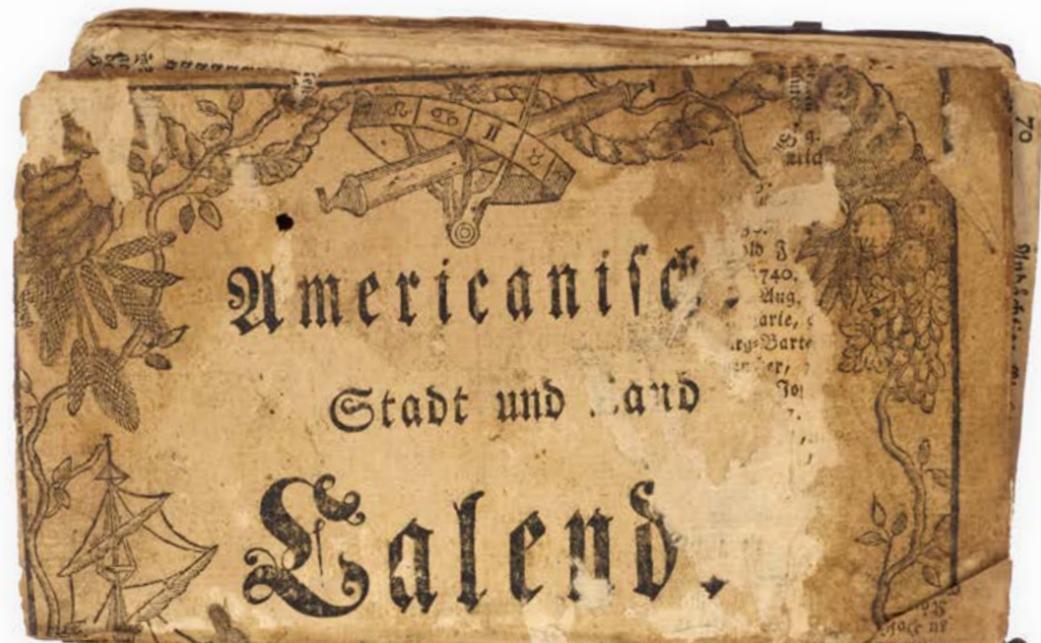
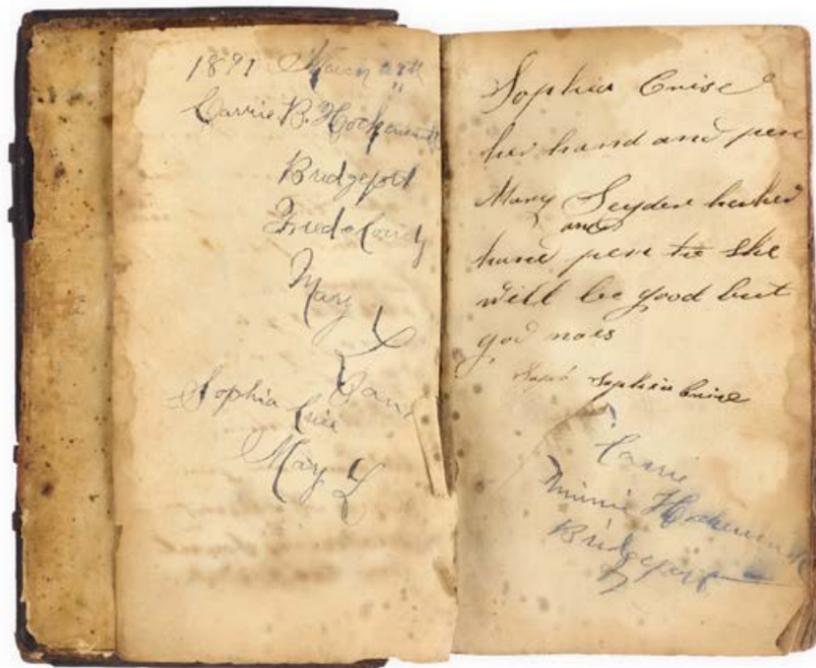
Printed waste:

The boards are lined with several layers of printed waste from the *Americanische Stadt und Land Calender auf das 1797ste Jahr Christi* (ESTC W41536), including the title-page with its elaborate woodcut border. The almanack was printed in Philadelphia by Russo-German immigrant Charles Cist (1738–1805), publisher of Paine's *American Crisis* and of *The American Herald*, whose address – 'in der Zweyten-strasse No. 104, nah am Eck der Rehs-strasse' – is coincidentally close to Baisch's; both 'Rees-Strasse' and 'Rehs-Strasse' are phonetic renderings in German of Philadelphia's Race Street.

Provenance:

With early- to mid-nineteenth-century inscriptions by one Miss Sophia Crise (also Krise) of Frederick County, Maryland, and of Mary Seyder ('Sophia Crise her hand and pen. Mary Seyder her her hand and pen her she will be good but god noes'), pen trials by Crise, a portion of the hymn 'O let my name engraven stand', and the rather erratically spelled lines 'this is A pleasant morning dount yew see younder'. Later inscriptions (Bridgeport, Frederick County, 28 March 1891) follow, including the names of Carrie B. Hockensmith (or Hackensmith, b. 1875) and her sister Minnie (1870–1962). The British had garrisoned a Hessian regiment in Frederick during the Revolutionary War, and by 1790 fifty percent of the county's population were German (Kessel, p. iii).

ESTC W6292. See Goff, 'German Folk Bindings on "Philadelphia" Books of 1774', in *Gutenberg-Jahrbuch* 1968, pp. 324–30; Kessel, *Germans on the Maryland Frontier* (1981); and Spawn, 'Identifying Bookbinders', in Spawn & Kinsella, *American Signed Bindings through 1876* (2007), pp. 11–3.



MARRIAGE, THE MOON, A MANUAL FOR CONFESSORS, AND MORE

24 [INCUNABLE SAMMELBAND.] Sammelband of ten works. Rome, Stephan Planck and Eucharius Silber, c. 1481–1491.

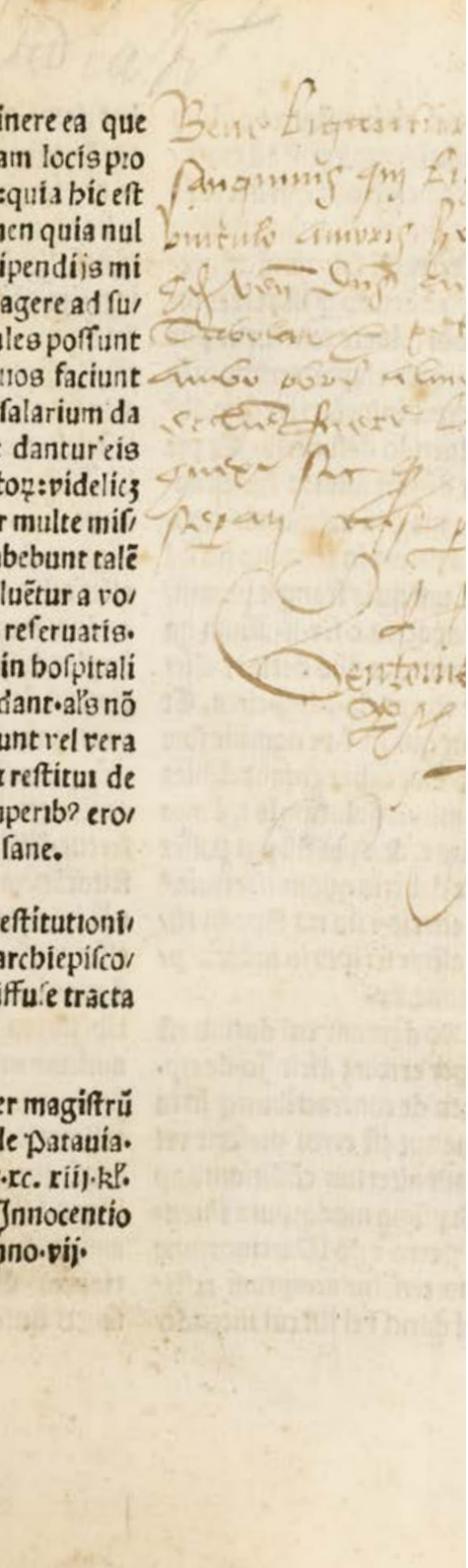
Ten works in one volume, 4to; occasional light staining, a few small spots; nonetheless very good copies; binding retaining panels of contemporary (German or Flemish?) blind-stamped sheep, laid down on a later calf binding, boards blind-tooled to a panel design, central panel diapered with fleur-de-lys tool, outer panels with two alternating floral tools, edges stained purple; somewhat rubbed, with a few superficial cracks, tailcap chipped; early signature 'Gentonis' in a French hand at foot of annotation on final leaf verso, early sixteenth-century annotations to a further c. 27 pp. in the same hand, nineteenth-century French list of contents loosely inserted. **\$32,500**

A sammelband of ten Roman incunables, nine of which printed by Stephan Planck, covering subjects from astronomy to usury, holy water to marriage, and ending with St Antoninus's manual for confessors, our copy with early annotations and partially preserving its original binding.

Stephan Planck, of Passau (c. 1457–1501), began his printing career probably as an apprentice in the workshop of Ulrich Han in Rome (active from 1467), which he then took over in 1478–9. He became the most prolific printer in Rome in the fifteenth century, in particular producing works for the Curia, a practical business decision as the papal bureaucracy then formed the primary market for books in Rome.

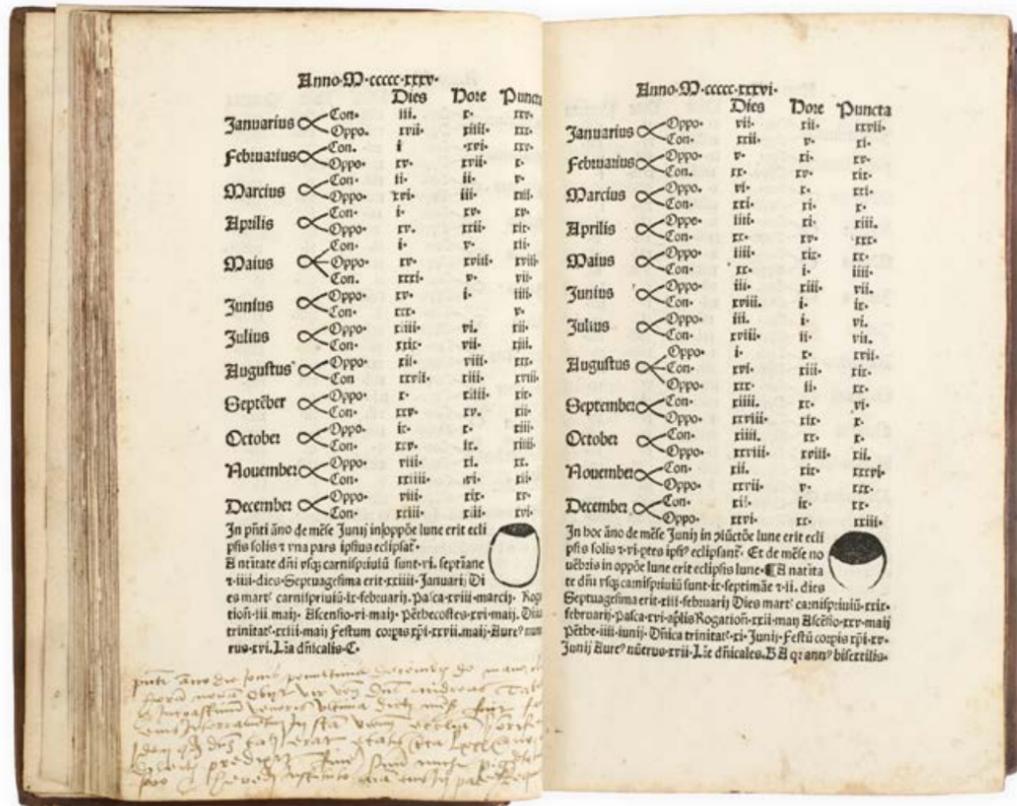
The first item of the present sammelband, the *Lunarium* of Bernat de Granollachs (1421–1485), contains lunar tables for the years 1490–1550, indicating the phases of the moon, the dates of moveable feasts, and details of eclipses visible from Barcelona. These tables were first issued in around 1484 and reprinted in various languages (including Catalan) and in various locations in Spain and Italy, as well as Lyons, up to the 1520s. This is a reprint of the 1487 Planck edition, which was most likely the first Latin printing, though without the (then-redundant) years of 1488–9.





The other works in the volume, by authors including Aquinas, Seneca, Antoninus Florentinus, and Johannes de Turrecremata, are of practical use to canon lawyers and confessors, dealing with the Penitential Canons, the cardinal virtues and moral theology, and the sacraments. These were for the most part printed in Rome regularly in the 1470s and 1480s, indicating their utility for the workings of the Curia.

The present volume, preserving fragments of its original binding, represents a rare survival and indicates subjects of interest to the original owner. The annotations, spanning the entire volume in a single early hand, attest to an engagement with a wide variety of subject matter: for the most part they pick out phrases from the text or expand upon them, from usury to consanguinity to exorcism, with a note (to the first work) on the page with an almanack for 1535, about the death of Andreas Terbolan(?) on the penultimate day of December.



Comprising:

i. **GRANOLLACHS, Bernardus de.** Lunarium ab anno 1490 ad annum 1550. [Rome, Stephan Planck, 1490.] Ff. [33] (of 34, without initial blank), last leaf blank, gothic letter, numerous small woodcut diagrams of the moon, **early marginalia to 1 p.** ISTC ig00339000 (listing six copies: Dillingen, Munich, Västerås, Basel, Harvard, and the Vatican); Sander 3224.

ii. **ROSELLIS, Antonius de.** De ieiuniis. Rome, Stephan Planck, 21 January 1486. Ff. [6], gothic letter. ISTC ir00324000 (listing thirty-three copies).

iii. **ESCOBAR, Andreas de.** Canones poenitentiales. [Rome, Eucharius Silber, c. 1491.] Ff. [8], gothic letter. ISTC ia00658000 (listing twelve copies).

iv. **ROSELLIS, Antonius de.** De usuris. [Rome, Stephan Planck, c. 1488.] Ff. [6]; gothic letter. Small loss to lower margin of [a]5, not affecting text. ISTC ir00332000 (listing twelve copies).

v. **ANDREAE, Johannes.** Summa de sponsalibus et matrimoniis. [Rome, Stephan Planck, c. 1490.] Ff. [8]; gothic letter; marginal paperflaw to f. [2]. ISTC ia00643000 (listing seventeen copies).



vi. **SENECA, Lucius Annaeus' [but Martinus DUMIENSIS, Archbishop of Braga].** De quattuor virtutibus cardinalibus, sive de formula honestae vitae. [Rome, Stephan Planck, 1490.] Ff. [4]; gothic letter. ISTC is00413000 (listing thirteen copies).

vii. **TURRECREMATA, Johannes de.** De efficacia aquae benedictae. [Rome, Stephan Planck, c. 1481–1487]. Ff. [10]; gothic letter. ISTC it00511000 (listing thirty-six copies).

viii. **THOMAS AQUINAS.** De articulis fidei et ecclesiae sacramentis. [Rome, Stephan Planck, c. 1488.] Ff. [12], gothic letter. ISTC it00279000 (listing thirteen copies).

ix. **DEFECTUS IN MISSA OCCURRENTES.** [Rome, Stephan Planck, c. 1490.] Ff. [6]; slight loss to lower corner of final leaf, some staining to first leaf not affecting legibility. ISTC id00130000 (listing ten copies).

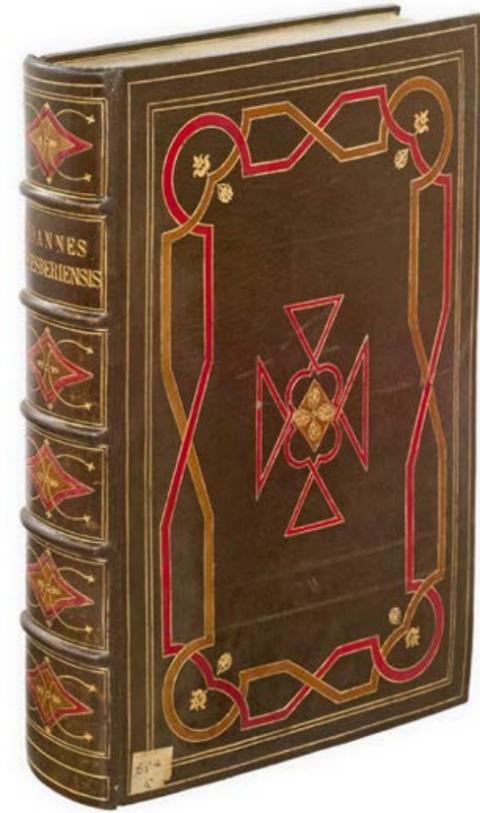
x. **ANTONINUS FLORENTINUS.** Confessionale: Defecerunt scrutantes scrutiny. Titulus de restitutionibus. Rome, Stephan Planck, 19 November 1490. 143 leaves (of 144, without final blank), gothic letter, some deckle edges; closed tear to f. xxxix, staining to f. xvii. ISTC ia00824000 (listing twelve copies).

‘THE STATESMAN’

25 JOHN of Salisbury. [Policraticus sive] De nugis curialium. [Brussels, Brothers of the Common Life, c. 1480.]

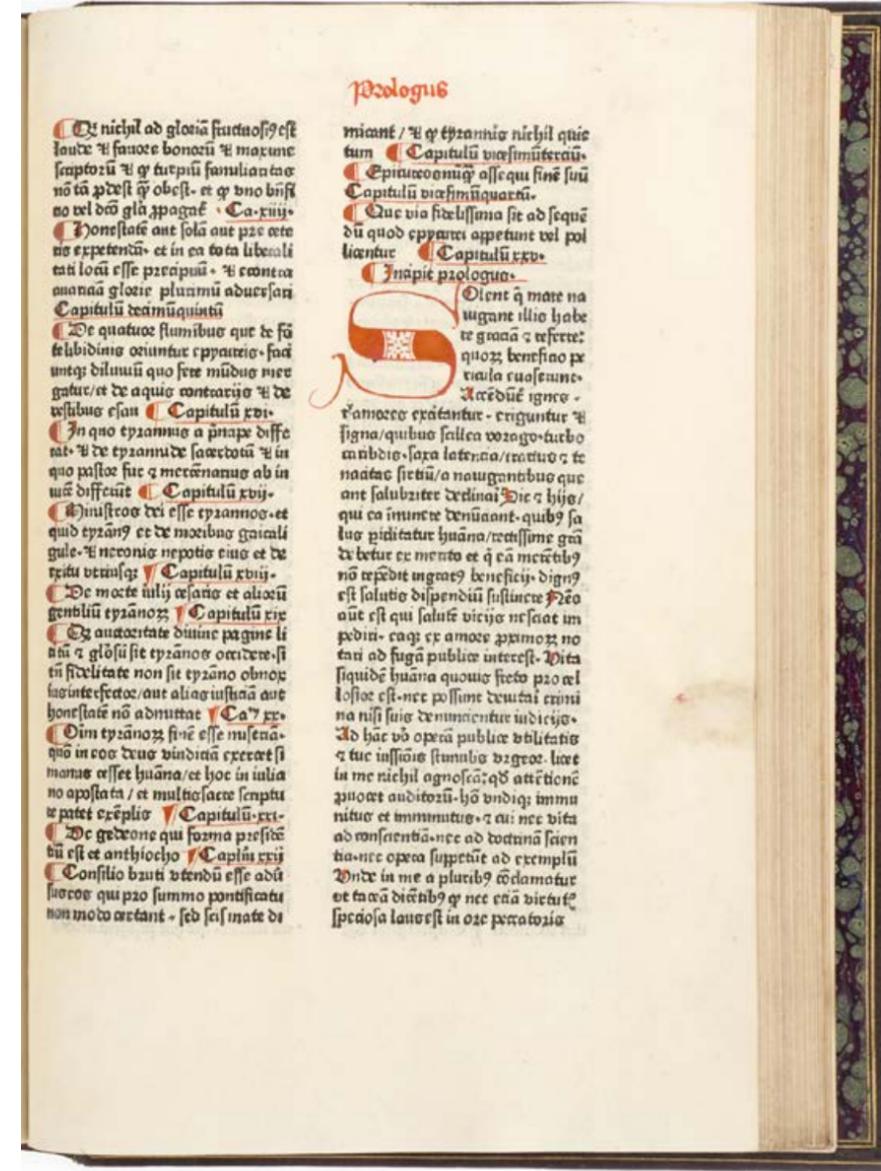
Folio, ff. [24]; [a–b]¹⁰ [c]¹² [d]⁴ [e]⁹ [f–z]¹⁰ [A]¹⁰ [B]⁸ [C]⁵, with medial blank [c]12 but without medial and terminal blanks [e]1 and [C]6; gothic letter in double columns, capital spaces (some with guide letters), rubricated, large decorative initial in red at beginning of each book, numerous three-line initials in red, headlines written in red throughout, contemporary manuscript quiring (partially trimmed), traces of index tabs; several leaves browned, but an excellent, wide-margined copy, preserving several deckle edges; bound in late nineteenth-century brown morocco elaborately gilt with onlays of tan and crimson morocco to a strapwork design by Robinson of Portsmouth (front turn-in signed in gilt), spine gilt in compartments with tan and crimson onlays and lettered directly in gilt, edges gilt, marbled endpapers with morocco joints; minor wear very neatly retouched; a few scattered contemporary and later annotations and reading marks, seventeenth-century inscription ‘Reddatur Crucigeris Traiectensibus’ to [a]1, late nineteenth-century armorial bookplate of John Vertue to front pastedown.

\$80,000



Very rare first edition, printed in Brussels, of John of Salisbury’s *Policraticus*, ‘at once a work of political theory, a manual of government, a mirror of princes, a moralizing critique of life at court; and also an encyclopaedia of letters and learning, a storehouse of *exempla* and *historiae*, and a didactic philosophical and ethical treatise’ (ODNB).

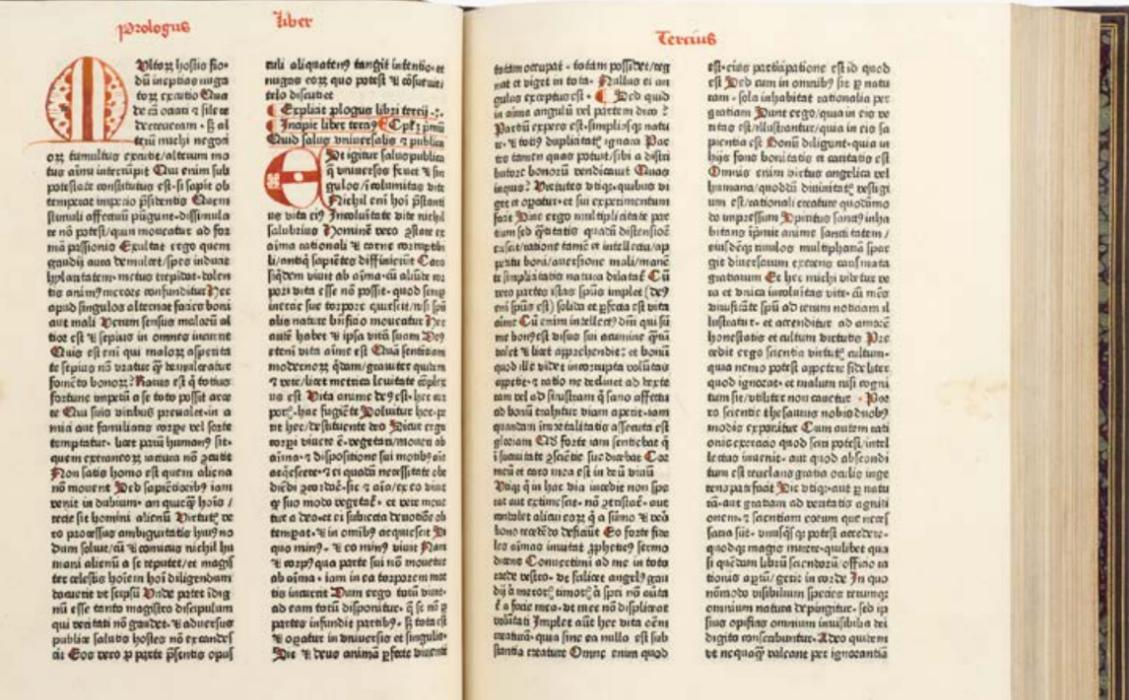
John of Salisbury began the *Policraticus* (‘The statesman’) in 1156, while Thomas Becket was preparing for the siege of Toulouse, and finished it in 1159. On it ‘rests John’s reputation as a humanist scholar. It was very widely read later in the middle ages ... In eight books John explores the opposition between the pursuit of philosophy and the habits of courtly life ... It recommends to lax, epicurean courtiers a wide programme of education in letters, philosophy, and law. Although it is certainly fat, the work is not in fact as loosely organized as it first appears: John seems to have started upon it when, in disgrace with the king, he meditated on the theme of fortune (book 7). Then he wrote a “mirror of princes” (book 4), and then the books on courtiers. Finally in the summer of 1159 he expanded these essays, and bound them all together in eight books ... For John history was the guide of life (*historia magistra vitae*), and by history John meant stories from or about the past. He filled his *Policraticus* with series of examples of deeds and sayings which spur wise men to pursue virtue and to put aside vice, or which distract them from doing so. Examples in this sense (*historiae*) seemed often more useful than precepts ... John’s scholarly humanism is both literary and philosophical in its inspiration’ (ODNB).



‘It left its mark deeply, especially through the success of his *Policraticus*. This work enjoyed a very considerable reputation during the middle ages and subsequently also as a gateway to knowledge of antiquity and as an anthology of moralizing and historical examples. Its stories found their way into later encyclopaedias and handbooks ... The *Policraticus* was known about by some of the barons in the reign of Henry III; its political doctrines were drawn upon at this time by the English writer of a *Liber de tyrannis*. Italian jurists of the fourteenth and fifteenth centuries showed considerable interest in it. So did humanist scholars in early fourteenth-century France’ (*ibid.*).

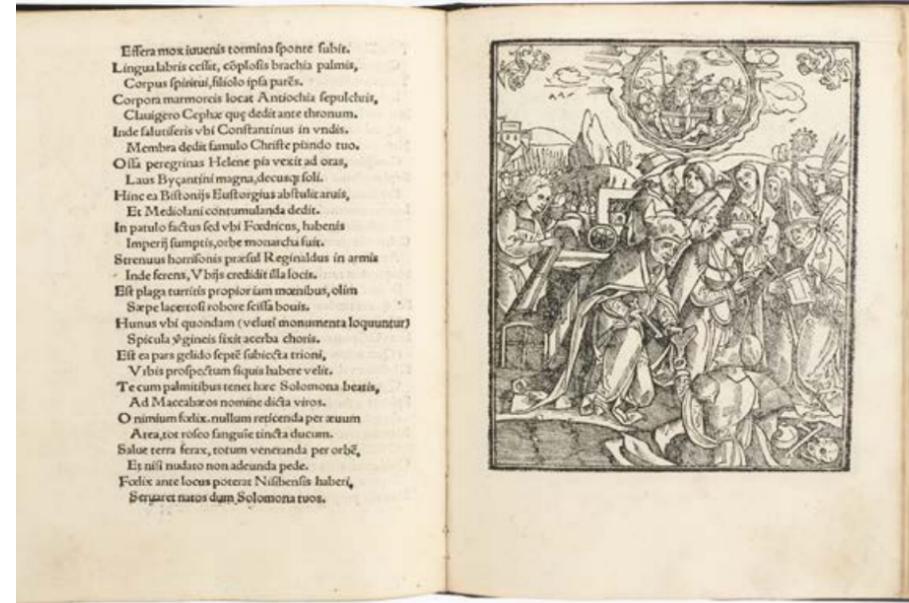
Policraticus ‘was not intended to be strictly or solely a political tract but to offer a wide-ranging, unsystematic, moral and philosophical programme to guide courtiers and their rulers towards a correct knowledge of letters, philosophy and law, and away from false and particularly epicurean ways of life. In the *Policraticus*, then, John reveals the considerable tensions ... between educated philosophers and courtiers; between clerical ideologists versed in law, letters and theology, and the servants of the great tyrants, chief among them the *teutonicus tyrannus*, Barbarossa, ... and eventually Henry II who ... martyred Becket. The problem of tyranny looms large therefore in the *Policraticus* ... and John has sometimes been presented as a reviver of Roman republican values through his justification of tyrannicide’ (CHPT c. 350–c. 1450, pp. 328–9).

K.S.B. Keats-Rohan, the most recent editor of the *Policraticus*, judges that the editor of this edition may have used a copy made from the manuscript now in Montpellier (Bibl. Univ. fac. de Medicine 60, his ‘P’), dating from c. 1200, and once in the celebrated library of the abbey of Pontigny.



Dic facit ut virtus flectere nulla queat
Hunc ubi forte fuisse tuis placabis auarū
Flectere quo cesset inuidus esto miser
Altius misera gaudeat mens inuida forte
Cūcta q; viani cōmota dampna putat
Et nisi festin9 fugeres te plura monerē
Dix patens diu pauca/ vel ista tene

Intellectu pdictorū versū est sciendū q; auctor eorū ipōs misit frō thome archiepo cāthuanen9 in exilio gstituto



TYPOLOGICAL TORTURES

26 JOSEPHUS, Flavius, attributed; Desiderius ERASMUS, editor.
 Flavi Josephi viri iudaei περι αυτοκρατορος λογιςμος. Hoc est de imperatrice ratione, deque inclyto septem fratrum Macabaeorum ... martyrio liber, a D. Erasmo Roterodamo, diligenter recognitus, ac emendatus ... Praeposita tamen huic sunt libello, que de ipsis Macabaeis in veteri instrumento leguntur ... [Cologne,] [(colophon:) Eucharius Cervicornus,] [not before 5 June 1517].

4to, ff. [48]; A-G^{3/4}, H⁸; roman letter with a few instances of Greek, several large and small white-on-black woodcut initials, **with 15 full-page woodcuts (the last with touches of colour added at an early date)**; some light marginal soiling, but a very good, crisp copy; bound in modern dark blue morocco, spine lettered directly in gilt. **\$22,500**

First edition, very rare, of Erasmus's Latin paraphrase of the so-called 'Fourth Book of Maccabees', published on the eve of the Reformation and illustrated with an extraordinary and gruesome series of woodcuts.

The instigator of this highly unusual work, as well as two related German vernacular texts, was Elias Mertz (Helias Marcaeus, d. before 27 August 1527), rector and confessor of the Convent of the Maccabees, a community of Benedictine nuns in Cologne which owed its name to relics of the seven Maccabee brothers and their mother in their possession. In 1507 Mertz had published *Dat lyden der hilger Machabeen und afflaes tzo Mauyren bynnen Colen*, a Low German account of the Maccabees' passion in which two of the woodcuts here (on B1^r and H8^v) had first appeared. Then, just a few months before the present work, he had published a further metrical passion narrative, *Sent Salomoen martyr myt seven kynden maccabeen figuren der smertz ind druck Marie ind lijden yrs kyndes Jesu*, containing the thirteen remarkable new woodcuts which also appear here.



For the present work he persuaded Erasmus to edit a medieval Latin paraphrase of the so-called 'Fourth Book of Maccabees', an extra-canonical text from the Septuagint long ascribed to Josephus but now considered to be by an unknown diaspora Jew and written between AD 20 and 130. As he explains in a prefatory letter to Mertz (A1^v–A2^r), Erasmus did not have the Greek text to work from, so he 'made a number of changes, though not many, by reconstructing the Greek from the Latin' (*trans.*).

Following Erasmus's letter is one by Jacobus Magdalius (c. 1470–before 1520) in which he gives a brief account of the Maccabee passion and outlines the argument that it foreshadowed that of Christ. After the exceptionally gory 'Fourth Book of Maccabees' itself comes a series of related texts, by John Chrysostom (a homily on the Maccabean martyrs), Ambrose, Jerome, Hrabanus Maurus, Cyprian, Leo III, Bernard of Clairvaux, Petrus Comestor, Hugh of Saint-Cher, Johannes Beleth, Antoninus of Florence, and Prudentius. There follow a note by Usuard on the translation of the relics of the Maccabees and a newly-composed poem by Magdalius, 'One hundred couplets on the life of the holy Solomona', in which he celebrates the Maccabean martyrs' mother with reference to Penelope and Lucina, Roman goddess of childhood.



The thirteen woodcuts, by an unknown artist, 'further developed the analogizing between the passions of the Maccabees and of Christ ... Eleven of these draw parallels between the two passions explicitly: in one the crucified Christ and the Mater Dolorosa, her heart pierced with seven swords, hover over Maccabees in the boiling cauldron. In others, medallions depicting episodes from the passion of Christ are inserted above scenes of the Maccabee passion: in this way Christ's scourging is associated with the Maccabees' scourging before Antiochus; the nailing of Christ's hands and feet to the cross with the amputation of the Maccabees' hands and feet; Christ's entombment with the Maccabees' burial; the Resurrection with the exhumation of the Maccabees' remains; and so forth. The artwork of the woodcuts derived from a larger artwork, commissioned by Mertz and already hanging in the Maccabee church, and the correlation of passions was further reiterated in the new reliquary that Mertz commissioned and that was constructed between 1520 and 1527' (Collins, 'The Renaissance of the Maccabees: Old Testament Jews, German Humanists, and the Cult of the Saints in Early Modern Cologne', in *Dying for the faith, killing for the faith* (2012), p. 225).

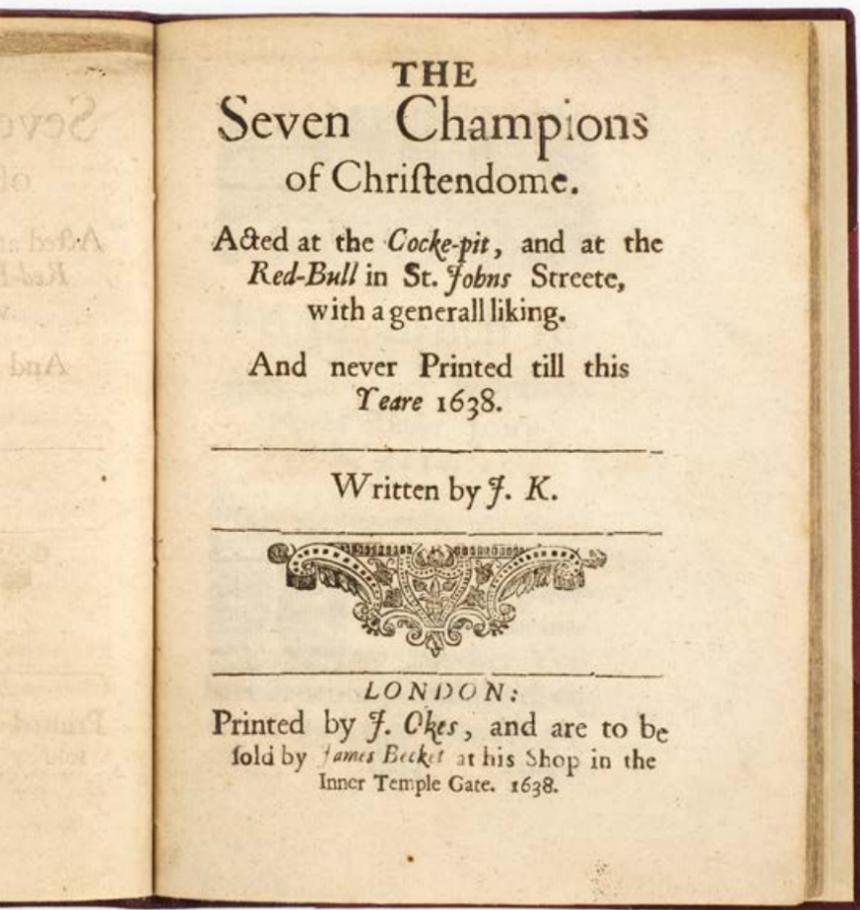
OCLC records Hebrew Union College and Yale only in the US.

USTC 657577; VD16 J 992; Adams J-382; Fairfax Murray I 230; Proctor 10580. See also Rautenberg, *Überlieferung und Druck: Heiligenlegenden aus frühen Kölner Offizinen* (1996); and Walvoort and Van Henten, 'The reinterpretation of the Maccabean Mother and her Sons by Frater Magdalius Iacobus Gaudensis in the framework of the Cult of the Maccabees in Cologne', in *Journal of Early Modern Intellectual Culture and its Sources* 46 (2019), pp. 1–28.



Enter George arm'd, and Clowne with him.
Geo. Come on sir *Suckabus*, how doe you like this alteration?
Clow. Nay, we are come to weare good cloth agen, and we fill our bellies at other folkes cost: marry we part with crackt Crownes for our Ordinaries. They that in the low Country-garrisons kill men for three shillings a weeke, are punies to us; by that time I have serv'd but halfe my time, I shall be able to play with all the Fencers in Christendome.

A Brazen Pillar, through whose impregnable body
 Sticks a Sword, a Tablet, and Incriptions
 Writ upon't, wonder falls on me!
 Bee'st thou enchantment, th'art the loveliest shape
 That ever hels Art strove to tempt withall:
 By your leave a little, it seemes these are no secrets,
 Y'are open breasted, I must know your mind:
 We will not stand on doubts.
*He reads, pulls out the sword: Thunder and Lightning:
 a great cry within.*



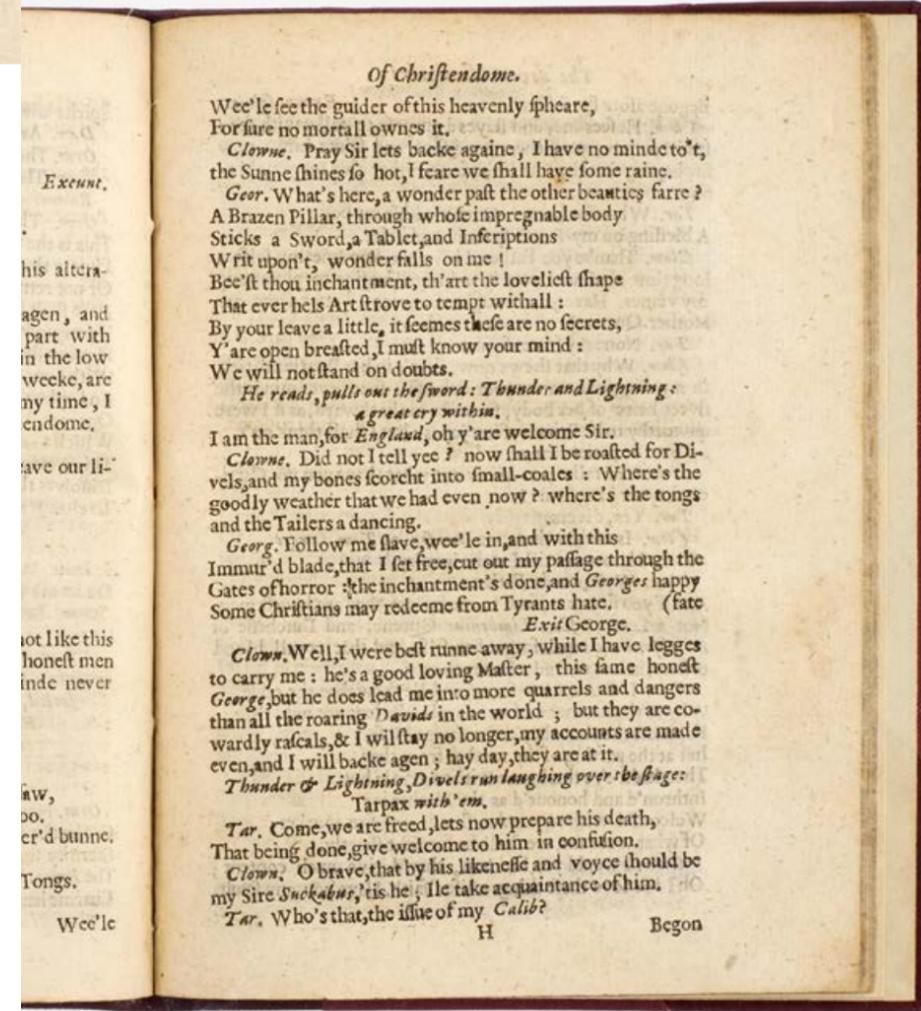
CONVINCINGLY ATTRIBUTED
 TO THOMAS HEYWOOD

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

Small 4to, pp. [88], complete with the initial and terminal blanks A1 and L4; a fine copy, with generous margins, not washed or pressed; bound in modern half red morocco with cloth sides. **\$8500**

First edition of this play based on Richard Johnson's popular romance of 1596, characteristic of the spectacle-dramas staged at the Red Bull, where John Kirke was an actor.

Despite this, and the unequivocal attribution to Kirke in the printed text, the authorship has puzzled commentators because of a persistent vein of allusion to events c. 1613–14, a date much too early for Kirke. Paul Merchant has reviewed the evidence that Kirke was revising an earlier play, and he argues plausibly that Thomas Heywood was the original author (*The Library*, September 1978). In the first place, the only major character not found in the prose source – and the most brilliant figure in the whole play – is Suckabus the Clown, the son of Calib the Witch (there is much here about the Lancashire witches); and Suckabus is not only 'reminiscent of Heywood's clowns', but 'in one speech, at the opening of Act V, even shows familiarity with the *True History of Lucian*, an author translated by Heywood'.



There are further parallels in Calib and the Chorus, and these are reinforced by such stylistic features as a penchant for compound adjectives, persistent classicism, and one instance of Heywood's distinctive spelling of 'ey' for 'aye'. Add to this that *The Seven Champions* is apparently Kirke's only play, and that in the same year he sold it to Okes he also sold Okes *The Martyr'd Souldier*, a play by the unfortunate Henry Shirley, then a decade in the ground, which had been an early favourite at the Cockpit.

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

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

ESTC S109282; STC 15014; Greg, II, 545; Pforzheimer 574.



ADVENTURES OF A TRAVELLING BOOKBINDER

28 [KNOTHE, Gottlob Ehrenfried.] 'Denckmal der Freundschaft von Gottlob Ehrenfried Knothe'. 'Loebau, den 8 Mäy. 1778.' [mostly Leipzig, Löbau, and Zittau, 1778–1780].

Manuscript on paper, oblong 8vo, ff. [126], including several blank; erratic ink foliation, with added leaves and occasional stubs; neatly written in brown ink in numerous hands, several drawings in ink, watercolour, and red chalk, a few cut-outs and silhouettes, **numerous leaves decorated with coloured or decorated papers, silk, and finishing tools**; slight duststaining with a few minor spots, small loss to lower outer corner of f. 46, a few inscriptions shaved; bound in contemporary mottled calf, boards gilt, spine gilt in compartments, edges gilt, marbled endpapers; neatly rebacked with remains of spinepiece relaid, headband renewed, boards a little rubbed and binding slightly shaken; housed in a gilt calf box. **\$16,500**

An extraordinary *album amicorum* kept by the Zittau bookbinder Gottlob Ehrenfried Knothe, with a full-page illustration of a bindery and numerous entries both decorated and lettered with finishing tools.

The collecting of friends' names in an *album amicorum*, accompanied by verses and mottos and often drawings or prints, was a popular practice among students at Protestant universities and, to a lesser extent, among aristocrats and patricians; the present *album amicorum* belongs, however, to 'the much rarer and for that reason especially interesting sort maintained by members of trades and professions, in imitation of the practice of their more learned and socially elevated contemporaries' (Paisey, p. 241). Paisey notes that, among over 450 *libri amicorum* at the British Library, only one belongs to a bookbinder (the journeyman Alexander Troschel of Nuremberg, 1758–69, Add. MS. 17040), and he knew of only two others described in print, both at the Landesbibliothek at Weimar (p. 242).

This remarkable example exhibits the full range of decoration found in such albums, from calligraphic inscriptions to drawings, watercolours, engravings, cut-outs, and silhouettes. **Most extraordinary, however, are a total of fifteen pages decorated in gilt – or in several cases in characteristic German *Zwischgold* – with finishing tools and rolls, and five inscriptions are lettered entirely in gilt.** Although most are tooled directly onto the paper, there are also examples tooled onto pink silk or coloured glazed paper in several colours (a popular substitute for morocco spine labels), and one particularly striking leaf has a central panel of green glazed paper surrounded by an elaborately tooled border on marbled paper.



Equally noteworthy, however, is a coloured drawing of a bindery showing eight figures at work, accompanying the entry of Johann Gotthilf Ueberschaar (Löbau, 29 June 1778, f. 70). We see several stages of the forwarding and finishing process: against the back wall a woman hangs sheets to dry on cords suspended below the ceiling (a quirk of binderies in Germany, where printed books were sized by the binder, not the printer); to the right a man folds printed sheets in front of a blown-glass window, while in a back room another beats sheets; we see another figure sewing a book on a sewing frame, and in front of him a book is cut with a plough in a press resting on its user's knee; to the left a finisher applies a roll-tool next to a glowing stove, while the final two figures appear to be the master binder and a well-dressed customer, discussing a book held out between them.

The drawing's composition is almost identical to the engraving of a bindery in an earlier Nuremberg book of trades (*Angenehme Bilder-Lust*, c. 1730–40, pl. 13) but in several details it is closer to Prediger's depiction (*Der Buchbinder und Futteralmacher*, 1741–53, vol. II *frontispiece*), including the title ('Die schöne Buchbinder Kunst') and the caption, which here appears on the facing page as Ueberschaar's motto ('When intelligence, judgement and diligence govern the artist's hand, the work will be done correctly and in the best possible way', *trans.* Foot, p. 140). The small unidentified engraving in Troschel's *Album amicorum* is further from Prediger but no closer to the *Angenehme Bilder-Lust*.

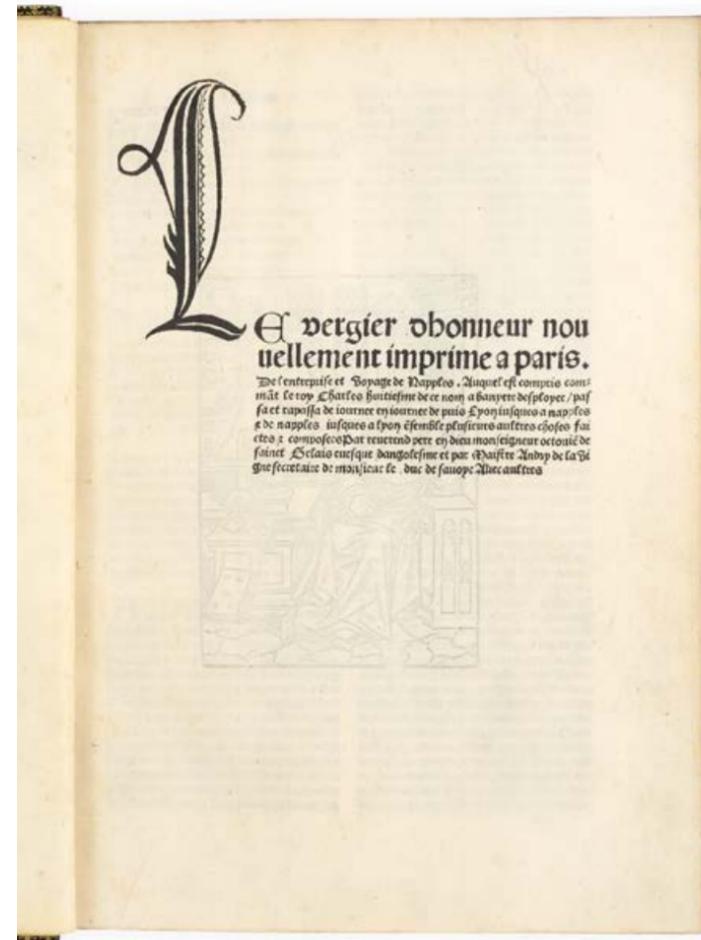
CHIVALRY ILLUMINATED: A ROYAL COMMISSION?

29 [LA VIGNE, André de, and Octavien de SAINT-GELAIS.] Le vergier d'honneur nouvellement imprime a Paris. De l'entreprise et voyage de Napples. Auquel est compris comment le roy Charles huitiesme de ce nom a banyere desployee passa et rapassa de iournee en iournee depuis Lyon iusques a napples et de napples iusques a Lyon. E[n]semble plusieurs aultres choses faictes et composees par reverend pere en dieu monsieur octovie[n] de saint Gelais evesque da[n]golesme et par Maistre Andry de la vigne secretaire de monsieur le duc de Savoye avec aultres. [Paris, Pierre le Dru and Jean Petit, 1503.]

Folio, ff. [209]; a-u⁶ A-O⁶ P⁵, without the final blank P6; printed in *bâtarde* type, numerous woodcut illustrations, some full-page, woodcut initials, with an additional four vellum leaves bound at front, the first blank, the second containing a miniature of an elaborately dressed knight on a richly caparisoned horse charging with his sword raised, within a full illuminated border inhabited by flowers, birds and lettering on banderoles, with a coat of arms at foot, illuminated initial containing the same coat of arms, followed by four pages of manuscript verse in a French humanistic bookhand with illuminated initials on blue or red grounds and red and blue gilt line fillers, the final verso blank; a beautiful copy bound in nineteenth-century green morocco gilt by Koehler, covers gilt-tooled in period style to an interlaced cartouche (found on fine mid-sixteenth century Parisian bindings), spine similarly gilt-tooled in compartments and directly lettered in gilt, edges gilt; extremities very slightly rubbed. **\$160,000**

Extremely rare first edition of the *Vergier d'Honneur*, a text about the expedition of Charles VIII to Italy; a remarkable copy preceded by three leaves of illuminated manuscript containing unrecorded verse and a spectacular miniature of a knight on horseback.

The printed text describes the momentous battle of Fornovo (6 July 1495), with allegorical interpretations, followed by a poetic anthology of verses, ballads, and acrostics, an epitaph of the king (who died in 1498), and a morality play. Parts of the text had been printed in Angoulême in the late fifteenth century (surviving in fragments only), where Octavien de Saint-Gelais was archbishop, which explains the 'nouvellement imprime a Paris' stated on the title-page here.



The numerous woodcuts include an illustration of the author in his study on the verso of the title-page, scenes of battles, courts, and sea journeys, episodes of martyrdom and the Crucifixion, hangings and funerals, and a full-page woodcut (repeated several times) of Charles on horseback arriving at a castle and being presented with a book. Some of the woodcuts of people contain banderoles with varying letterpress captions (or no caption at all), and the figures are often arranged in different combinations to fit the text.

While the text is ascribed to the churchman, poet, and translator Octavien de Saint-Gelais (1468–1502), it is more likely that the greater part of it was composed by André de La Vigne (1470?–1526?), secretary to the queen of France, in support of Charles's Italian expedition, in which he himself had taken part. Saint-Gelais was the author only of the 'Complainte et epitaphe du feu roi Charles dernier trespassee' (M2–N4). The typeface is that of Pierre le Dru, and some of the illustrations were also used by Antoine Vérard. Le Dru also printed a quarto version shortly afterwards (Bechtel V-55).

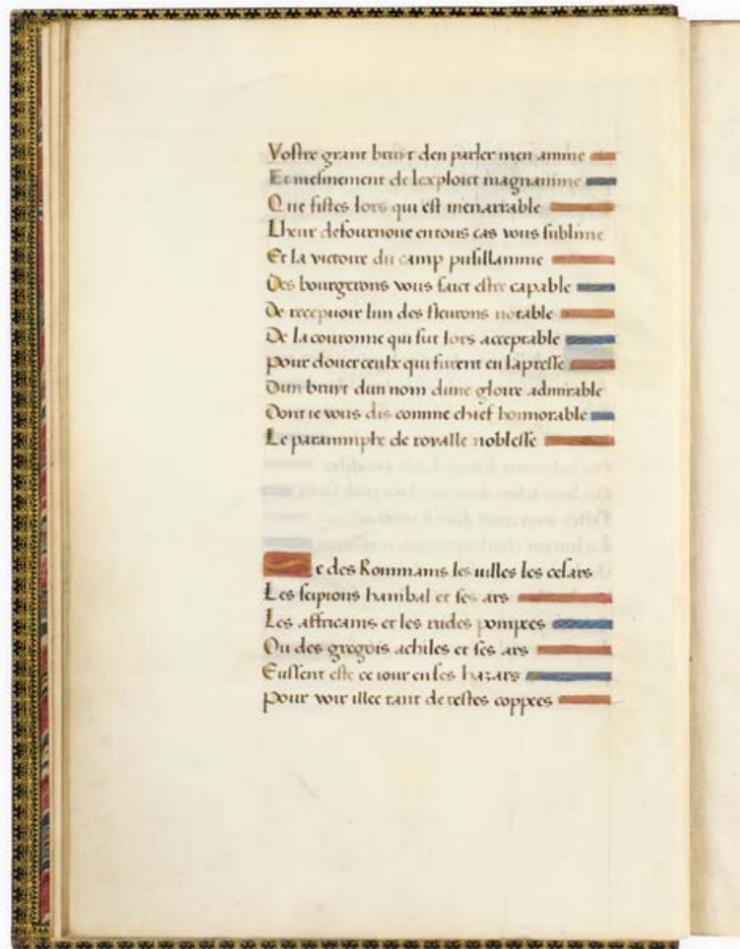
The manuscript verse exhibits many of the rather ostentatious traits associated with the group of French poets known as the 'rhétoriqueurs'. It may plausibly also be the work of La Vigne, traditionally considered one of their number (as is Saint-Gelais). It comprises six stanzas of varying length (11, 12, 12, 12, 12, and 6 lines respectively), each with a comparably rich rhyme scheme. The first stanza begins by praising the addressee as 'Hault et puissant vray chevalier d'honneur' and refers to his 'virginale humblesse / Le hault tresor damour en amouree'. The second stanza is boldly alliterative ('Pareil aux preux per sans per imperant / Patron piteux des pers proche parant / Prise par tout par postillation [...]'), while the third refers to 'le bon roy charles' and the 'bon voyage de napples ou sans cesse vos haulx exploits fistes si bien sentir'. The fourth lauds the addressee's role in the battle of Fornovo itself ('Lheur de fournoue en tous cas vous sublime / Et la victoire du camp pusillanime [...]'), while the fifth seems to make specific reference to the grimmer aspects of the campaign: 'Pour voir illec tant de testes coppees / Tant de personnes de mort enveloppees [...]' (following a preliminary skirmish on 1 July the Italian League's soldiers had withdrawn with many enemy heads fixed on their spears or hanging from their saddles). The sixth stanza enjoins the 'prince et seigneur' to disport himself in the following book ('sil vous plaist en ce livre vous esbatrez'). All six stanzas are unified by the same concluding line 'Le paranimphe de royalle noblesse'.





To whom is this verse addressed? **Clearly the man in question was a participant in the Italian campaign who particularly distinguished himself at the battle of Fornovo. 'Paranymphe' had the literal meaning of 'best man of the bridegroom' at a wedding, so perhaps the dedicatee had played a part in the wedding ceremony of Louis XII and Anne of Brittany (Charles VIII's widow) which took place in Nantes on 7 January 1499.** The arms depicted on f. 2 appear to be those of the counts of Brienne, and the addressee was also apparently a prince. One possible candidate is Louis de Luxembourg-Saint-Pol (1467–1503), duc d'Andria e di Venosa, principe d'Altamura and comte de Ligny et Vanquerre, whose father Louis de Luxembourg (1418–1475) had carried the title of Comte de Brienne (amongst others). The younger Louis had become Comte de Ligny in 1475 and had participated in Charles's Italian campaign, where the celebrated Chevalier de Bayard (Pierre Terrail, known as the 'le chevalier sans peur et sans reproche') had fought under his command. Furthermore, the comte de Ligny appears among the list of witnesses in the marriage contract of Louis XII and Anne of Brittany (BnF, Fonds français 2832, f. 102; see Morice, *Mémoires pour servir de preuves à l'histoire ecclésiastique et civile de Bretagne*, vol. 3 (1746), cols. 813–5). Louis died on 31 December 1503, making it just possible that this exceptional volume was presented to him before his death.

Car en maintz lieux vous pourrez voir l'adresse
Du hault triumphe soubs lequel voulez vivre
Dont de vous dire selon droit puis poursuivre
Le paranymphe de royalle noblesse.



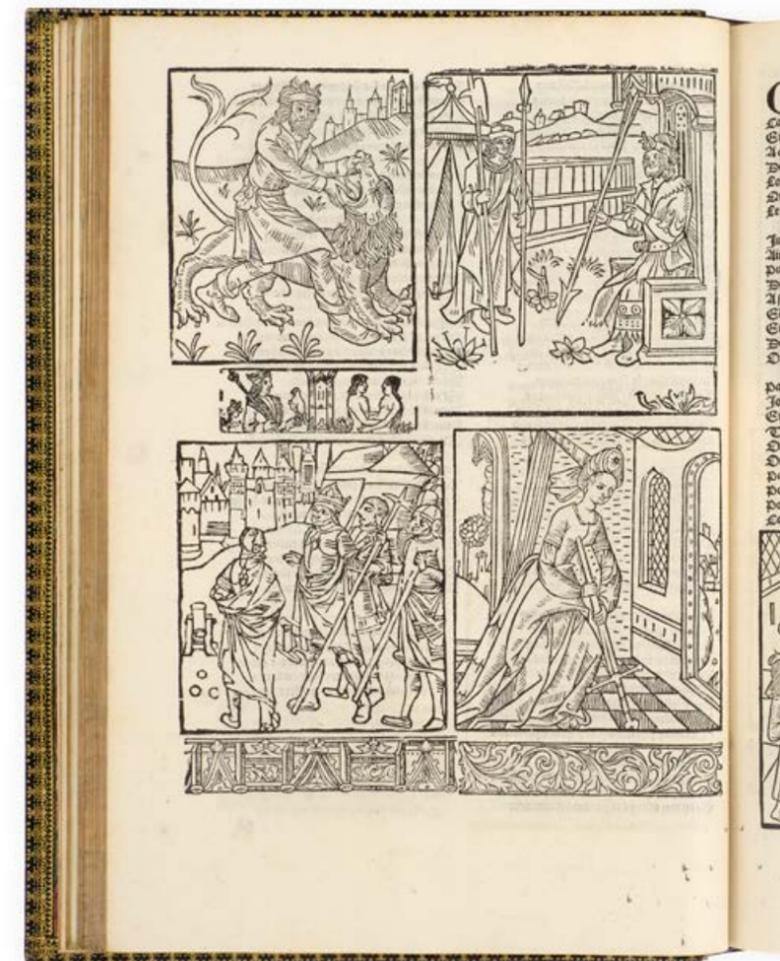
Everything about the manuscript points to a commission at the very highest level of the French court. The French humanistic script here is very close to that found in, for example, Bodleian Library MS. Douce 92, a copy of *Brief recit des roys de France* probably commissioned by Louis XII's adviser Cardinal Georges d'Amboise c. 1510 and containing miniatures attributed to Jean Pichore (fl. 1492–1520). The miniature and border illumination, with its angry birds, endearing frog, and stylised acanthus and flowers set against speckled shell gold or parti-coloured grounds, may also be attributed to the large workshop of Pichore, one of the most sought-after Parisian illuminators of the early sixteenth century. Compare, for example, Octavien de Saint-Gelais's own Breviary, datable to c. 1494 (see E. König, *Das Brevier des Dichters Octavien de Saint-Gelais. Versuch über das Phänomen Jean Pichore in Paris 1490–1520*, 2014).

Only six other copies of the *Vergier d'honneur* are recorded. One of the copies in the Bibliothèque nationale de France has a variant title-page, with a woodcut of the French royal arms below the title.

Provenance:

1. Possibly Louis, Comte de Ligny (1467–1503, see above).
2. *Catalogue of Exceedingly Choice Books ... the Property of an Eminent Collector ... from Paris* (Leigh, Sotheby, & Co., 24 May 1848, lot 156).
3. Bought at the Sotheby's sale by Joseph Lilly for £12-5s, and subsequently sold by him for £16-16-0.

USTC 57041 (five copies only, four of which in France and one at the Library of Congress, although the latter copy apparently collates differently); ITC il00106500 (adding the Walters Art Museum); MacFarlane, *Vérard* 280; Bechtel, *Gothique françaises* V-54; Pettegree, Walsby & Wilkinson 47177.



A UNIQUE VARIANT?

30 **LEBÈGUE, [Nicolas-Antoine].** Premier livre de clavessin composé par Mr. Le Begue Organiste du Roy et de St. Medericq. Paris, Lesclap, [c. 1690 or later].

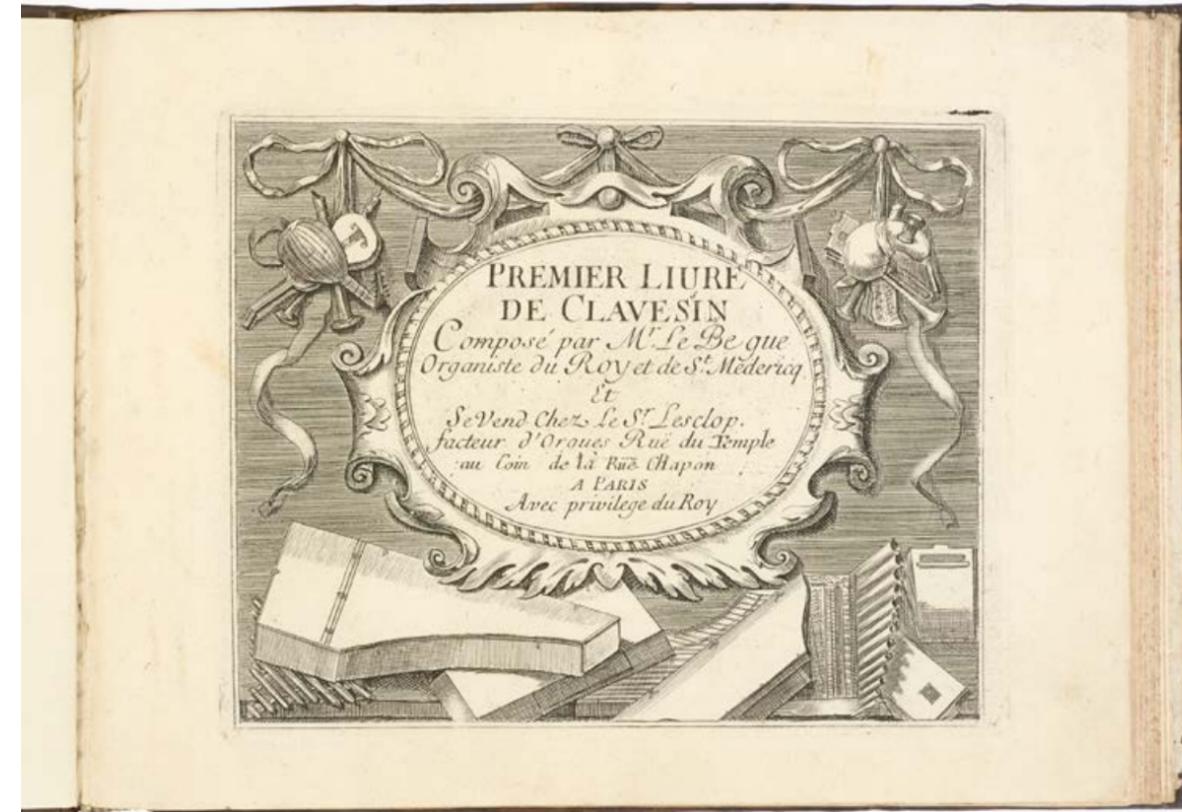


Oblong 4to (c. 210 x 280 mm), pp. [v], 90, [1 (blank)]; engraved throughout, title within border of musical instruments including two harpsichords, one plate rather weakly printed (p. 74, with four notes strengthened in ink in a contemporary or early hand); some light dampstaining in upper margins of a few leaves, one small wormhole throughout and some insignificant worming to upper inner margin, upper corners of pp. 68–73 creased, but a very good copy; bound in contemporary or near-contemporary French mottled calf, spine richly gilt in compartments with gilt red morocco lettering-piece, edges speckled red; neatly recased, lettering-piece and front endpapers renewed, a few skilful repairs to extremities; engraved armorial bookplate of Loppin de Montmort to title verso (see below). **\$6250**

An apparently unique issue of the extremely rare first edition of the third collection of harpsichord music to be published in France, preceded only by the two books of Chambonnières (both 1670).

Nicolas Lebègue (c. 1631–1702) was born in Laon but was resident in Paris by 1661, when he was referred to as ‘fameux organiste de Paris’ (in the chapter records of Troyes Cathedral when he was paid for playing there that year).

‘To judge from the number of reprints and copies of his keyboard works Lebègue enjoyed considerable success as a composer. No less considerable was his reputation as an expert on organ building: in this capacity he advised church authorities as far afield as Bourges, Blois, Chartres, Soissons and Troyes ... Lebègue’s harpsichord music owes much to that of Chambonnières and Louis Couperin, but there are notable differences. In his titles Lebègue eschewed picturesque elements and topical allusions and his music is correspondingly less personalized, more formal. The formality is reflected, furthermore, in the organization of his suites: the allemande-courante coupling becoming the standard opening, preceded only in his first book by unmeasured preludes. After the courante there follows a mixture of gavottes, minuets, canaris, giges, sarabandes, chaconnes, ballets and bourrées, often with their *doubles*. Despite the censure in Pirro (1924), apropos of the first *livre de clavecin*, that “the preludes seem to absorb in advance all the fantasy which might disturb the *ordre consacré* of these dances”, Lebègue’s harpsichord music contains his most poised and elegantly turned work for keyboard. Moreover, such pieces as the Chaconne in C (first book) and the *Chaconne grave* in G (second book) attain a stature fully worthy of Louis Couperin’ (*Grove online*).



Only nine other complete copies of Lebègue’s *Premier livre* are recorded. The early issues are dated 1677, but the present issue is undated. Moreover, the ‘Privilège’ (p. [iii]) mentions not only the second of Lebègue’s harpsichord books (perhaps published in 1687) as well as all three of his organ books (1676, ?1678 and ?1685) but also the *Premier livre d’orgue* of Gilles Jullien, published by Lesclap and Richar c. 1690.

‘On the basis of differences in title-pages and some dissimilarities in the musical text, Gustafson has distinguished five issues of the first edition: at the Bibliothèque nationale in Paris there are two copies: one of the first issue, and one of the fourth; at the British Library ... There is a copy of the second issue; the two extant copies of the third issue are kept, respectively, in [Brussels] and New Haven, the latter including a letter written by Lebègue in answer to an inquiry as to the manner of performing his *Préludes*. **Gustafson was not able to locate a copy of the fifth issue, published by Lesclap ... which belonged to Henri Prunières [possibly our copy].** Three other copies, which Gustafson omitted from his census, are kept in Kremsmünster ... Grenoble, and Cambridge (Massachusetts)’ (Nicolas-Antoine Lebègue, *Pièces de clavessin*, Cerasoli and Erdas eds., (2000), p. x). RISM records a further copy, at the Jagiellonian Library in Kraków.

There is a careful manuscript correction to one note of the ‘Courant gaye’ (p. 8). It is not recorded in the modern critical edition cited above.

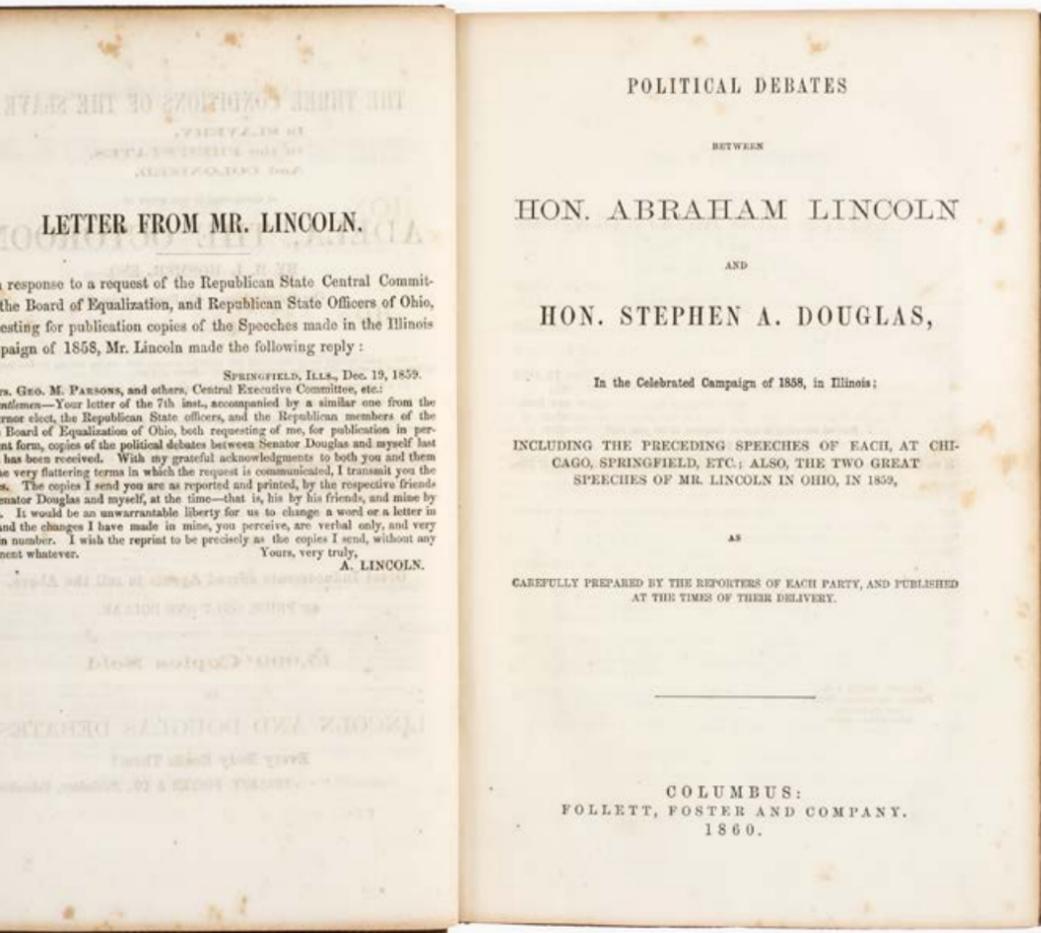
Provenance:

Germain-Anne Loppin de Montmort (1708–1767), with bookplate on verso of title. Loppin de Montmort was a cousin of the politician and scholar Charles de Brosses and accompanied him on his travels in Italy in 1739–40.

BUC, p. 1604; RISM L 1212.

THE LINCOLN-DOUGLAS DEBATES – A DEMOCRAT SPEAKER’S COPY

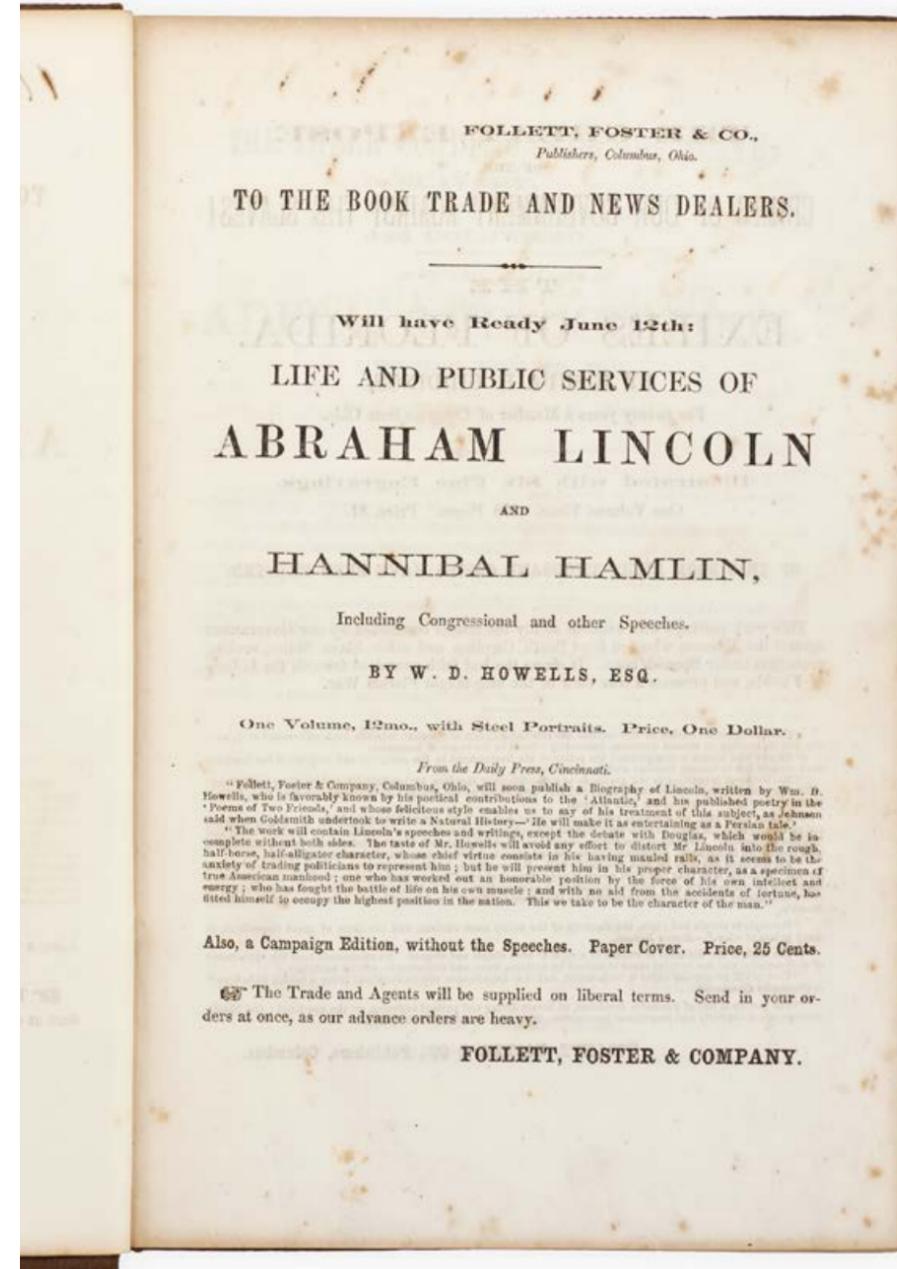
31 [LINCOLN, Abraham, and Stephen DOUGLAS.] Political Debates between Hon. Abraham Lincoln and Hon. Stephen A. Douglas, in the celebrated campaign of 1858, in Illinois ... also, the two great speeches of Mr. Lincoln in Ohio, in 1859, as carefully prepared by the reporters of each party, and published at the times of their delivery. *Columbus, Follet, Foster, and Company, 1860.*



8vo, pp. [4 (advertisements)], [4], 258; some scattered foxing, heavier in places, as always, but a very good copy; in the original blind-stamped pebbled cloth, a few stains to covers, spine chipped and worn at head and foot, short split at head of upper joint; ownership inscription of 'M.C. Kerr, New Albany, Sept. 3^d 1860'; **pencil markings and loosely inserted scraps from periodicals to c. 5 pp (see below).** **\$1250**

First edition, later issue, with a rule above the printer's names on the copyright page and advertisements stating fifteen thousand copies sold, of the Lincoln–Douglas Senate campaign debates of 1858, 'historically the most important series of American political debates' (Howes), our copy owned by the first Democrat Speaker of the House of Representatives after the Civil War.

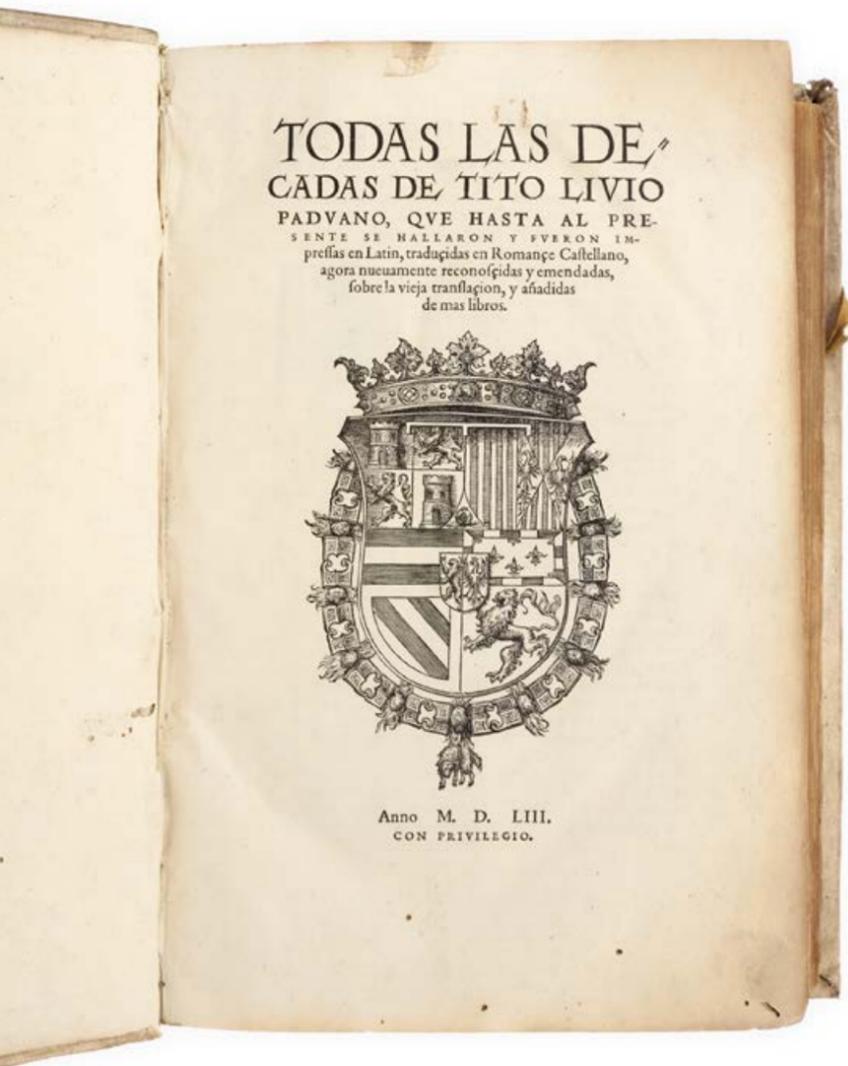
The Lincoln–Douglas Senate campaign debates of 1858 cemented Lincoln as a future Presidential candidate, even though he lost the vote in 1858. The publication of the *Debates* was integral to the Presidential campaign of 1860 and they were reprinted many times throughout the year, here opening with Lincoln's famous 'House Divided' speech of 16 June 1858 and including advertisements for a 'great expose of the crimes against the slaves', a forthcoming edition of Congressional speeches by Lincoln and Hamlin, and the anti-slavery novel *Adela, the Octoroon*.



Provenance: The lawyer and politician Michael Crawford Kerr (1827–1876), of Indiana, was a member of the State Legislature from 1856–7, and later a Democrat member of the House of Representatives from 1865–73, becoming the first Democrat Speaker of the House after the Civil War in 1875, though he died in-post from tuberculosis in August 1876. A War Democrat like Douglas, Kerr opposed the Republicans' lenient Reconstruction policies and was 'regarded with unbridled admiration by Democrats and almost universal dread and hatred' by many Republicans (*Galveston Daily News*, 20 August 1876, quoted in *ANB*). Kerr 'championed hard money, favored lenient policies toward the South, and resisted expansion of federal powers. He also opposed adoption of the Fourteenth Amendment ... his sympathy for the South and its racial policies enhanced his appeal to an incoming democratic majority that contained almost fifty veterans of the Confederacy' (*ANB*).

Marginal pencil markings and inserted slips torn from contemporary periodicals bookmark passages of note on slavery and equality: among them are an 1860 clipping on the 36°30' N parallel (the dividing line of the Missouri Compromise) listing free and slave states and territories and their respective populations, and underlined passages on the Dred Scott case and whether slavery should be permitted in new territories.





A SPANISH LIVY IN AUGSBURG

32 LIVY; [Pedro DE LA VEGA, translator]. Todas las decadas de Tito Livio paduano, que hasta al presente se hallaron y fueron impressas en Latin, traducidas en Romance Castellano, agora nuevamente reconoscidas y emendadas, sobre la vieja translaçion, y añadidas de mas libros. [[Colophon:] Cologne [i.e. Antwerp?], Arnold Birckmann], 1553.

Folio, ff. [iv], 'DCVII' [recte 610], LXXXV–CIII, [1]; a3 and v4 blank; large woodcut of the Spanish royal arms to title-page, woodcut initials, woodcut Birckmann device to final leaf verso; a few small wormholes to first few leaves, small losses to outer margin of H5 and to lower outer corner of eee2, nonetheless a very good copy; bound in contemporary Augsburg pigskin over pasteboard, composite blind-tooled centre-piece of 4 fleurs-de-lys to each board, blind fleuron corner-pieces, front board lettered in contemporary ink ('Todas las Decadas di Tito Liuiio P.'). four pairs of ties in alternate blue and yellow ribbons (largely perished); binding a little rubbed, corners bumped, small chip to headcap, a few minimal wormholes. **\$4500**

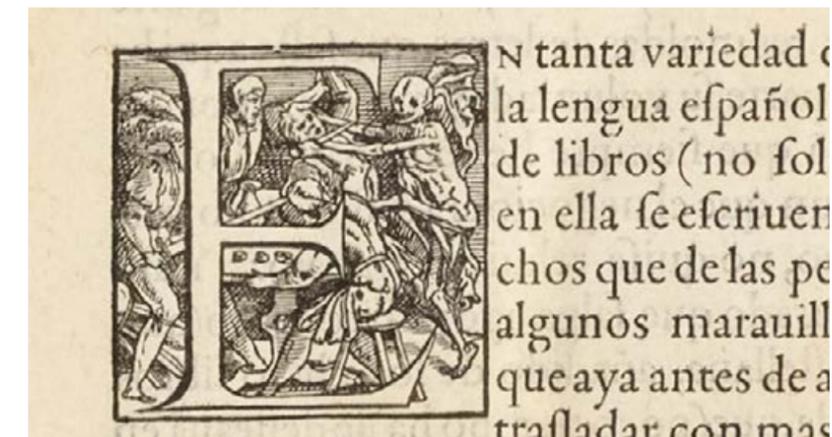
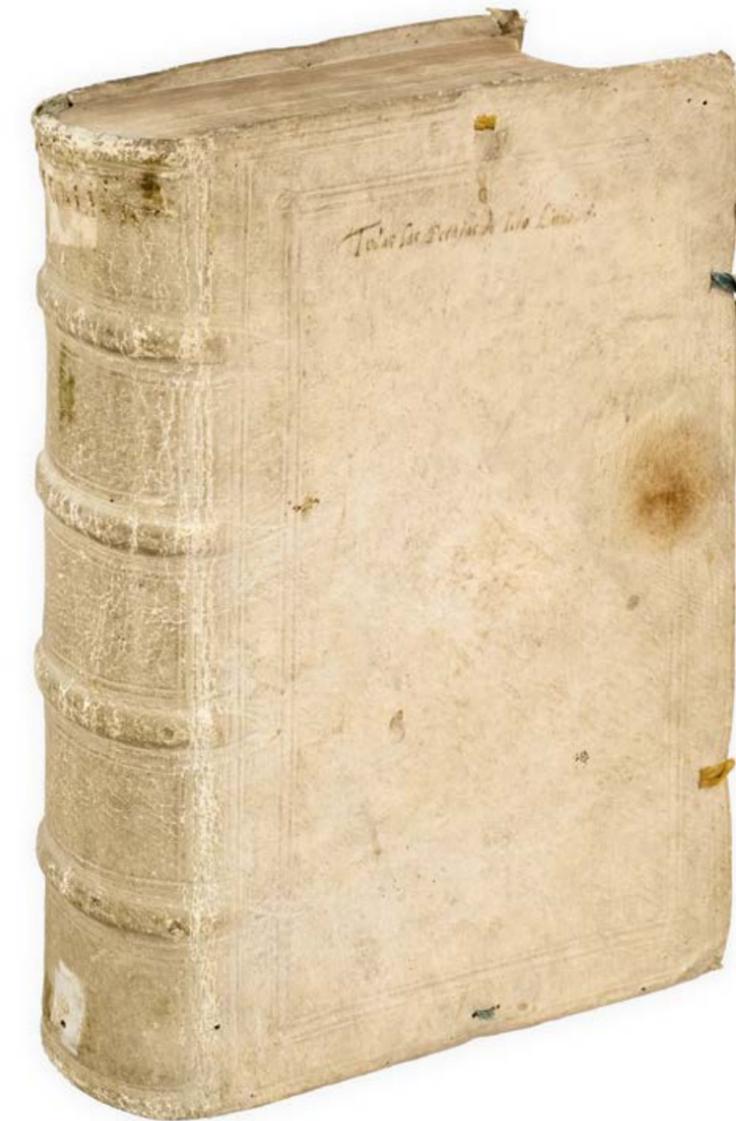
A handsome copy of Livy's *History* in Spanish, containing the surviving books as well as Florus's *Epitome*, in a contemporary Augsburg binding produced by a bindery in the service of the Fugger family.

The translation of Livy's *History* by the Hieronymite monk Pedro de la Vega (d. 1541) first appeared in 1520 with a dedication to Charles V, printed in Zaragoza by Jorge Coci, whose press had a close relationship with de la Vega's monastery in the same city. It was subsequently revised Francisco de Enzinas (d. 1552), with the addition of his version of books 41–45, not included in the 1520 printing. A reformer, de Enzinas had studied in Louvain at the Collegium trilingue and had also published translations of Lucian, Plutarch, and the New Testament, the last of which landed him in prison; the false Cologne imprint of the present edition was presumably to avoid further problems with the Spanish authorities in the Low Countries.

According to CCPB, this is one of several variants: ours appears without the imprint on the title-page but with the date 1553 below, the Spanish royal arms on the title-page (rather than the printer's device), and an initial inhabited by skeletons at the start of the dedication to the future Philip II. Another issue (with the preliminaries reset) appeared shortly after Philip II's marriage to Mary Tudor, as the dedication also addresses him as King of England (CCPB 000001417-6); this issue also contains the imprint on the title-page, naming the place of publication as Antwerp.

The stamps on the binding can be attributed to one of the Augsburg binderies that worked for the Fugger family, in particular for Johann Jakob Fugger (1516–1575), though the individual binderies have not been separately identified (see EBDB w004467). The watermark in the pastedowns, of a small double-headed eagle perching on a shield containing a spider, is datable to the mid-sixteenth century in Prague, Bavaria, and Baden-Württemberg (see Wasserzeichen-Informationssystem, *online*). The connection to the Fugger family is reinforced by the binding's blue and yellow ties, the Fugger family colours; beyond an unidentified later shelfmark on the flyleaf (II a-3), however, there is no other provenance in the volume to confirm or refute this connection. Johann Jakob Fugger went bankrupt in 1563 and sold more than ten thousand volumes from his collection to Duke Albrecht of Bavaria in 1571.

CCPB 000978135-8; USTC 698637; VD16 L 2126.



ILLUMINATED FOR A FRIEND OF ERASMUS



33 LUCAN. Lucanus. [[Colophon:] Venice, Aldus Manutius, April 1502.]

[bound with:]

JUVENAL; PERSIUS. Iuvenalis. Persius. [[Colophon:] Venice, Aldus Manutius, August 1501.]

Two works in one vol., 8vo; ff. *Lucan*: [140], *Juvenal*: [78]; a–r⁸ s⁴ A–G⁸ H¹⁰ a⁸ b⁴; second leaf of each work with an initial in blue and in green on a gold ground within red and blue borders, respectively, with the arms of Botzheim within a laurel wreath with marginal extensions of flowers and leaves, the decoration to the first work also containing a strawberry, and the second a bird and a butterfly; all decoration somewhat offset, first and last leaves a little soiled, occasional light marginal foxing, but a fine, well-margined copy; bound in near-contemporary south German calf, front board roll-tooled in blind with five vertical strips comprising two alternating floral rolls, one incorporating a bird motif, rear board roll-tooled in blind to a panel design, spine with curved foliate tools to each compartment, top-edge lettered in ink, vestigial green silk ties to fore-edge, sewn on 3 split tawed thongs; a little rubbed, neat repairs to corners and endcaps, endpapers renewed; ownership inscription in red ink of Johann von Botzheim dated Bologna, 1505 at head of each title-page, title of *Juvenal* with subsequent inscription in red ink of Bernhard Botzheim dated April 1537 (see below), c. 20 pp. of annotations in red and black ink in two contemporary hands, underlined throughout. **\$11,000**

First Aldine octavo editions of the poets Lucan, Juvenal, and Persius, bound and illuminated in Germany, and owned by Johann von Botzheim of Konstanz, a friend of Erasmus.

The text of Lucan's *Pharsalia*, a verse account of the civil war between Caesar and Pompey written in the early 60s AD, was collated for this edition with a manuscript owned by the dedicatee, Marc'Antonio Morosini. The *Satires* of Juvenal and Persius, the fourth of Aldus's octavo editions of classical texts, were dedicated to the Greek scholar Scipione Forteguerra, a long-time collaborator of Aldus's and a member of his Greek Academy.



Provenance:

Johann von Botzheim (1480–1535), monikered Abstemius, whose 1505 ownership inscriptions appear on the title-pages of both works, was from a noble family in Sasbach (Baden). A student of Jakob Wimpfeling at Heidelberg, he then moved to Bologna in 1500 to continue his studies in both civil and canon law and became a correspondent of Erasmus.

He was appointed as a canon of Konstanz in 1510, where his house was termed by Erasmus as a 'real home of the Muses', which Erasmus himself visited in 1522 (*Contemporaries of Erasmus*). Botzheim provided Erasmus with a Latin manuscript of the Gospels (now lost) from the cathedral for Erasmus's revision of his *Novum Instrumentum*. When Botzheim wrote a supportive letter to Luther in 1520, trouble with Rome was averted only through the help of Erasmus and Bonifacius Amerbach. In 1527 the Reformation took hold in Konstanz, resulting in the transfer of the cathedral chapter to Überlingen in 1527, where Botzheim later died. His son Bernhard (1520–1591/1598), who subsequently inscribed the second work, was chancellor to Johann von Pfalz-Simmern and a lawyer in Strasbourg, having also studied in Bologna.

Although acquired by Botzheim in Bologna, the two works here were decorated and bound after his return to Germany. He evidently put some care into the assembly of his library: he asked Erasmus for a list of his works in order to add them to his library (Erasmus's list was printed in Froben's *Catalogus omnium Erasmi Roterodami lucubrationum* of 1523, later used for the edition of his complete works), and his copy of a Koberger edition of Walter Burley, now in Cambridge University Library (Inc.3.A.7.2[852]), bears his armorial within elaborate decoration of the same scheme, his annotations, and an inscription similarly dated to Bologna, 1505.



Botzheim's annotations and reading marks in the present volume note, among other things, instances of simile in Lucan, add brief notes on old age and human life, and, ironically, remark on marginal annotation (to Juvenal's *Satire* 1, 'aut summi plena iam margine libri scriptus').

BM STC Italian, pp. 395 & 364; EDIT16 CNCE 36129 & 36104; Aldo Manuzio tipografo 59 & 48a; Ahmanson-Murphy 56 & 44; Renouard 33:3 & 29:6. See Bietenholz, *Contemporaries of Erasmus* I, pp. 177–178.



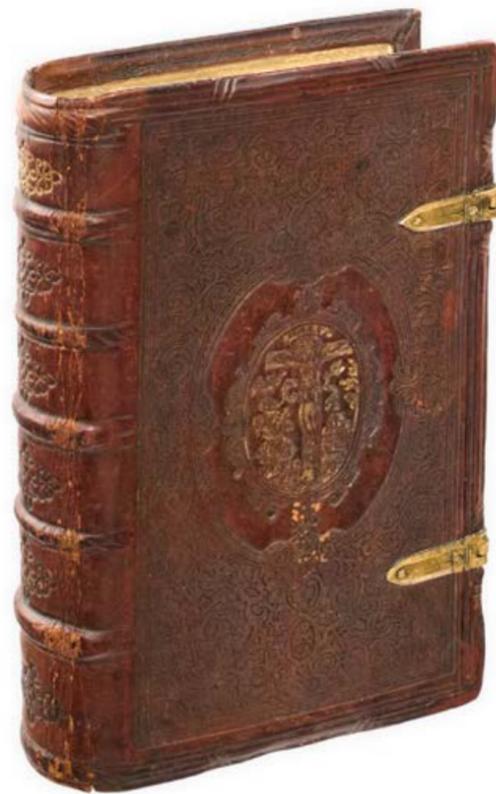
A NEW YEAR'S GIFT FROM FATHER-IN-LAW TO DAUGHTER-IN-LAW

34 LUTHER, Martin. Der XC. Psalm: Ein Gebet Moysi des Mans Gottes. Außgelegt durch D. Mart. Luth. Leipzig, [(colophon:) Johan. Martroff, 1572].

8vo, ff. [183], [1 (blank)]; A–Z8; each page printed within woodcut border; an excellent copy in contemporary calf over bevelled wooden boards, boards blocked in *Zwischgold* with wide arabesque *plaque* borders and central oval vignettes, on the front board showing a figure kneeling before the Crucifix, on the rear board the Salvator Mundi, spine gilt in compartments, brass clasps to fore-edge, edges gilt and gauffered; a little rubbed at joints, *Zwischgold* tarnished; engraved armorial bookplate of Andreas Imhoff to front pastedown, hand-coloured and illuminated by Georg Mack (dated 1595 and initialled 'G M' in gilt), presentation inscription '1595 I Neu Jar I Regina Im Hof I Von ihrem lieben Vat-ter Endres Im Hof I dem Eltern.' in brown ink and gilt to front free endpaper. **\$8000**

First and only Leipzig edition, exceptionally rare, of Luther's commentary on Psalm 90, beautifully bound for presentation as a New Year's gift from Andreas II Imhof of Nuremberg – great-grandson of the printer Anton Koberger – to his daughter-in-law Regina, with a splendidly illuminated bookplate and calligraphic inscription by the colourist Georg Mack the Elder.

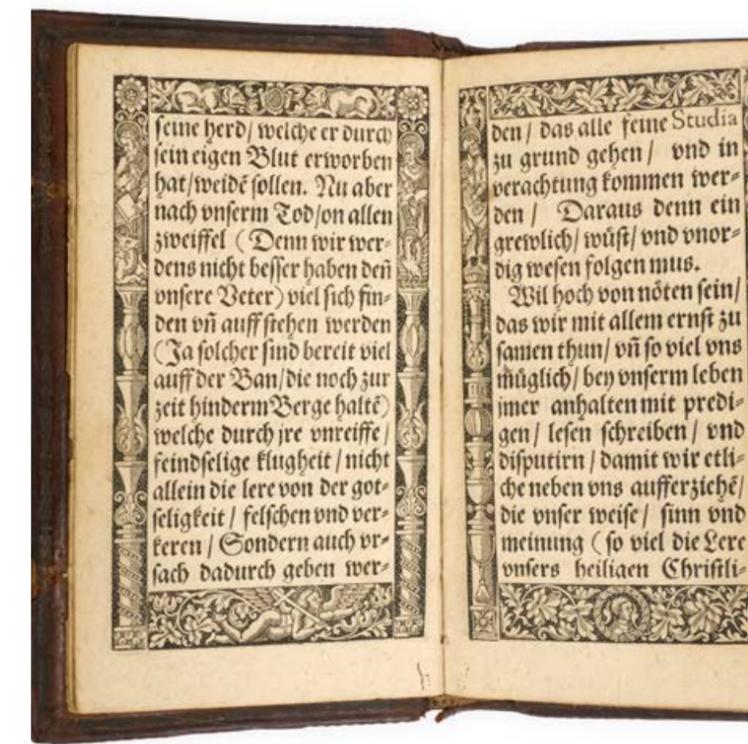
A distinguished patrician and merchant family dating back to the thirteenth century, the Imhofs (also Im Hof or Imhoff) reached the height of their political and cultural power in Nuremberg under Andreas I (1491–1579) who, after early travels in Italy, France, Spain, and Portugal, established himself as 'Endres Imhoff und Mitverwandte', trading in saffron, spices, metals, and money, by 1547 lending substantial sums to the future Philip II of Spain. He sat on the city council for over fifty years and served concurrently as Oberster Reichsschultheiß (imperial mayor) and Vorderster Losunger (treasurer), with the traditionally distinct roles combined and inherited by his son, Andreas II (1529–1597), his grandson, Andreas III (1572–1637), and several further successors. He was a patron of Albrecht Dürer, helped to fund the founding of the Academy (later University) of Altdorf, and published several of his own writings.

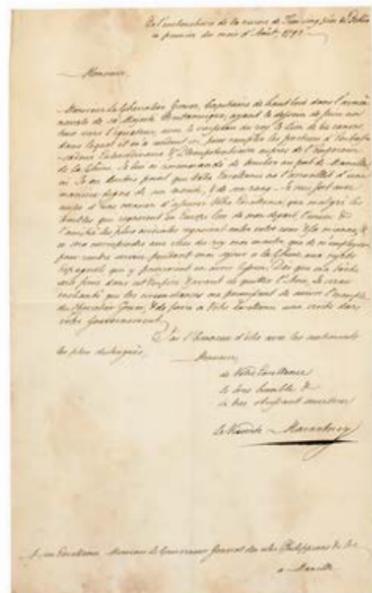


Andreas II was the son of his father's marriage to Magdalena Koberger, the granddaughter of the great Nuremberg printer Anton Koberger.

He followed his father not only in his commercial and political activities, but also in his bibliophilia: the engraved bookplate, with his arms and a city view in the background, is based closely on the bookplate engraved for Andreas I by Virgil Solis in 1555, and the binding resembles those done for his father (see Quaritch, *New Acquisitions*, August 2019, item 8, featuring the same central motif of a man kneeling before the Crucifix). The present volume was presented by Andreas II as a New Year's gift in 1595 to his daughter-in-law, Regina Imhof (*née* Rehlinger), who had married Andreas III in 1589.

The illumination of the bookplate and the accompanying gilt calligraphic presentation inscription are the work of Georg Mack the Elder (d. 1601), the noted Nuremberg *Briefmaler* responsible both for the British Library's *Hortus Eystettensis* and for the celebrated colouring of a set of Dürer's *Passion*, now dispersed.





Also predating the voyage is an indenture dated 30 August 1792 between the East India Company and John Barrow appointing him comptroller of the embassy. Barrow ‘served with distinction’ (ODNB), his principal duty being the care of the elaborate presents sent to the emperor (see *below*), and he would later author both a life of Macartney (which saw the first publication of the ambassador’s journal) and *Travels in China*, ‘one of the best illustrated English travels on China’ (Hill). The indenture records his appointment on the eve of the embassy and, in addition to terms about pay and subordination, places strict limits on dealings with ‘natives’ and stipulates that in any such dealings Barrow will ‘conduct himself with Respect and Civility’ and not ‘commit, permit, suffer or connive at any Outrage or Violence contrary to the Laws, Usages or Customs of *China*’.

Among the documents from the embassy itself is a highly significant and unpublished letter, signed and in Macartney’s hand, addressed to the Governor-General of the Philippines. Dated 1 August 1793 and sent as Macartney wanted to proceed inland to Peking, the letter requests that the Governor-General receive Sir Erasmus Gower, commander of the embassy, when the latter stops in Manila. This must relate to the secret, and later abandoned, mission to Japan, the Philippines, and Celebes that Gower was to undertake.

Unbeknownst to the Admiralty, Gower had planned with Dundas and Macartney to visit these islands to gain nautical knowledge, gather intelligence about Spanish rule and ‘native powers’, and ‘probably get a great part of the trade from the Spaniards and Dutch, who are extremely disliked, and in a very tottering state’ (Bates, p. 191), as he put it in a private note (not represented here). The letter also proposes a visit to the Philippines by Macartney himself after his embassy. These plans are of particular interest in light of discussions between Macartney and the East India Company prior to his voyage about a possible trade network connecting future British settlements in China with Manila and Spanish South America. The contents of a copy of this letter are summarized by Pritchard (p. 328) but **the text itself is unpublished. Written in Macartney’s hand and preserved with a sealed and addressed envelope, ours appears to be the original.** Also of considerable interest is a letter sent to Macartney in May 1793 by the Company’s Secret and Superintending Committee at Canton. The letter reports from the head of the *Cohong*, Cai Shiwen (known to Westerners as Munqua), that he is under orders to follow the Embassy up the coast, receive them, and ‘in all probability’ accompany them to court as interpreters – an arrangement that both Munqua and the Company oppose. Then follows a passage ‘**in Cypher in the Original**’, as noted in the margin.

The Committee refer Macartney ‘to Munqua, from whom we have derived so much information, for every explanation on points we communicated by the *Wycombe* [an East Indiaman that had carried a letter to Macartney in January]’. **Thus the letter documents not only the close collaboration and aligned interests of the Company and the Chinese hongts but seems to record highly sensitive disclosures, perhaps amounting to espionage, on the part of the latter’s leader.**

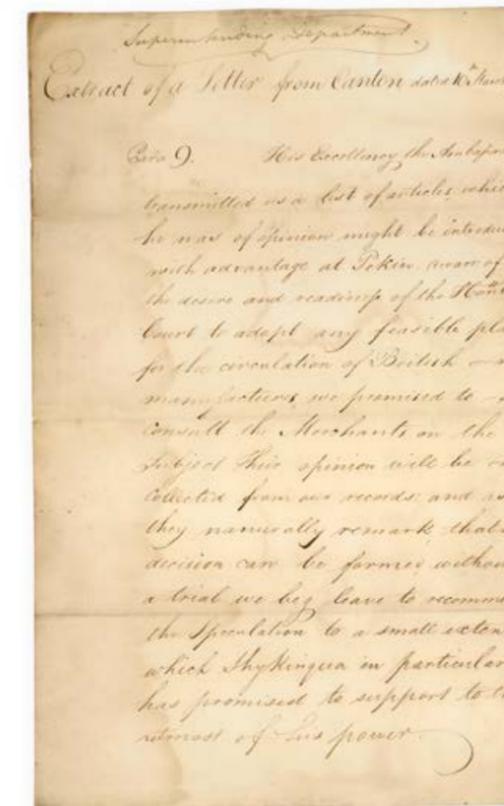
Other items include correspondence between Macartney, fellow members of the embassy, and Company men, discussing intelligence, tactics, logistics, restrictions on teaching Chinese, and ‘with how small a degree of accuracy, any information is to be attained in this country’. Also present are a list of salaries paid to the emissaries – Macartney himself; Sir George Staunton, Aeneas Anderson, and William Alexander, all of whom would publish important works about the mission; the astronomer James Dinwiddie; as well as musicians, servants, saddlers, and others – and an extensive catalogue of gifts presented to the emperor, including guns, cutlery, scientific instruments, watches, diamonds, and pocket books (in ‘Fine Morocco’). Presented with the aim of dazzling the Chinese, these gifts were famously dismissed by Qianlong as ‘ingenious articles’ of which China had no need. The archive concludes with a curious manuscript note from 1833 on Chinese harbours and rivers as described in the then just-published *Report* of Lindsay’s clandestine reconnaissance voyage along the Chinese coast – intelligence from which would soon play a part in the First Opium War, of which the Macartney Embassy’s failure was the ultimate progenitor.

Provenance:
This archive appears to have been part of a larger collection of manuscripts on China and Southeast Asia within the Viscount Melville Papers and **may therefore derive from Henry Dundas, 1st Viscount Melville, the embassy’s originator.** With the documents is a typescript list of seventeen items (including the Macartney papers) titled, in both typescript and manuscript, ‘The Viscount Melville PAPERS FOR HONG KONG’. A typed heading, crossed out in the same ink, reads ‘Copy list sent to Sir Alexander Grantham, San Francisco. March 6, 1958’. Grantham was Hong Kong’s longest-serving governor, in office from 1947 to 1957 and playing a crucial role in the colony’s stabilisation as well as the shelving of democratic reforms. The papers of Dundas and his heirs consisted of some 80,000 items which ‘formed till the 1920s one of the greatest extant archives from the late eighteenth and early nineteenth centuries’ (Fry, p. x).

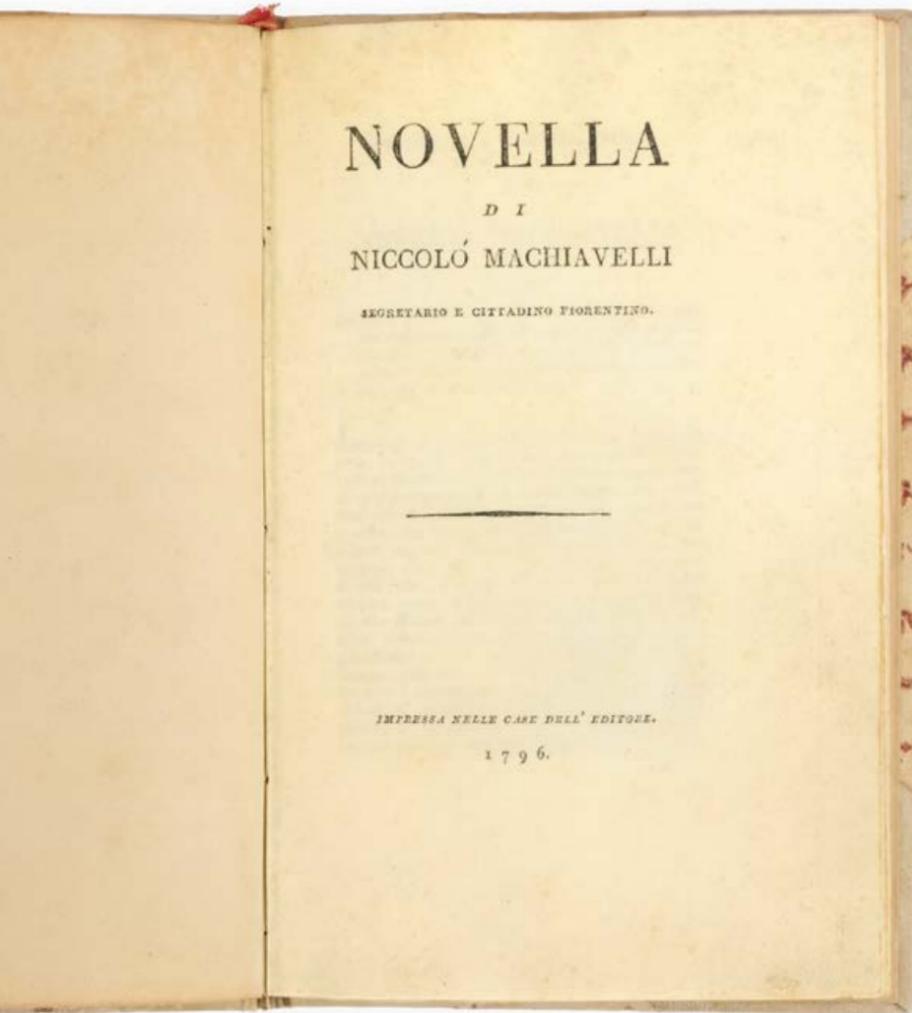
They were dispersed in the earlier twentieth century, and many are now scattered across institutions in Britain, Ireland, and America.

See Bates, *Champion of the Quarterdeck: Admiral Sir Erasmus Gower (1742–1814)* (2017); Fry, *The Dundas Despotism* (1992); Peyrefitte, *The Collision of two Civilisations* (1993); Pritchard, *The crucial Years of early Anglo-Chinese Relations* (1936).

A full list of contents is available on request.



MACHIAVELLI'S NOVELLA ON VELLUM – THE DEVIL TAKES A WIFE



36 MACHIAVELLI, Niccolò. Novella. [Livorno], 'Impressa nelle case dell'editore' [Tommaso Masi for Gaetano Poggiali], [(colophon:) 19 December] 1796.

8vo, pp. 15, [1 (limitation)]; printed on vellum; first and last leaves a little toned, else a very good, clean copy; bound in early twentieth-century half vellum with patterned paper sides by 'E. Bruno' (signed at foot of spine), spine lettered in black. **\$5250**

One of only two copies printed on vellum of Machiavelli's satirical novella *Belfagor arcidiavolo*, this copy printed for George Mathew, a member of the British mercantile community in Livorno.

Written between 1518 and 1527, but published in its final form only in 1549 with Machiavelli's collected works, *Belfagor arcidiavolo* is a misogynistic satire on Florentine women and on selfish, wicked, and deceitful society in general, with anticlerical undertones. The novella tells the story of the archdemon Belfagor, sent to Earth by Pluto, king of the Underworld, tasked with taking a mortal wife to determine whether married life is indeed worse than Hell. Disguised as a rich nobleman, Belfagor arrives in Florence and marries Onesta Donati, who will soon prove herself vain, manipulative, ill-tempered, and profligate, pushing him deeper into debt. Pursued by creditors, Belfagor is forced to flee and finds shelter with a peasant called Gianmatteo who himself will try to exploit the devil for his own gain. Exasperated, Belfagor finally returns to Hell, condemning the institution of marriage and the wickedness of society at large.

The publisher, editor, and bibliophile Gaetano Poggiali (1753–1814), director of the Masi printing house in Livorno, edited various editions of Italian classics, including the complete works of Machiavelli (*Opere di Niccolò Machiavelli*, Philadelphia [i.e. Livorno], 'nella stamperia delle provincie unite' [i.e. Tommaso Masi & C.], 1796–1797), from which this novella is taken, and he was instrumental in the publication of previously unpublished writings. His library, which he described in his work *Serie de' testi di lingua stampati* (1813), comprised both early printed books and manuscripts, including a celebrated fourteenth-century commentary on the Divine Comedy, known today as the Poggiali Codex.

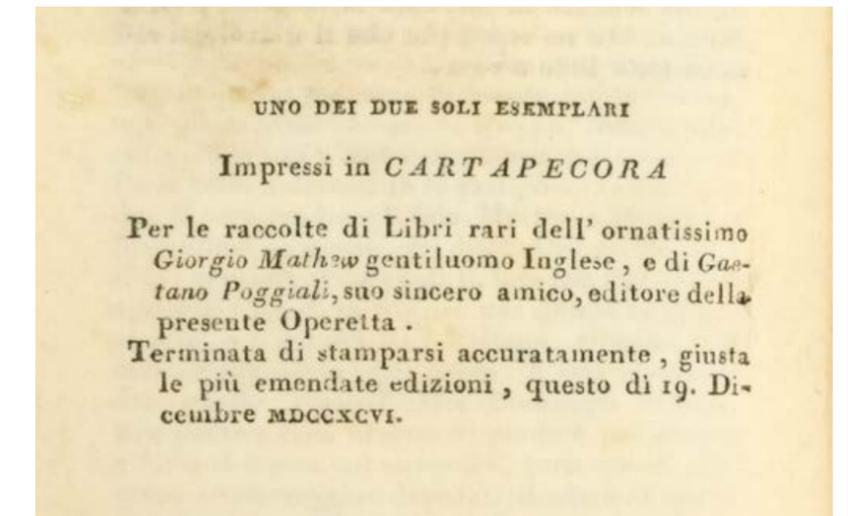


It was purchased in its entirety by Ferdinand III of Lorraine for the Biblioteca Palatina in Florence (now the Biblioteca Nazionale Centrale).

This edition was printed in a very limited number of copies specifically for Poggiali's own collection and as gifts for his closest friends, as was often his custom (see Avanzi, *Gaetano Poggiali bibliofilo e bibliografo*, (1953), note 12). The colophon states that two copies were printed on vellum, one for George Mathew and one for Poggiali himself ('Uno dei due soli esemplari impressi in cartapecora per le raccolte di libri rari dell' ornatissimo Giorgio Mathew gentiluomo Inglese, e di Gaetano Poggiali, suo sincero amico, editore della presente operetta'), with Gamba adding two on blue paper and twelve on English paper, erroneously recording a single copy on vellum (Gamba, *Novelle*, (1835), p. 131). This copy is listed in Gamba (p. XIII) as the property of George Mathew of London. Poggiali's own copy on vellum is now at the Biblioteca Nazionale of Florence, where we have also found one on blue paper.

We are unable to find any information on George Mathew, likely a member of the British mercantile community in Livorno; he appears as the dedicatee of various works edited by Poggiali and printed in Livorno by Masi.

Bertelli-Innocenti, 140; Gamba, p. xiii.



THE FIRST COMPLETE MAGNA CARTA IN ENGLISH

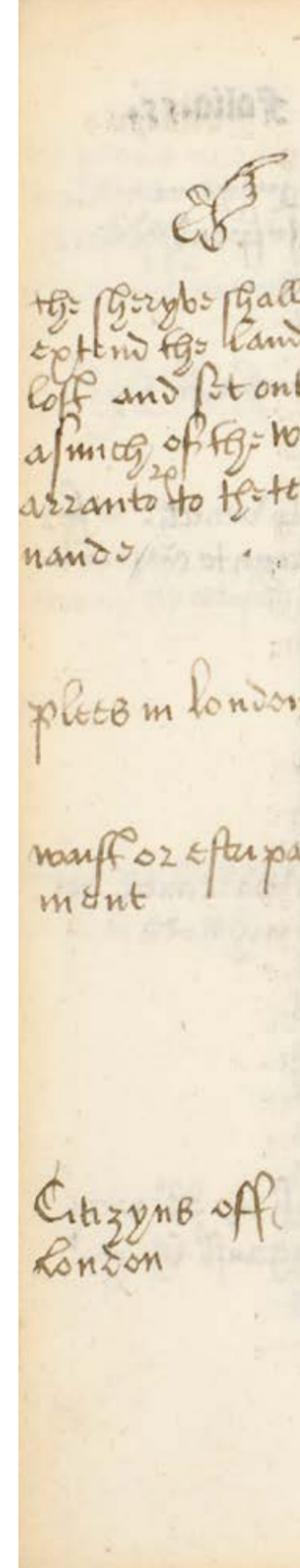
37 [MAGNA CARTA.] The Boke of Magna Carta, with divers other statutes, whose names appear in the nexte lefe following, translated into Englyshe ... [London, Robert Redman,] 1534.

8vo, ff [4], '193' (recte 194), [6]; title within a woodcut border, woodcut initials, woodcut Redman device to final verso; a fine, crisp copy; bound in nineteenth-century calf over bevelled wooden boards, boards tooled in blind to a panel design, spine blind-tooled in compartments with gilt red morocco lettering-pieces; spine slightly sunned; frequent contemporary marginal annotations to first half of text, scattered annotations thereafter; orange paper shelflabel to front pastedown.

\$32,500

The very rare first complete, unabridged edition of Magna Carta in English, along with many other early statues including the Charter of the Forest, the Statute of Westminster First, and the Statute of York.

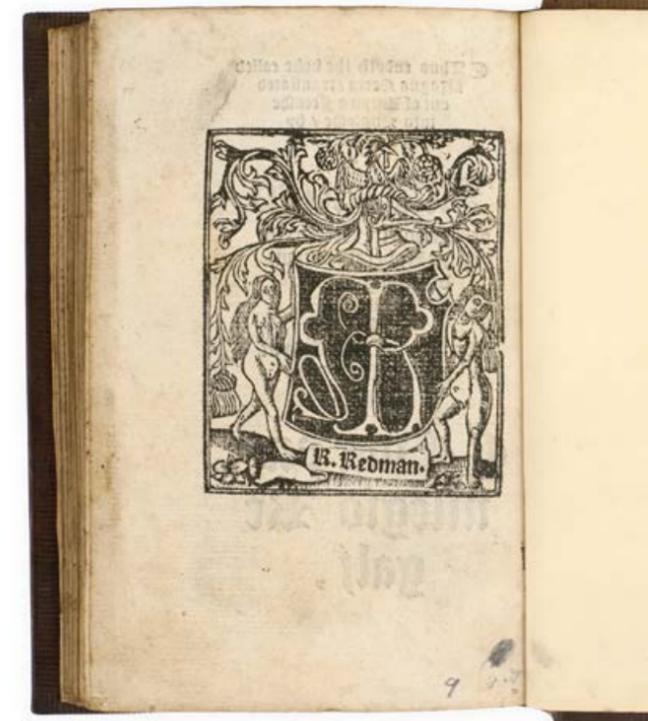
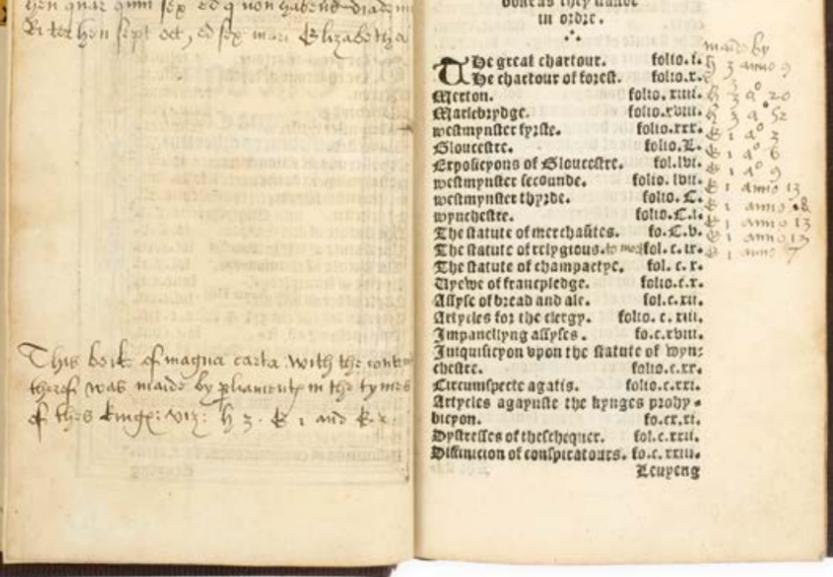
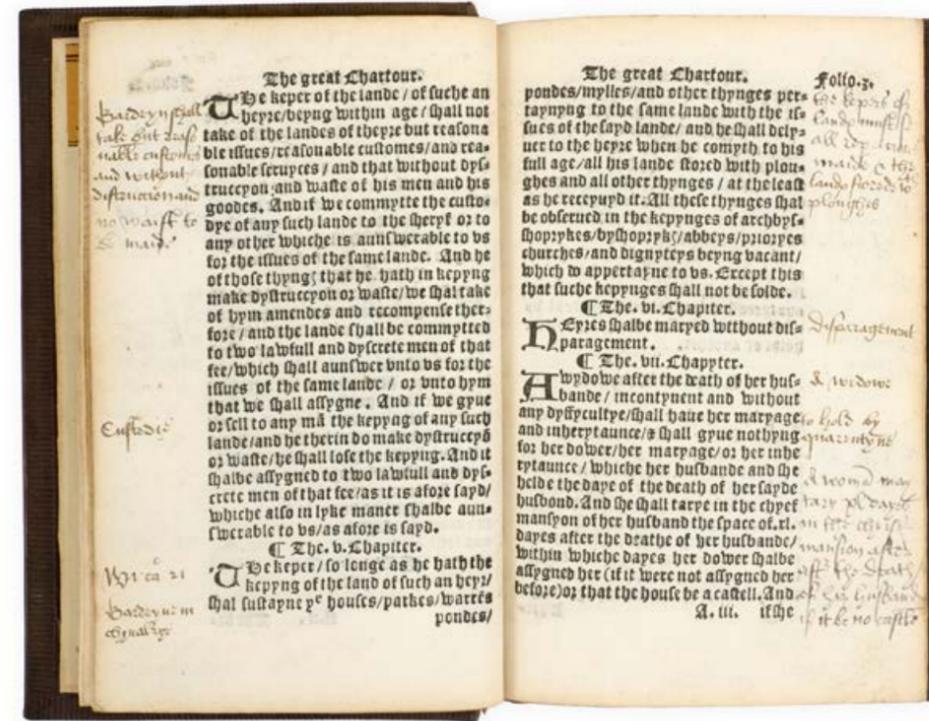
The first edition of Magna Carta in the original Latin was published by Pynson in 1508. His rival and imitator Robert Redman (who later took over Pynson's shop) had printed an edition in 1525, and a partial English translation had appeared in William Rastell's *Statutes* (1527), but the full text first appeared here, divided into thirty-seven chapters. The translation was by the courtier, poet, and playwright George Ferrers (1510–1579), who may also have translated the *Great Boke of Statues* (1533) for Redman. Ferrers entered Lincoln's Inn, though without pursuing a legal career, and shortly afterwards became a servant of Thomas Cromwell (with whom Redman also had connections), upon whose fall he entered the service of Henry VIII. Several times an MP in the 1540s and 1550s, he presided over the spectacular Christmas festivities at Greenwich in 1551, 1552, and 1553. His apparently numerous plays and entertainments for the court are now all lost, but his poetry survives in his contributions (along with William Baldwin, Thomas Chaloner and Thomas Phaer) to the *Mirror for Magistrates* for the suppressed edition of 1554 – his history of 'The fall of Robert Tresilian chiefe justice of Englande ... for misconstruyng the lawes' drew heavily on his knowledge of English statutes.



The annotations in this copy are largely indexical, with summaries, in original words, of the content. On the title verso is a Latin mnemonic for the order of English monarchs from William the Conqueror to Elizabeth.

The work is extremely scarce, both in real terms and in commerce, with only nine complete copies in institutions in the UK and US. Only one copy (lacking 11 ff.) appears in auction records in the last seventy-five years.

ESTC S122094; STC 9272; Beale S10.



SILK AND SEQUINS

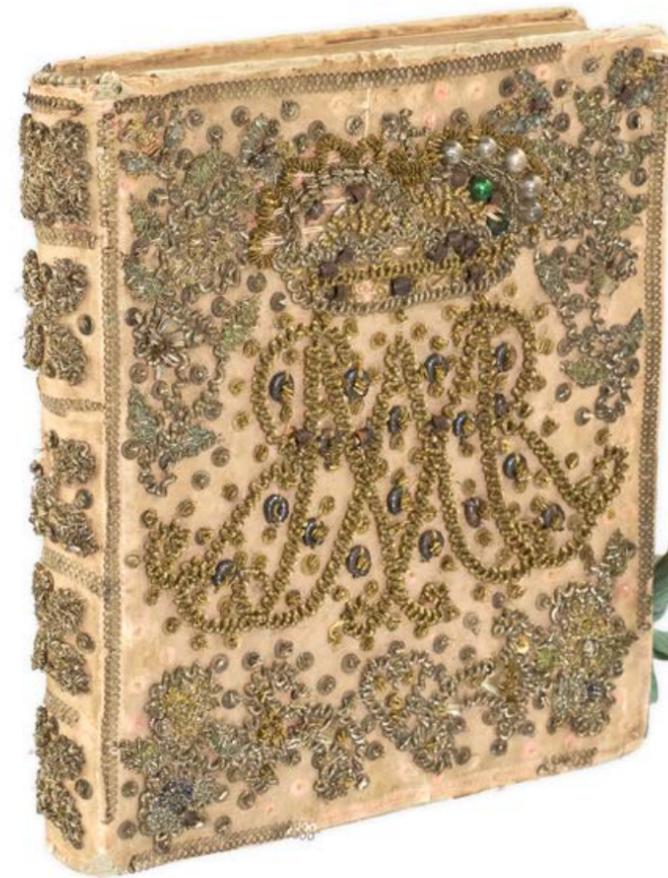
38 MÄNDL, Kaspar. *Christliche Sitten-Lehr und heylsame Anmuthungen* gezogen auß Betrachtung deß bitteren Leyden und Sterbens unsers Heylands Jesu Christi, auff alle Tag der heiligen Fasten-Zeit oder Freytäg deß Jahrs außgetheilt, mit angehängter Bett-Schul oder Weis zu betrachten. *Augsburg, Matthias Wolff, 1737.*

4to, pp. [6], 368, with copper-engraved frontispiece; woodcut and typographic ornaments and initials throughout; bound in contemporary pink silk, very richly decorated with metal threads, coils, and sequins, glass beads, and coloured ribbons and threads, forming on each board a central crowned monogram, large ribbon ties to fore-edge, edges gilt with gauffered borders, gilt brocade endpapers, housed in a contemporary speckled sheep pull-off case ruled in blind, lined with a printed patterned paper and a gilt brocade paper; silk darkened and worn at extremities, a few elements absent, one tie partially lost, inoffensive old repairs to case, but overall exceptionally preserved. **\$9000**

A superb example of Rococo decorative binding, exploiting all available materials – silks, metals, beads, papers, gilding, and leather – to extraordinary (if perhaps excessive) effect.

Although a popular devotional work frequently reprinted in the early decades of the eighteenth century, we find only one copy of any edition of the *Christliche Sitten-Lehr* in the US (Munich, 1727, at Harvard) and none in the UK.

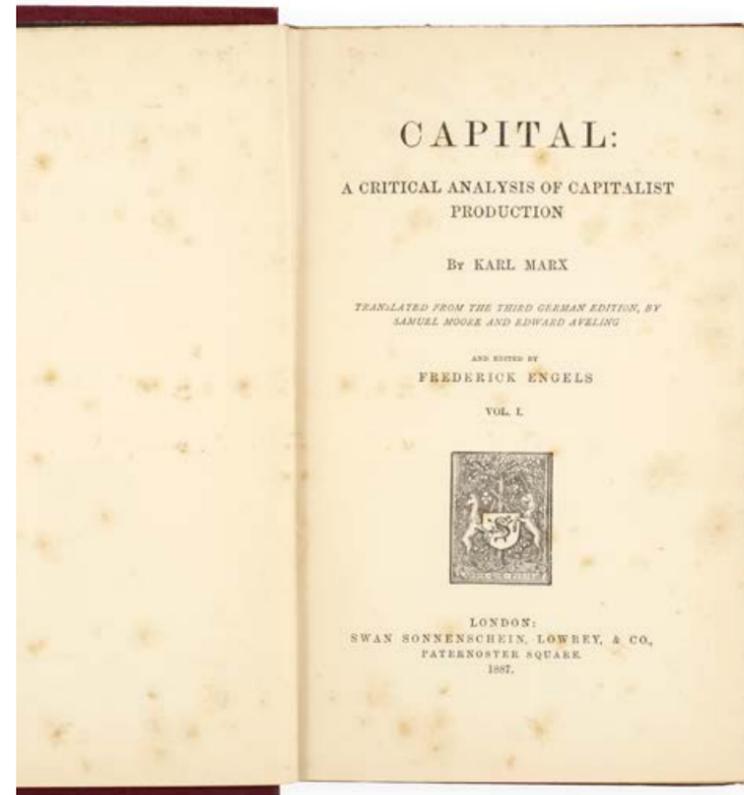
For a brocade paper closely related to our endpapers, see Kopylov, *Papiers dorés d'Allemagne au siècle des lumières* 118 and 120–21; the animal brocade lining the box is not found in either Kopylov or Haemmerle.



THE FIRST EDITION IN ENGLISH OF *DAS KAPITAL*

39 MARX, Karl. *Capital. A critical analysis of capitalist production ...* translated from the third edition by Samuel Moore and Edward Aveling, and edited by Frederick Engels. *London, Swan Sonnenschein, Lowrey & Co., 1887.*

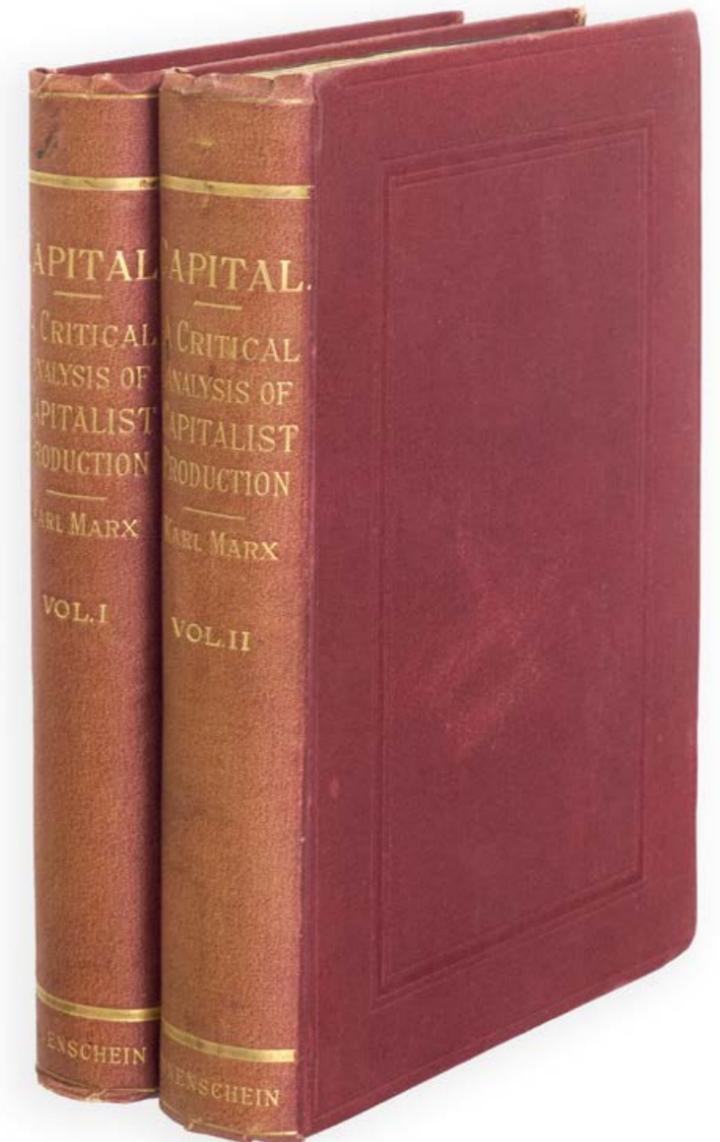
Two vols, 8vo, continuously paginated, pp. xxxi, [1 (blank)], 363, [1 (blank)]; [ii], [365]–816; a few gatherings in each volume uncut; sporadic foxing, textblock a little loose in places, but with a very good and entirely unsophisticated copy; bound in the original publisher's red cloth, spines lettered and ruled in gilt, covers panelled in blind; spines a little sunned, corners and spine ends a little bumped, hinges solid (unlike in most copies), a couple of minor marks. **\$45,000**



A remarkably well-preserved copy of the first edition, first issue, one of only five hundred copies (Sraffa), of the English translation of Marx's *Das Kapital*, published in London four years after Marx's death under the editorship of Engels.

The present edition was translated by Samuel Moore and Edward Aveling. 'Aveling was the husband of Marx's youngest daughter, Eleanor, and Moore an old friend, an unwilling businessman (like Engels), who later turned to the law and ended as a magistrate in Nigeria' (*PMM*). This edition comprised Book I only, with the English translation of Book II and III following only in 1907 and 1909 respectively. Despite the German edition of Book II being available in 1885, Engels, in his preface to this translation, explained that he deliberately held off including it in this edition as he felt any translation of Book II would be incomplete without the translation of Book III (the German edition of Book III did not appear until 1894).

Das Kapital had little immediate impact – the 1867 German edition sold only one thousand copies in five years – but **it was around the time of the appearance of this translation that the real impact of the book began to be felt**, in great part thanks to Engels's promoting activities. The present translation was reproduced, with corrections, to form the first complete English *Capital*. Based on the third German edition, but also inclusive of the substantial changes which Marx introduced for the French translation of 1872–5, it was disseminated at the turn of the century at a time when the nascent international socialist movement took hold, and remained the standard text for the English-speaking public, continuing to be revised and republished as the authoritative text until the 1950s.



The *Athenaeum* reviewer of the first English translation (1887) later wrote: 'Under the guise of a critical analysis of capital, Karl Marx's work is principally a polemic against capitalists and the capitalist mode of production, and it is this polemical tone which is its chief charm'. The historical-polemical passages, with their formidable documentation from British official sources, have remained memorable; and, as Marx (a chronic furunculosis victim) wrote to Engels while the volume was still in the press, 'I hope the bourgeoisie will remember my carbuncles all the rest of their lives' (*ibid.*).

Draper II, M129; *PMM* 359 (for the first German edition); Rubel 633; Sraffa 3873; Stammhammer I, p. 145.

BY THE MASTER OF THE GENEVA BOCCACCIO

40 [MASTER OF THE GENEVA BOCCACCIO.] Miniature cut from a copy of Vincent of Beauvais, *Speculum historiale*. [France (Loire Valley, Nantes or Angers), fifteenth century (c. 1460s).] **\$16,500***

Miniature on vellum, c. 130 × 100 mm including the gently arched top, the back with part of Book VII in a good *bâtarde* script; minor surface abrasion and some pigment loss, trimmed to the edges of the gold frame, paper adhered to back where once pasted into an album; in a giltwood frame.

An unusual and iconographically intriguing miniature by one of the greatest painters in the circle of Jean Fouquet, from a deluxe copy of Vincent of Beauvais's *Speculum historiale* almost certainly commissioned by King René of Anjou.

In a room decorated with what appear to be exotic textile hangings, a king with two faces and holding a sceptre oversees a group of richly dressed high priests or bishops, one of whom points dramatically towards a golden column on top of which stands a statue of an armoured man biting a chain which is entwined around him. What exactly is being depicted here? Book VII of the *Speculum historiale* is largely devoted to the reigns of Julius Caesar and Augustus, including the birth of Christ, and there are numerous extracts from the writings of Cicero, Virgil, Valerius Maximus, and others. While it is possible that artist intended to evoke, in a generalised way, an atmosphere of 'pagan' history and philosophical debate, the curious details of the iconography employed suggest that a specific episode it being alluded to. If so, it is yet to be decoded.

The parent manuscript, now in Lisbon (Biblioteca Nacional de Portugal MS. il. 126), lacks its first quire and nine other leaves, of which three are now kept separately with their miniatures excised. Only four miniatures survive in the volume, and at least a dozen more are missing from it, including the present one. The manuscript was studied by Claude Schaefer, who attributed the illumination to the Master of Jouvenel des Ursins, one of the painters of King René of Anjou, to whom more than ten works can be attributed, dating from c. 1460 to c. 1475, and suggested that he could be the artist Coppin Delf, who is documented working for King René.



One of the manuscripts attributed to this master by Schaefer is Geneva, Bibliothèque de Genève MS fr. 191. Eberhard König subsequently distinguished at least three artists among those grouped together by Schaefer, and gave the painter responsible for the Lisbon and Geneva manuscripts the name the Master of the Geneva Boccaccio.

Provenance:

1. ?King René of Anjou (1409–1480), Duke of Anjou, King of Naples, Jerusalem, etc. The artist worked mainly for René, and the king's inventory includes five copies of the text and a Repertorium, whose description in an inventory probably corresponds to the five volumes of the text, plus the Tabula of the text, all illuminated in France but now in the Biblioteca Nacional de Portugal, Lisbon (MSS il. 125–130), from one of which (MS. il. 126) the present miniature was excised.
2. Peter Birmann (1758–1844), landscape painter and art dealer; pasted to fol. 31 of the album of 475 cuttings and leaves.
3. Sold to Daniel Burckhardt-Wildt (1752–1819), connoisseur and painter, of Basel: sold by his heirs at Sotheby's, 25 April 1983, lot 129 (six miniatures, the subject of the present miniature described as 'Probably Cicero disputing over the definition of God', with a reference to Book VII, chapter 6).
4. Bought by Mark Lansburgh (1925–2013); placed on temporary deposit at the Cleveland Museum of Art in 1986 (CMA deposit label on back of frame); one of the six was acquired by the Museum in 1987 (Klein, 2007).
5. Sold, probably in October 1990, to the Boehlen Collection, Bern, MS 1409.

See Schaefer, 'Le Maître de Jouvenel des Ursins (Coppin Delf?)', illustrateur du "Speculum historiale" de Vincent de Beauvais (Ms. 126 de la Biblioteca Nacional à Lisbonne), in *Arquivos do Centro Cultural Português*, 8 (1974), pp. 81–114, colour plates I–IV, plates 1–41; *Bulletin de la Société française de la reproductions de manuscrits à peintures*, 14 (1932), plates XIIIb and XIV; König, *Französische Buchmalerei um 1450: der Jouvenal-Maler, der Maler des Genfer Boccaccio, und die Anfänge Jean Fouquets* (Berlin, 1982), pp. 15, 38, 116, 167, 169, 253; Avril and Reynaud, *Les manuscrits à peintures en France, 1440–1520*, 1993.



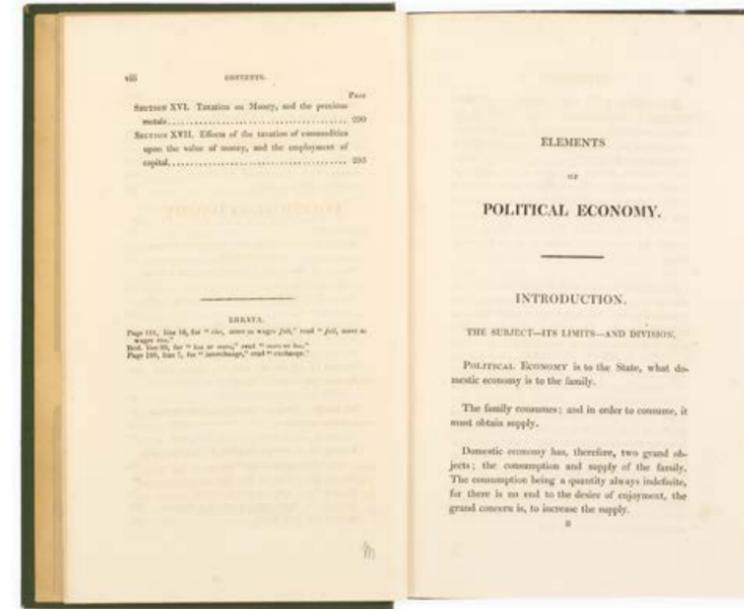
'MILL'S MASTERPIECE' PRESENTATION COPY

41 MILL, James. *Elements of Political Economy ...* Second edition, revised and corrected. London, [C. Baldwin] for Baldwin, Cradock, and Joy, 1824.

8vo, pp. viii, 304; pp. 300–304 publisher's advertisements; title, final page, and endpapers browned, with the occasional spot, pp. 18–19 and 51–52 with slight offsetting and impressions left by pressed flowers, else a very good copy; bound in early twentieth-century green cloth, spine lettered directly in gilt; corners and endcaps very slightly bumped and frayed, small chip to front free endpaper; ink presentation inscription (very slightly shaved at outer margin) to title: 'To Thomas L. Peacock Esq[.] | from his sincere Friend | The Author' (see below). **\$1650**

Second edition of 'Mill's masterpiece' (Palgrave), extensively revised with alterations 'too numerous to be specified', our copy with a presentation inscription to Mill's former colleague at the East India Company, Thomas Love Peacock, signed 'his sincere Friend The Author'.

First published in 1821, the *Elements of Political Economy* are – according to the author's son, John Stuart Mill – based on the father's instructions given in the course of their daily walks. In the preface to the first edition, Mill wrote: 'My object has been to compose a schoolbook of Political Economy; to detach the essential principles of the science from all extraneous topics, to state the propositions clearly and in their logical order, and to subjoin its demonstration to each'; he professes, however, to have 'made no discovery'. Although McCulloch criticises the book for being 'of too abstract a character to be either popular or of much utility', Mill is 'naturally regarded as the interpreter of his contemporaries, especially of Ricardo his intimate friend', and the *Elements* are particularly valuable as a summary of contemporary received theories. It was translated into French in 1823.



This copy is inscribed by Mill to his friend, the satirical novelist and poet Thomas Love Peacock (1785–1866). Mill and Peacock worked together for many years in the examiner's office of the East India Company, and Peacock succeeded Mill as the company's examiner. 'Through James Mill [Peacock] became acquainted with almost all the leading philosophical radicals, including Bentham ... He also influenced the careers of Henry Cole and John Arthur Roebuck by introducing them to John Stuart Mill' (ODNB).

Einaudi 3893; Goldsmiths' 24051; Kress C.1295; Mattioli 2395; McCulloch, p. 17.

ARCHITECTURAL DOUBLURES BY GEORGE MULLEN OF DUBLIN

42 MILTON, John. *Paradise Regained, Samson Agonistes, Comus, and Arcades ...* London, C. Whittingham for John Sharpe, 1819.

12mo, pp. [82], 64, 39, [1], 7, [1], 188, with a half-title, an additional engraved general title-page, an engraved title-page to each poem (by Finden after Westall), and 5 other engraved plates; some light foxing at the extremities; but a very good copy in contemporary dark blue straight-grained morocco by George Mullen (see below), covers tooled with a border of five thin fillets around a central gilt panel with foliate tooling in gilt and blind, elaborate doublures tooled *aux petits fers* to a 'Gothic' architectural design featuring quatrefoils, tracery, pinnacles, arches, and a wide border, pale blue *moiré* silk front free endleaves, edges gilt; contemporary ownership inscription 'Miss Lydia Haynes | Mitcham' to front flyleaf. **\$4500**

A striking binding by George Mullen, who was active in Dublin from 1803 to 1846; his best bindings were produced between 1812 and 1820, when his considerable workshop, covering a very wide range of styles, catered to major Irish clients including the Marquess of Sligo. He is also known for his 1825–6 rebinding of the Book of Kells: having trimmed the edges, he was permitted by Trinity College to keep the offcuts. Some of his bindings are signed with orange labels or on the fore-edge of the board, whilst others, like the present binding, are unsigned.

Maggs Catalogue 1212, Part II (1996), item 204 is a Mullen binding with similar architectural doublures, sharing five tools in common with the present example.

TOBACCO, CURARE, RHUBARB, AND SASSAFRAS

43 [MONARDES, Nicolás.] Joyfull Newes out of the newfound World, wherein are declared the rare and singular Vertues of divers and sundrie Herbs, Trees, Oyles, Plantes, & Stones, with their Applications ... Also the Portraiture of the sayde Herbes, very aptly described: Englished by John Frampton Merchant. Newly corrected as by Conference with the olde Copies may appeare. Whereunto are added three other Bookes treating of the Bezaar Stone, the Herbe Escuerçonera, the Properties of Yron and Steele, in Medicine, and the Benefite of Snowe. London, [Thomas Dawon for] William Norton, 1580.



4to, ff. [1 (blank)], [iii], 181, [1 (colophon)]; with the initial blank [*]; title printed within typographic border incorporating the letterpress initials 'T D', woodcut initials, numerous woodcut illustrations; quires Z–Cc inkstained, much smaller stain to lower margins throughout, wormholes to lower inner margin up to f. 53, but a good copy; bound in twentieth-century calf reusing the original sixteenth-century panelled front board, central gilt block of Philip Moore (a plant with two buds, two leaves and a spray of berries, see below) and lettered 'P M' in gilt, further lettering 'MON' in gilt and 'XI' in blind above, bound with 8 blanks with margins ruled in red; manicules and marginal annotations to c. 20 pp. in two or more seventeenth-century hands. **\$32,000**

Second (first complete) English edition, of this important work on the American *materia medica*, including for the first time the 'three other bookes' not found in the first edition of 1577 (ff. 111), our copy from the library of a contemporary English physician. This is the first issue, with 2S3 uncorrected.

'The Spanish discovery of the new world produced not only a supply of precious metals but of rare plants apt for study as potential drugs and the means to miraculous new cures. Early among those who pursued these botanical novelties was Nicolás Monardes of Seville, who collected, studied, catalogued, grew and integrated them into his medical practice. After many years, he wrote a singular treatise which was translated into several languages including English and Latin in several spirits at once: a botanical collection; a book of Pharmaceutical simples; a treatise on miraculous cures; a book of wonders; and a work promoting the commercial exploitation of overseas resources. These diverse rhetorical aspects become even more apparent in the work's translation into English by the merchant-trader John Frampton of Bristol' (Beecher, 'Nicolás Monardes, John Frampton and the Medical Wonders of the New World', in *Humanismo e ciência* (2015), p. 141). Frampton had been tortured and arrested in Spain by the Inquisition and spent several years in captivity; upon his return to England he translated several accounts of the New World from Spanish into English.

In addition to describing the uses and cultivation of quinine, sassafras, cassava, rhubarb, and ginger, **Monardes 'was the first physician to write of the vegetable poison curare, and his lengthy description of an even more famous American plant introduced to Europe the name "tabaco" and "nicotain"'** (Norman). Frampton's translation, based on the Seville edition of 1574, achieved great popularity, and was a valuable resource for physicians in particular. Through it the English came to prize Florida sassafras as a panacea, which came to be of some importance in early arguments for the colonisation of Virginia.

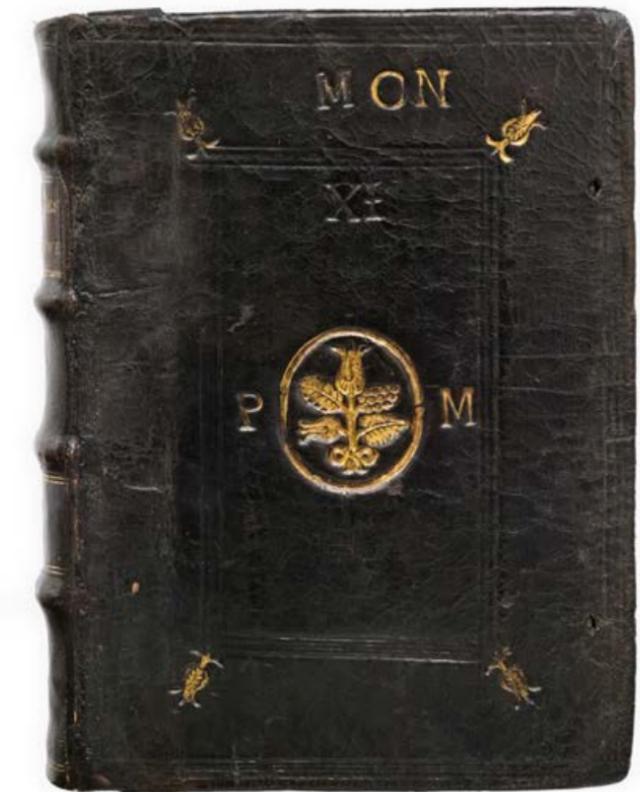


Provenance:

Philip Moore (fl. 1564–1580) practised physic and surgery at Halesworth in Suffolk, and was the author of *The Hope of Health wherin is contained a goodlie Regimente of Life* (London, 1564), and a series of almanacks in 1567, 1570, 1571, 1573, and 1580, which are noted as 'very profitable for all men, specially for phisitions churgurgions [etc.]'. *Hope of Health* promoted the knowledge and cultivation of medical herbs among the poor, with a similar democratic urge as that of Monardes. Moore was a friend of the medical humanist William Bullein, who had a living in Suffolk in the 1550s, but later practised in London.

Moore – or another early reader – has marked numerous passages of interest with manicules; some scattered later annotations include one signed and dated 'EK 1695 M.D.' regarding the use of the gum caranna: 'I have used caranna spread on leather to great sprains in the instep [?], & to my selfe severall tims with great success alone' (f. 4v). Other annotations (in another hand) focus on sassafras as well as the medicinal benefits of iron and steel.

ESTC S112800; STC 18006; Alden 580/51; Arents (Add.) 63; Hunt 137; Pritzel 6366; Sabin 49945.



NAPOLEON'S COPY FROM SAINT HELENA

44 [NAPOLEON.] ROLLIN, Charles. Histoire romaine depuis la fondation de Rome jusqu'à la fin de la République... tome huitième [only]. Leiden, Jacobus Wetstein and sons, 1773.

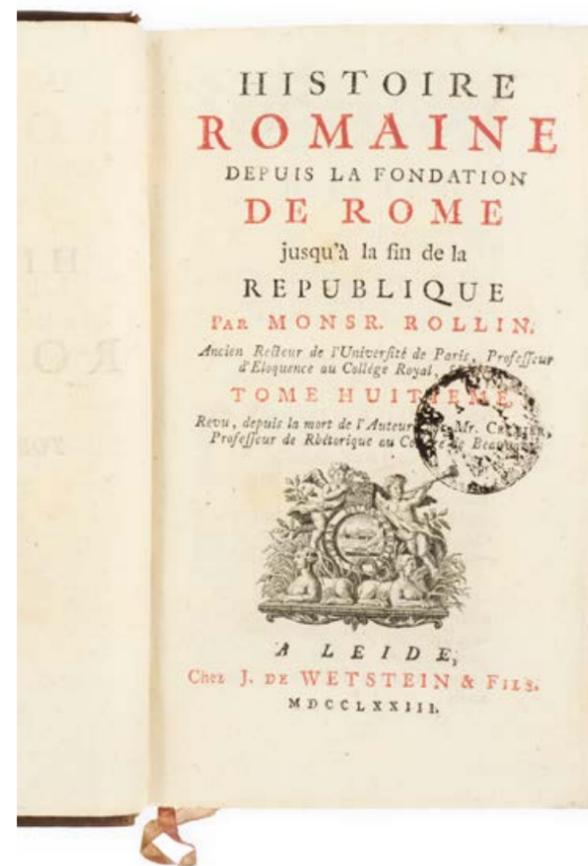
8vo, pp. lvi, 447, [1 (blank)]; small wax stain to p. 175, otherwise a fine copy; beautifully bound in c. 1800 sprinkled calf, borders filleted and roll-tooled to a lozenge design in gilt, large arms of Napoleon blocked to boards in gilt (the imperial eagle surmounted by the imperial crown, surrounded by the collar of the order of the Légion d'honneur, with sceptre and hand of justice crossed behind it (Olivier, pl. 2652, fer no. 8)), flat spine gilt in compartments, green morocco lettering- and numbering-pieces, edges marbled; stamp of Napoleon's library at St Helena, with his arms, to title (somewhat poorly impressed, as always, due to the use of a wax stamp); long inscription by Letizia Pepoli detailing the provenance of the volume to front free endpaper (see below). **\$6000**

An exceptional memento of Napoleon Bonaparte and of his library at Longwood House on Saint Helena, bequeathed to his son Napoleon II, then inherited by his sister Caroline and later passed down through various members of her family.

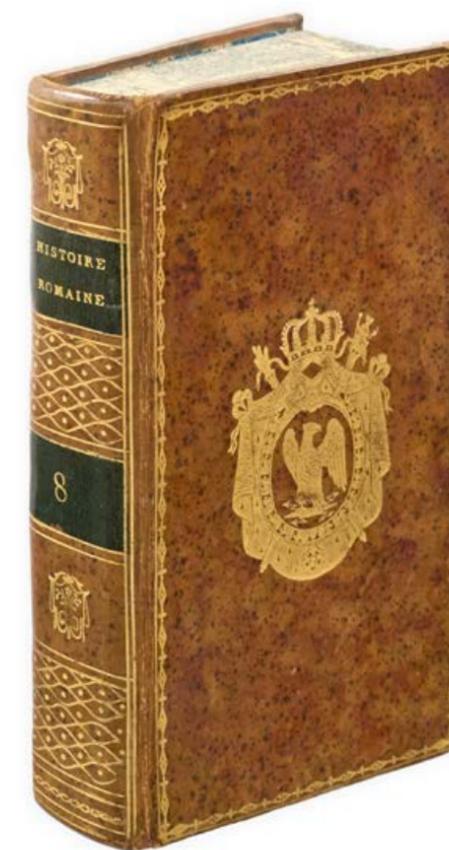
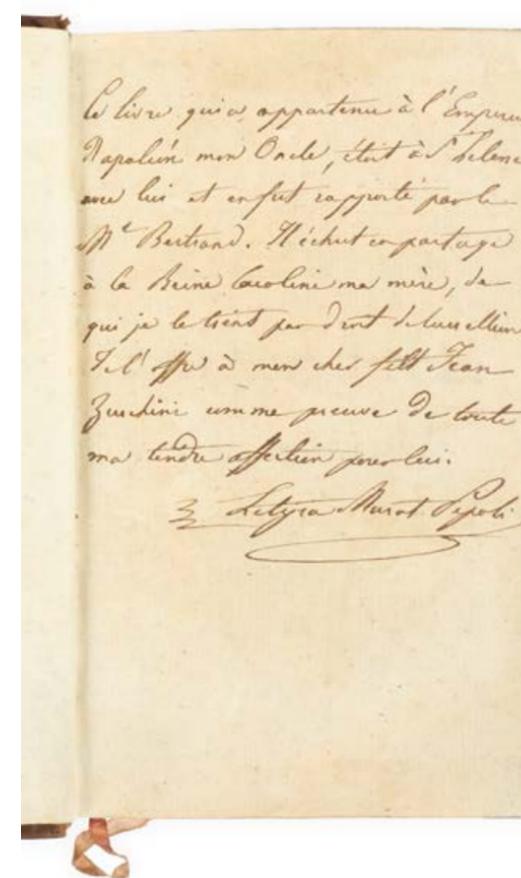
Longwood House was Napoleon's last residence, where he lived in exile from 10 December 1815, following his defeat at the Battle of Waterloo, until his death on 5 May 1821. Located on the Longwood plateau, a somewhat secluded area of the island of Saint Helena, the house had a veranda, a room with a snooker table, a dining room, a living room, a bathroom, two bedrooms, and a library.

In charge of the library at Longwood was Louis-Étienne Saint-Denis (1788–1856), known as 'Mameluke Ali', a member of the Mamelukes of the Imperial Guard who served the Emperor faithfully during both his exiles, and who acted as a valet as well as the Emperor's librarian on the island. It is thanks to his detailed description of the library, discovered in 2019 by Jacques Jourquin and published in 2021 (*La dernière passion de Napoléon: La bibliothèque de Sainte-Hélène*), that we now know more about the composition of the library as well as its somewhat chaotic dispersal following Napoleon's death.

This volume was part of the set of Rollin listed as no. 727 in the catalogue of books drafted by Saint-Denis, marked with an asterisk identifying those books actually belonging to Napoleon, which possibly had come from his collection at Rambouillet or the Trianon.



It is also marked as belonging to the group of 400 books that Napoleon left in his will to his son, Napoleon II (1811–1832), King of Rome and later Duke of Reichstadt, which Saint-Denis was tasked with the delivery of once his son had turned sixteen years old. Following the untimely death of the Duke of Reichstadt in 1832, and that of Letizia Bonaparte, Napoleon's mother, in 1836, the books were divided among six heirs, namely Joseph, Louis, Lucien, Jérôme, Napoléone Élisa, and Caroline.



Records show that the sixteen volumes making up this set of Rollin were inherited by Napoleon's younger sister Caroline Marie Annunciata Bonaparte (1782–1839), Queen Consort of Naples. It was Caroline who seems to have split the set, presenting different volumes to friends and family members. Volume IV, annotated in the hand of Napoleon, and bearing a presentation inscription from Caroline to the Count of Mosbourg, was found by Gabriel Hanotaux on the stand of a *bouquiniste* along the Seine at the beginning of the twentieth century.

The present volume is inscribed by Napoleon's niece Letizia Murat Pepoli: 'Ce livre qui a appartenu à l'Empereur Napoléon mon Oncle, était à S Helene avec lui et en fut rapporté par le Mr Bertrand. Il échut [sic] en partage à la Reine Caroline ma mère, de qui je le tiens par droit de ... Je l'offre à mon cher fils Jean Zucchini comme preuve de toute ma tendre affection pour lui'. Princess Marie Letizia Joséphine Annonciade Murat (1802–1859), later Marchioness Pepoli by marriage to Marquess Guido Taddeo Pepoli, Count of Castiglione (1789–1852), was the daughter of Caroline and Napoleon's *fedelissimo* Joachim Murat (1767–1815), Marshal of the Empire and later King of Naples. In her inscription, Letizia states that she had inherited the present volume from her mother Caroline, who had in turn received it from General Henri-Gatien Bertrand (1773–1844), the last Grand Marshal at the head of the Military Household of the Emperor, who was tasked with bringing some of the Emperor's personal possessions to his family after his death, and may have helped Saint-Denis with the subdivision of the library. Letizia ends the inscription by presenting the volume to her son-in-law Gian Mauro Zucchini Solimei (1825–1854), first husband of her daughter Paolina (1831–1916).

STCN 191501972. See Victor Advielle, *La Bibliothèque de Napoléon à Sainte Hélène* (1894).

‘THEY INTEND TO CONTINUE THEIR RESIDENCE WITHIN THESE UNITED STATES OF AMERICA’

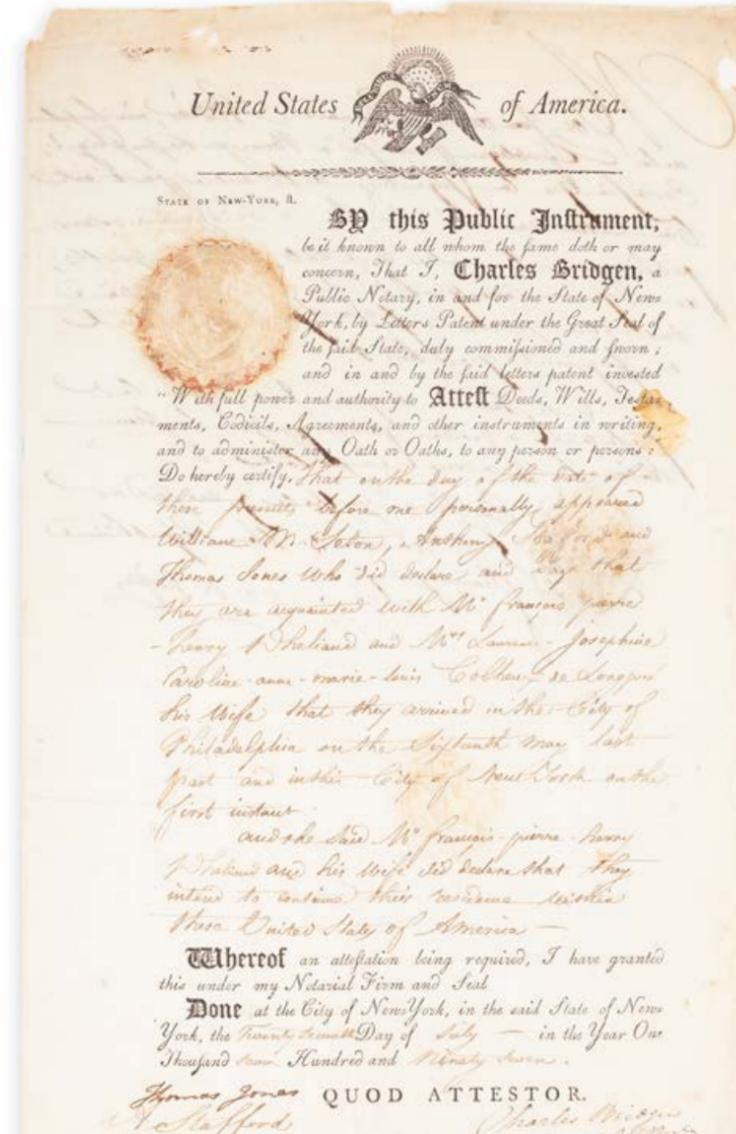
45 [NEW YORK.] Notarial instrument attesting to the residence of two French immigrants in New York. *New York, 27 July 1797.*

Single sheet (c. 340 x 210 mm), recto part-printed in English and completed in manuscript, ‘United States of America’ at head with woodcut eagle, manuscript text in French to verso, two seals; two small holes and two chips to upper margin, light creasing where folded; very good. **\$1150***

An interesting notarial document recording the immigration of two members of the French minor nobility to America during the French Revolution and Directory.

The New York public notary Charles Bridgen here attests to the arrival of François Pierre Henri d’Héliand (b. 1768) and his wife Laurence Joséphine Caroline Anne Marie Louis Colheux de Longpré (b. 1778) in New York from Philadelphia, where they had stayed since 16 May 1796, and to their intention ‘to continue their residence within these United States of America’. The document is signed and sealed by Bridgen, and also signed by three acquaintances of the young couple, William M. Seton, Anthony Stafford, and Thomas Jones. William Magee Seton (1768–1803), a wealthy New York merchant of Scottish descent, was the husband of St Elizabeth Ann Seton (1774–1821), the first native-born citizen of the United States to be canonised by the Roman Catholic Church (her nephew would later establish Seton Hall University in her name). William is credited with bringing the first Stradivarius violin to America.

On the verso is a manuscript note signed and sealed by Jean Antoine Bernard Rozier, the young French Republic’s vice-consul in New York, attesting to the authenticity of Bridgen’s signature, dated ‘New York ce 9me fridor 5me année de l’ère Républicaine Française’. Rozier served as vice-consul between June 1795 and July 1798.



DEVELOPING UPSTATE NEW YORK

46 [NEW YORK – JEFFERSON COUNTY.] An extensive archive of letters and documents. *New York, Paris, etc., 1797–1877.*

An archive comprising hundreds of manuscripts on paper in French, with a few in English, various sizes, written in ink in various hands; some tears, creases, and marks; overall well preserved; housed in an archival box. **\$37,500***

An extraordinary record of land acquisition and development by French settlers in Jefferson County, New York, spanning an eighty-year period from the close of the eighteenth century to the 1870s.

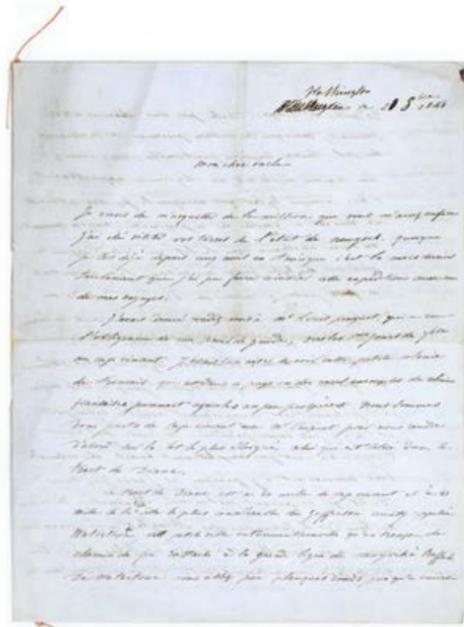
The archive comprises maps and plans, reports and descriptions of the territories acquired, extensive correspondence between America and France, contracts and other legal documents, financial statements, and lists of landholders. **The detail contained herein is truly remarkable and worthy of close scholarly study.** Jefferson County was the particular target of French settlement in the years immediately after the French Revolution, and then again after the fall of Napoleon, lured by the presence of Joseph Bonaparte, Napoleon’s brother.

The story told by the archive features three principal protagonists. **James Donatien Le Ray de Chaumont** (1760–1840) was the son of Jacques-Donatien (1726–1803), supporter of the American Revolution and a friend of Benjamin Franklin. James became an American citizen in 1788, and, in association with Gouverneur Morris (1752–1816, Founding Father and ‘Penman of the Constitution’), acquired vast unpopulated territories in Pennsylvania and New York. James built Cape Vincent (named after his son), Theresa (named after his daughter), and LeRay Mansion (Fort Drum), and both the town of Le Ray and the village of Chaumont, NY are named after him. Le Ray, who travelled back and forth between France and America, also built roads, set up industry, and gave plots liberally to churches and schools. He established a land office in Manhattan c. 1815 (it moved to Carthage, NY in 1819) selling small tracts to French exiles; but his biggest land deal was with Prince Joseph Bonaparte, who purchased 120,000 acres in 1818 in exchange for some of the crown jewels of Spain (Haddock, *The Growth of a Century: As Illustrated in the History of Jefferson County, New York, from 1793 to 1894* (1894)).



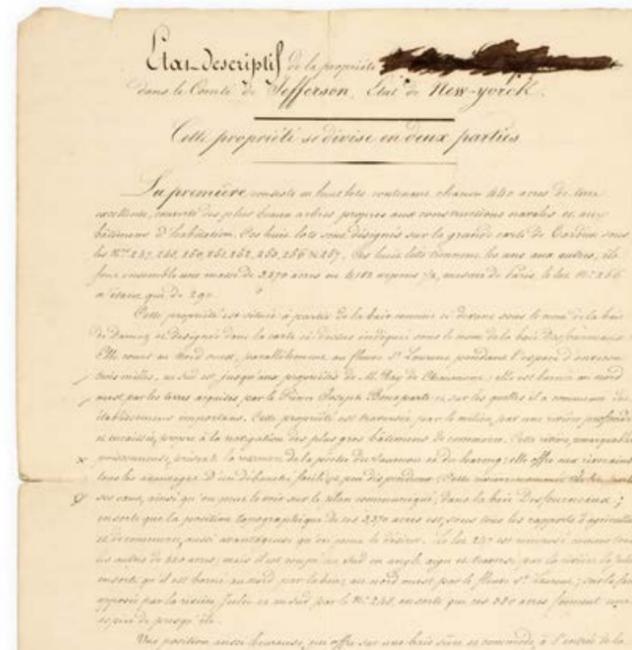
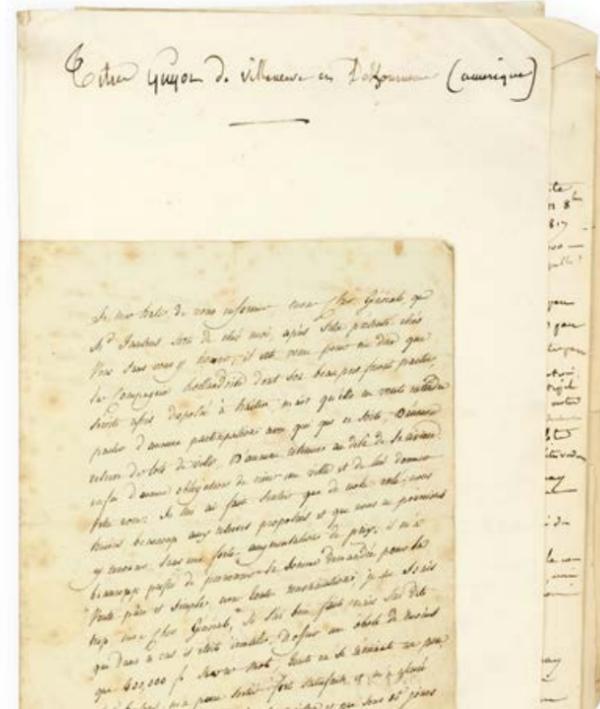
Between 1811 and 1816 James sold over 7000 acres of virgin land around Cape Vincent, bordering the St Lawrence River and facing Kingston, Ontario, to the Napoleonic general and governor of Guadeloupe, **Edme-Étienne Borne Desfourneaux** (1767–1849). Desfourneaux set about clearing the land with a view to constructing a new town, intended to become a commercial hub bearing his name. In 1836 Desfourneaux in turn sold much of his territory to the investor **Alexandre Guyot de Villeneuve** (1804–1878), and both remained closely involved in their American holdings until their respective deaths.

A host of significant secondary characters also emerge from the archive, including John B. Esselstyn, agent to Desfourneaux, and Villeneuve's own agents, Louis Peugnet and Henry Alker. Louis Désiré Peugnet (1793–1877) was a colourful ex-infantry captain who had been wounded at Waterloo; Captain Louis Peugnet House, built c. 1837, stands to this day at Cape Vincent.



The following items in the archive are especially worthy of note:

1. A map, highlighted in watercolour, showing plots of land along the St Lawrence River, copied 'from the map filed in the office of the Surveyor General Mr Simeon de Witt, the 24th January 1797 in Albany', and signed by Le Ray de Chaumont. The map shows Damas Bay (altered to Defourneaux Bay), the Julie River, and Langeron's Creek. The plots are marked as 'tres bon', 'bon', or 'modest'.
2. An undated plan for a town on the St Lawrence River at Cape Vincent, showing streets and plots for houses, and bearing the names 'Esselstyn' and 'Murray'.
3. An undated document signed 'Le Ray de Chaumont' giving costs in dollars of clearing, sowing, and fencing his land, as well as for a barn, stable, wooden and stone house, livestock, and tools, and predicted income for a hundred-acre farm in 1812–1813; with a note also in the hand of Desfourneaux. 1 p.
4. An enthusiastic letter (signature cut out) to Desfourneaux, written from New York on 27 August 1821, reporting on the writer's visit to Desfourneaux's lands; describes travelling by steamer to Albany and then by road to Le Ray and Cape Vincent; praises the roads; describes a meeting with Le Ray de Chaumont whom the writer found helpful but ostentatious; mentions the sale of 100,000 acres to Prince Joseph Bonaparte; describes trips to Damas Bay and the Julie River; mentions immigration,



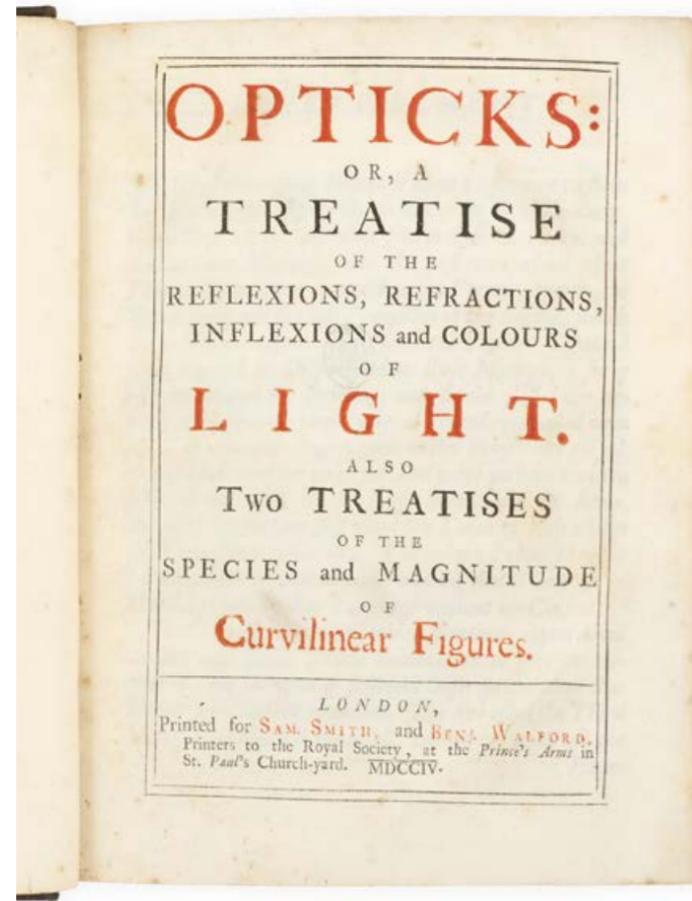
NEWTON ON COLOUR

47 NEWTON, Isaac. *Opticks: or, a Treatise of the Reflexions, Refractions, Inflexions, and Colours of Light.* Also two treatises of the species and magnitude of curvilinear figures. London, for Samuel Smith and Benjamin Walford, printers to the Royal Society, 1704.

4to, pp. [iv], 144, '211' [recte 213], [1 (errata)], with 19 folding copper-engraved plates; title printed in red and black; occasional light foxing, last leaf with small marginal loss to lower outer corner, one plate stained at head, else a fine copy; bound in contemporary Cambridge-panelled calf, gilt green morocco lettering-piece to spine, edges speckled red; skilfully recorned and rebaced to style, extremities slightly rubbed; housed in a cloth box with gilt morocco lettering-piece to spine; small ink stamp 'R.H. Inglis' to title verso, modern bookplate of Jean Michel Cantacuzène to front pastedown. **\$95,000**

First edition of Newton's *Opticks*, 'which did for light what his *Principia* had done for gravitation, namely, placed it on a scientific basis', and 'expounds Newton's corpuscular or emission theory of light, and first contains his important optical discoveries in a collected form' (Babson), also discussing rainbows and Newton's Rings.

The work is unusual in being issued almost entirely in English rather than Latin, and in contrast with his *Principia mathematica* reads more as a record of experiments and the conclusions drawn from them. Newton specifies in his *Advertisement* that 'I have here Published what I think proper to come abroad, wishing that it may not be Translated into another Language without my Consent'; 'My design in this book is not to explain the Properties of Light by Hypotheses, but to propose and prove them by Reason and Experiments' (p. 1). Newton explains the composition of colours, using prismatic experiments; discusses rainbows and the effect of light upon colour; and also calculates the varying wavelengths of different colours. The work concludes with a set of 'Queries', startling speculations on the nature of matter which had a profound influence on eighteenth-century and later thought. The two final mathematical tracts on curvilinear figures in Latin, published here for the first time, expressly assert Newton's priority over Leibniz in his third major contribution to science, the invention of calculus.

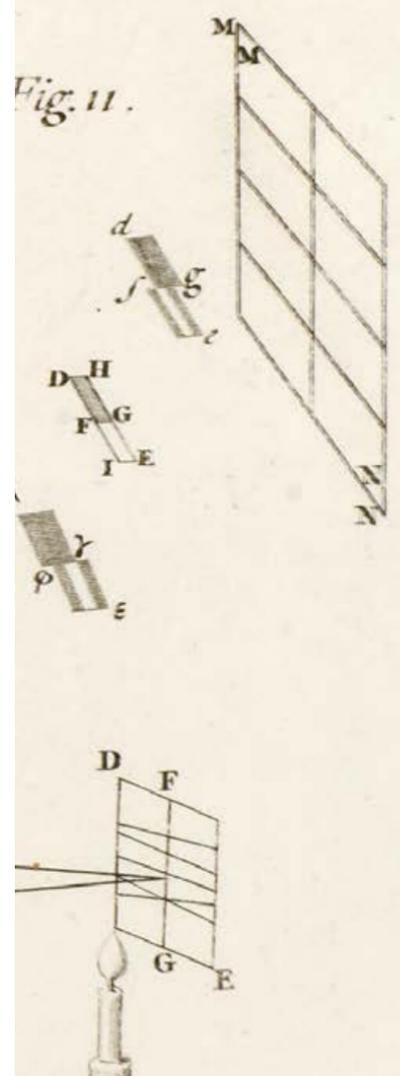
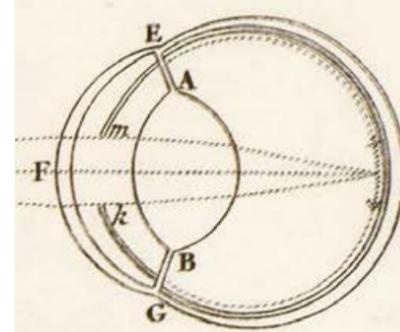
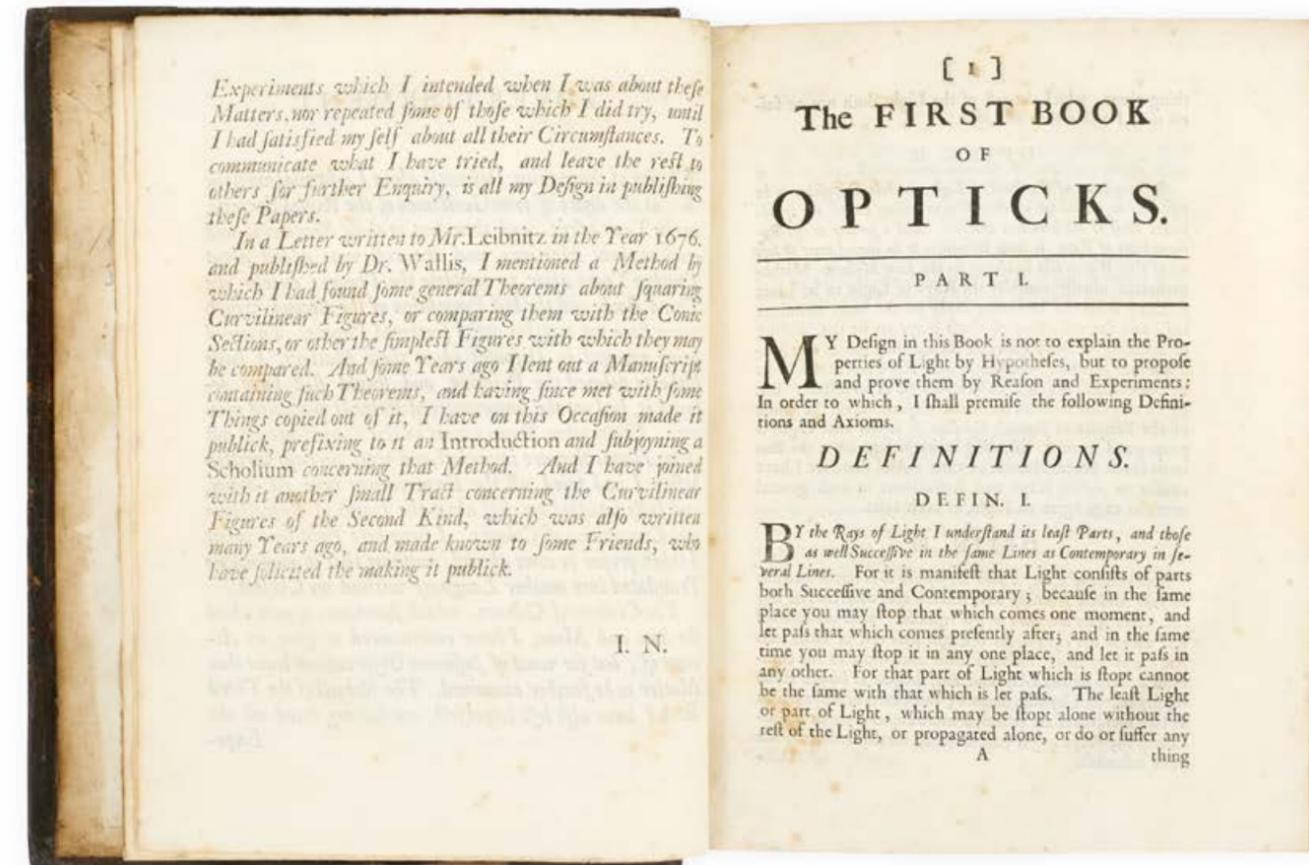


Provenance:

1. Ink stamp of 'R.H. Inglis', likely the Conservative politician Sir Robert Harry Inglis (1786–1855), MP for Dundalk, Ripon, and Oxford University.

2. Christie's, London, 20 November 1992, lot 198, to Jean Michel Cantacuzène.

Babson 132; *PMM* 172; Wallis 174. For a discussion of the development of Newton's optical work, see Shapiro, 'The evolving structure of Newton's theory of white light and color', in *Isis* 71 (1980), pp. 211–35.

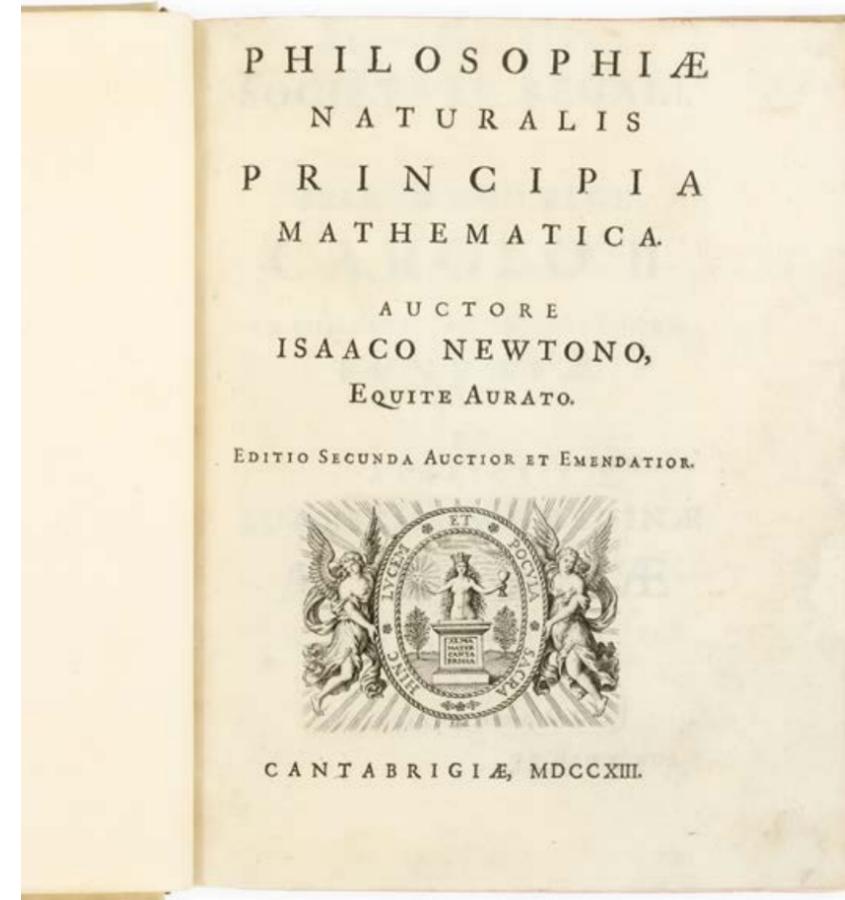
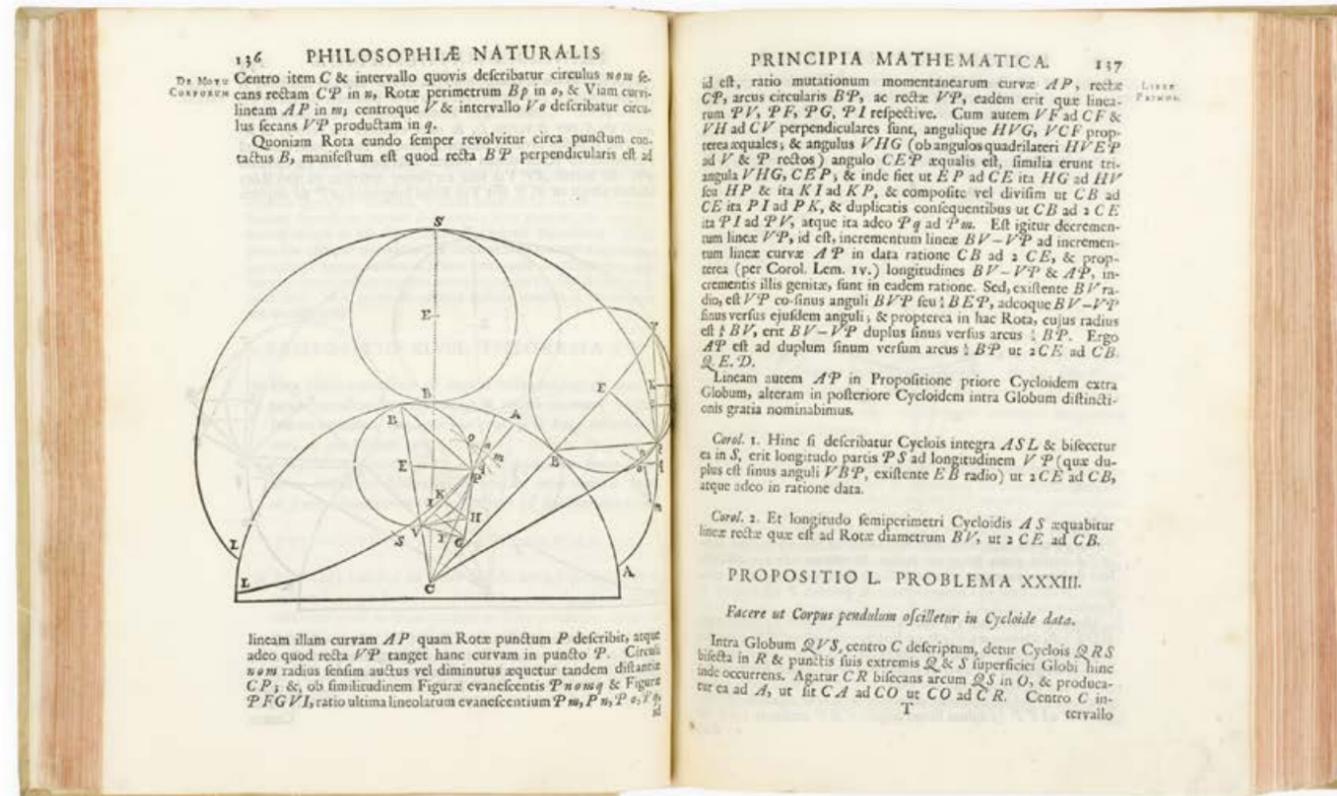
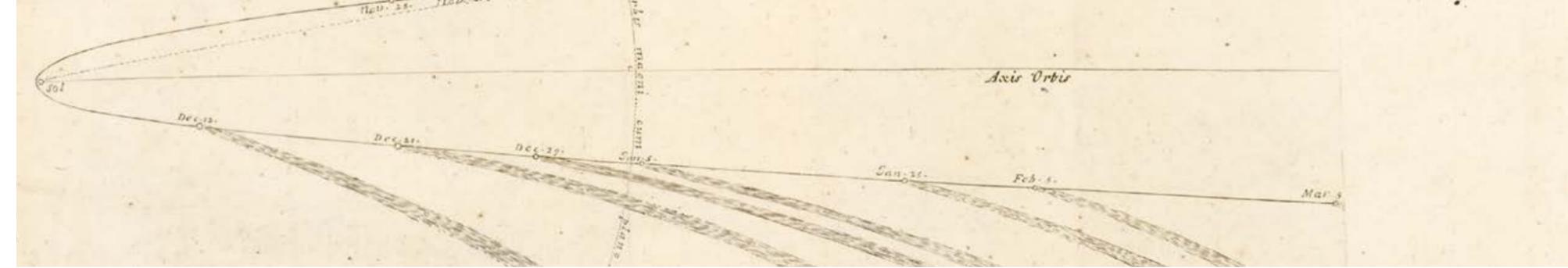


'THE GREATEST WORK IN THE HISTORY OF SCIENCE'

48 NEWTON, Isaac. Philosophiæ naturalis principia mathematica... Editio secunda auctior et emendatior. Cambridge, [C. Crownfield], 1713.

4to, pp. [xxviii], 484, [8], with folding copper-engraved plate; copper-engraved printer's device of the Cambridge University Press to title-page, numerous woodcut diagrams in-text, folding engraved plate; 2 skilful marginal repairs to title-page, 2 small stains in quire C, nonetheless a very good copy; bound in modern vellum over thin boards, spine lettered in ink, edges speckled red; boards somewhat warped; bookplate of Peter and Margarethe Braune to front pastedown. **\$35,000**

Second edition, expanded and corrected, of Newton's masterpiece, 'generally described as the greatest work in the history of science' (PMM).



The first edition was printed in London in 1687, under the auspices of the Royal Society and organised by its secretary, Edmond Halley. This revision was prepared by Roger Cotes (1682–1716), the Plumian Professor of Astronomy, with Newton's direction and agreement; Newton had been working on revisions almost since the publication of the first edition. It was financed by Richard Bentley, who also arranged the distribution of copies, though (as can be seen from the surviving records about the publication) for his own advantage rather than Newton's. Divided into three books, Book I covers the basic underlying dynamical theory of the whole work, Book II is a treatise on fluid dynamics, and Book III covers astronomy, showing how the solar system and its phenomena can be predicted by universal gravitation and the general theory of Book I.

'Copernicus, Galileo and Kepler had certainly shown the way; but where they described the phenomena they observed, Newton explained the underlying universal laws. The *Principia* provided the great synthesis of the cosmos, proving finally its physical unity. Newton showed that the important and dramatic aspects of nature that were subject to the universal law of gravitation could be explained, in mathematical terms, within a single physical theory. With him the separation of natural and supernatural, of sublunar and superlunar worlds disappeared. The same laws of gravitation and motion rule everywhere; for the first time a single mathematical law could explain the motion of objects on earth as well as the phenomena of the heavens. ... It was this grand conception that produced a general revolution in human thought, equalled perhaps only by that following Darwin's *Origin of Species*. It was the final, irrevocable break with a medieval conception based on Greek and Roman cosmology and a scholastic system derived from the medieval interpretation of Aristotle' (PMM).

Wallis 8; cf. PMM 161 (first edition).

HEALTH AND NURSING REVOLUTION

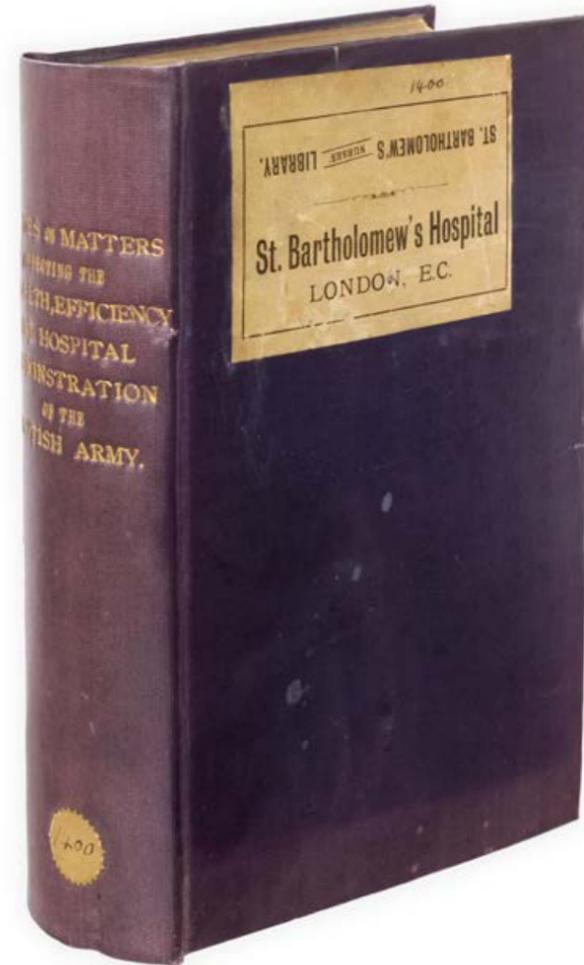
49 NIGHTINGALE, Florence. Notes on Matters affecting the Health, Efficiency, and Hospital Administration of the British Army. London, Harrison and Sons, 1858.

8vo, pp. [2], iv, [2], [2 (blank)], vi–xix, [1], 12, 2, xxx, 66, xvii, [1], iv, 67–80, xxxiv, [2], 81–176, [2], 177–234, xlv, 235–332, xxvii, [1], 333–556, lviii, 557–567, [1]; with 6 plates, of which 5 folding, ‘Diagram of the Causes of Mortality in the Army in the East’ coloured; bound without half-title; plates of the ‘Paris Hopital de Lariboisière’ and ‘Plan of Skutari’ with short closed tear in the inner margin, without loss, a very good, remarkably clean copy; bound in purple cloth c. 1900, spine lettered directly, plain brown endpapers, spine lightly sunned, some discoloration to covers; ‘St. Bartholomew’s Hospital Nurses’ Library’ label to front board, bookplate of the ‘Isla Stewart Memorial Library’, with opening hours and rules, pasted over an earlier bookplate with the ‘Nurses’ Library’ rules, to front pastedown.

\$24,000

First edition, printed for private circulation only, of Florence Nightingale’s pioneering report on the sanitary condition of the British Army, resulting in a radical reform of the administration, sanitation, and nursing practices at large, this copy with remarkable nursing association.

Having met Lord Panmure, the Secretary of War, in November 1856, Florence Nightingale (1820–1910) managed to convince him to appoint a Royal Commission on the British Army, with her choice of Sidney Herbert as Chairman. Nightingale was to prepare a report of her own experience and observations of hospital life, which included the shocking statistic that 16,000 of the 18,000 deaths in the Crimean War were not due to battle wounds but to preventable diseases spread by poor sanitation. Her report was ready for press by August 1857, but was not published at once, as it was not considered suitable that the Nightingale Report should forestall the Report of the Royal Commission itself.

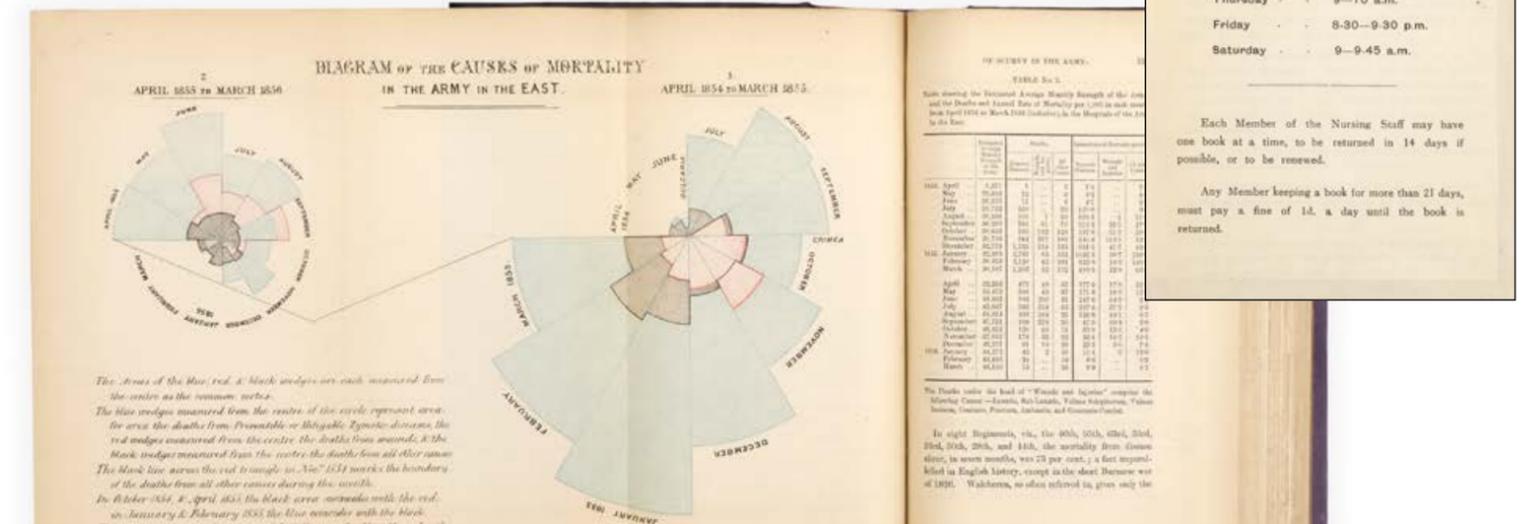


‘When the latter did appear in January 1858 it contained an appendix with a mass of official correspondence on the care of the sick and wounded on the Crimean War which Miss Nightingale eagerly seized on for incorporation in her own *Notes* ... The last-minute incorporation of this material explains the erratic pagination of the work, the pages bearing Roman numerals representing the additions’ (Bishop and Goldie). The result was also a pioneering work in data visualisation and statistics applied to medicine (Nightingale was the first female member of the Royal Statistical Society). Her ‘Cover Polar Area’ or ‘Rose’ diagram of the cause of mortality of the Army in the East represented the death toll in a revolutionary, intuitive way, showing a sharp decrease in fatalities following the work of the Sanitary Commission (a fall by 99% in a single year).

‘There is not a grievance, nor a defect of the system (or lack of it), nor a remedy that is overlooked. An introduction deals with army health in earlier campaigns. The first six chapters are concerned with the ghastly medical history of the Crimean War. This is followed by extensive and detailed recommendations on hospital organization. The rest of the book ranges far and wide over matters of army life, from sanitary requirements to the pay of private soldiers. Because the Royal Commission produced results, this massive report was not generally issued, but circulated only to a few friends and people of influence. Yet its existence was not only responsible for the setting up of the Royal Commission but also for the nature of most of its recommendations. The reforms thus instituted, moreover, spread far beyond the confines of the British Army and have revolutionized hospital practice throughout the world’ (PMM).

Provenance: Isla Stewart (1855–1910) entered St Thomas’s Hospital, London, in 1879 as a special probationer in the Nightingale Training School for Nurses, before being appointed Matron at St Bartholomew’s Hospital in 1887, where she remained until her death. She was a pioneer of State Registration of Nurses and campaigned for a formal education and training, setting up a four-year training system for nurses-to-be, as outlined in her work *Practical Nursing*, written in conjunction with Dr Hubert Cuff and published in 1899. **She founded the League of St Bartholomew’s Nurses in 1899 and was a founding member of the Royal British Nurses’ Association. Following her death in 1910, the League decided to set up a fund as a memorial, which was used to provide a library for nurses – the Isla Stewart Memorial Library.** In 1930 it was agreed to use the income from the fund to provide travelling scholarships and bursaries for League members. (See *British Journal of Nursing*, vol. XLIV (1910), p. 202; *St. Bartholomew’s Hospital Journal* (1910), p. 104; League of St Bartholomew’s Nurses, *online*).

Bishop and Goldie 50; *PMM* 343.



‘THE BOOKSELLERS GROW RICH WITHOUT UNDERSTANDING THE BOOKS THEY SELL’

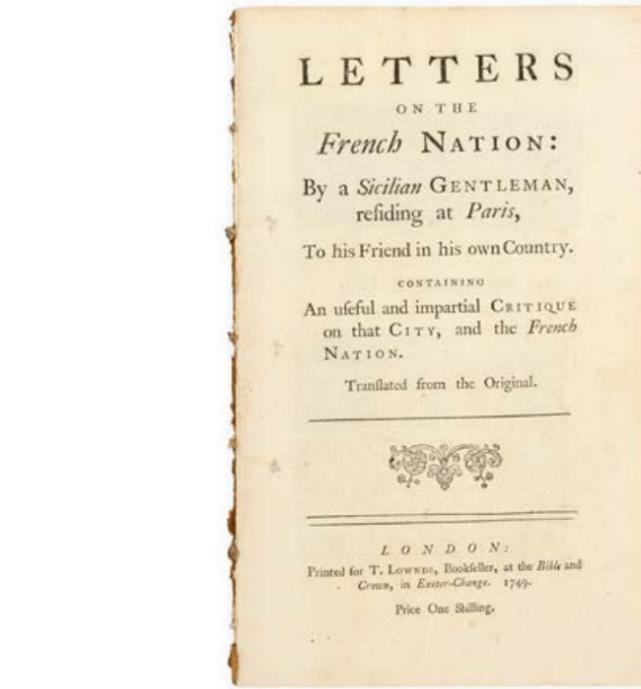
50 [PARIS.] Letters on the French Nation: by a Sicilian Gentleman resident in Paris, to his Friend in his own Country. Containing an useful and impartial Critique on that City, and the French Nation. Translated from the Original. *London, Printed for T. Lownds, 1749.*

8vo, pp. 55, [1]; small mark to p. 12; a very good copy; disbound, evidence of former stab-stitching. **\$1650**

First edition of this very rare translation of a vivid epistolary account of Parisian life and culture, ostensibly by a Sicilian author, first printed in French in Paris in 1700 and, in a different translation, in English in 1704 as *An agreeable Criticism of the City of Paris*.

In nine letters to his friend Pollio, the author paints a vivid picture of the dirty streets, noisy church-bells, handsome women, grand libraries, and modish populace of late-seventeenth-century Paris. There is a long passage on the unbounded liberty of Parisian women – they ‘obey no Body’ and ‘never lye at Night where they rose in the Morning;’ they run shops and deceive customers; they have a fondness for little dogs and keep both husbands and lovers under their thumbs. In Paris, ‘Adultery passes for Gallantry, even with the Husbands; who quietly see Love made to their wives’. On the downside, rents are high, valets insolent, pickpockets prevalent, the streets thronged with attorneys and *abbés*, and the inhabitants wilfully unintelligible: ‘They eat Half of their Words. They write not as they speak, and have a Pleasure in speaking so as not to be understood’. There are descriptions of the Foire St Germain and the Tuileries, and of the book trade: ‘There is no City in the World where there are so many new Books ... [but] the Booksellers grow rich without understanding the Books they sell’.

Authorship of the *Letters* remains uncertain. In 1700 they appeared in *Saint Evremoniana* (pp. 374–425), a collection of spurious works attributed to St Évremond but probably written by Charles Cotolendi. In an edition of 1884 they were attributed for the first time to Giovanni Paolo Marana, the author of *Letters writ by a Turkish Spy*, an attribution accepted with reservations by the latest editor, Guido Almansi (*Lettera di un Siciliano*, 1984).



A reissue of the present edition with a cancel title, also 1749, adds, ambiguously, that the work is ‘translated from the original, by the author of *Heaven open to all Men*’, that is, the deist Pierre Cuppé (1664?–1748?).

ESTC T218135, showing four copies only, three of which in the UK (BL, National Trust (location unspecified), Queens’ College Cambridge), and one in the US (Boston Public Library), to which Library Hub adds a copy at the Bodleian.

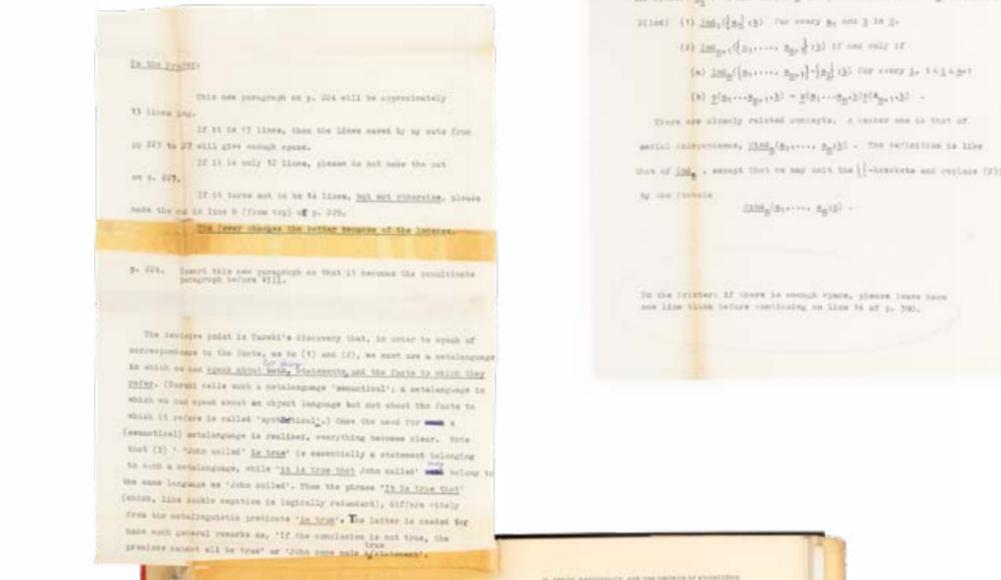
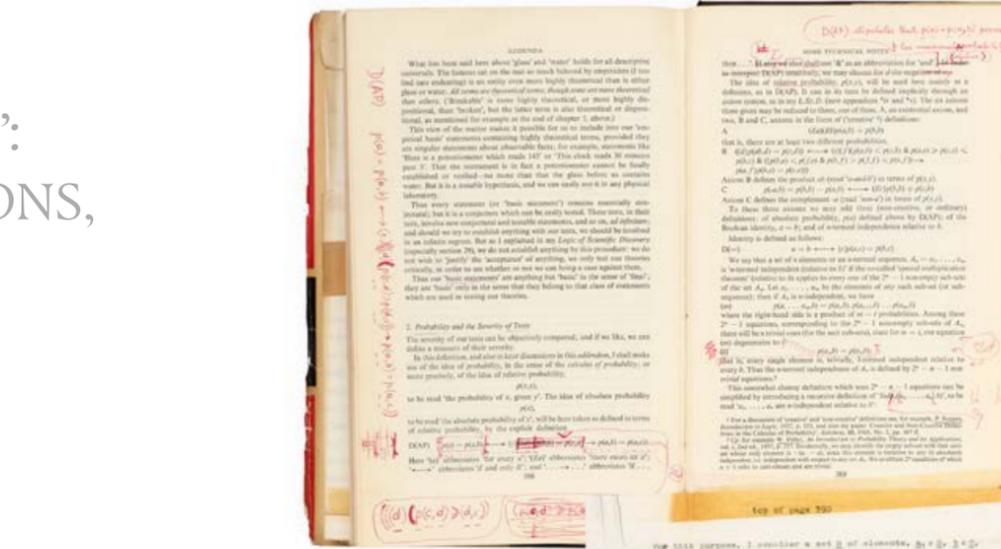
KARL POPPER’S ‘CONJECTURING AND REFUTING’: THE PHILOSOPHER’S CORRECTIONS, ADDITIONS, AND REWORKINGS

51 POPPER, Karl. A substantial archive of books and associated working papers from one of the most important philosophers of modernity; from the archive of his assistant, Dr Ivan Slade. *London et al., 1960s–1970s.*

A substantial archive of books and associated manuscript and typescript material, including: copiously annotated ‘master copies’ of the first three editions of *Conjectures and refutations*, augmented with many manuscript slips inserted or taped, hosting ample reworkings of several sections; annotated master copy of the fifth edition of *The Open society*, with added manuscript slips; a master copy with manuscript corrections of the first of *Objective knowledge*; a copy of Popper’s *Die beiden Grundprobleme der Erkenntnistheorie* with presentation inscription by Popper’s editor, Professor Troels Edgar Hanson, to Paul Feyerabend; a copy of *The many-worlds interpretation of quantum mechanics* edited by Bryce DeWitt and Neill Graham, with dedication inscription from DeWitt to Popper and annotations by Popper; a copy of Denbigh’s *Three concepts of time* with the author’s dedication to Popper; a copy of the second edition of Russell’s *History of Western Philosophy* with presentation inscription from Popper to Ivan Slade; numerous supplementary manuscript and typescript sheets or cards associated with these works; original print of a large photograph showing Popper with Ivan Slade, David Miller and their secretary, Mrs. Mew. **\$230,000**

An extremely important archive witnessing the development of Karl Popper’s thought and showcasing his writing process, from the library of his former research assistant, Dr Ivan Slade.

‘Karl Popper is generally regarded as one of the greatest philosophers of science of the 20th century. He was also a social and political philosopher of considerable stature, a self-professed “critical-rationalist”, a dedicated opponent of all forms of scepticism, conventionalism, and relativism in science and in human affairs generally, a committed advocate and staunch defender of the “Open Society”, and an implacable critic of totalitarianism in all of its forms’ (*Stanford Encyclopaedia of Philosophy*).



WILY WORKERS

52 [POPULAR PRINT.] Les quatre vacations les plus fidel^s du monde sur l'air Jean dance mieux que Pierre. Paris, 'Chez P Houllie reü S Jaques vapoin de France' (i.e. au Point de France), [late seventeenth century].

Single sheet (c. 260 x 330 mm), copper-engraved; title at head, with 4 large illustrations of a tailor, a weaver, a miller, and a sergeant, with titles and eight lines of verse below each, imprint at end of verse 'Le Tailleur'; trimmed close, but very good; laid down on paper, one small chip to lower margin. **\$2250***

An extremely rare broadside depicting tailors, weavers, millers, and sergeants at work, with humorous verses satirising the corruption of each profession, intended to be sung to the popular tune of 'Jean danse mieux que Pierre'.

The refrain 'Jean danse mieux que Pierre, Pierre danse mieux que Jean, ils dansent bien tous deux' would later lend its name to a violent anti-Jesuit satire printed 'a Tetonville' in 1719. In the present broadside we see a tailor in a sumptuous fur hat trimming fabric, a locked box surmounted by a judging eye in the foreground; a weaver at his loom, a miller before a windmill, and a rather large-nosed sergeant signing documents.

The first-person verses below (somewhat erratically spaced) begin with each man's assertion of faith and good character before his deception is revealed: the tailor keeps trimmings of fine cloth for himself, the weaver siphons off yarn and replaces it with its weight in glue and starch, the miller takes the best grain home with him, and the sergeant gets his way through artifice and flattery.

Pierre Houllie (or Hollie) was a print dealer on the rue St Jacques, active at the end of the seventeenth century; in addition to the present print, he issued fashion plates after Nicolas Arnoult and a broadside depicting the 1697 siege of Barcelona.

OCLC and CCFr find a single copy (BnF); not in Library Hub.

*Je n'ai toujours de mesme le
travaillans pour aussy Pa
A Paris chez P Houllie reü S Jaques
vapoin de France*



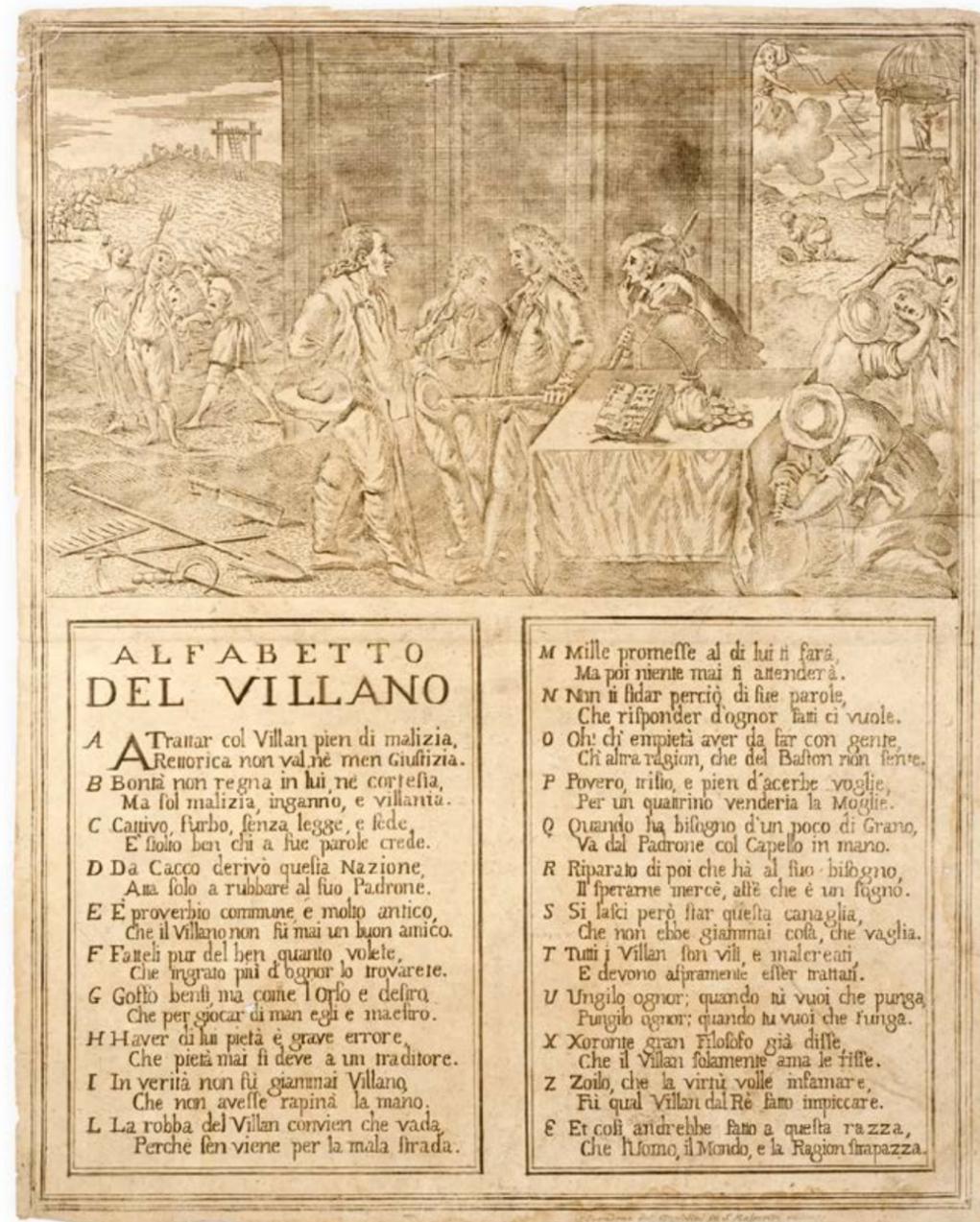
VILLAINOUS VILLEINS

53 [POPULAR PRINT.] Alfabetto [sic] del villano [incipit: 'A trattar col villan pien di malizia']. Milan, 'si vendono dal Angiolini in S' Malgarita', [mid-eighteenth century?].

Single sheet (c. 415 x 330 mm), copper-engraved; large engraved illustration at head (see below), text in two columns below; lightly toned and dampstained, slight fading, edges chipped and slightly creased, a few small wormholes. **\$2500***

An extremely rare Milanese popular print in rhyming couplets from A to Z, a mockery of peasants characterising them as treacherous and uncivilised, here with a striking engraving illustrating their behaviours as described in the text.

The couplets argue that rhetoric is of no use to peasants, who have 'no goodness or courtesy, but only malice, deceit, and villainy' (*trans.*); the peasant makes constant false promises, is 'evil, sneaky, faithless, and lawless', and is undeserving of pity. The diametric opposition of *villania* and *cortesia* – and thus the rural and the urban – had featured heavily in Italian satire and lyric from the fifteenth century, and *alfabeti del villano* with the same *incipit* as here appear to have circulated in manuscript from the late seventeenth century and in print from the eighteenth.



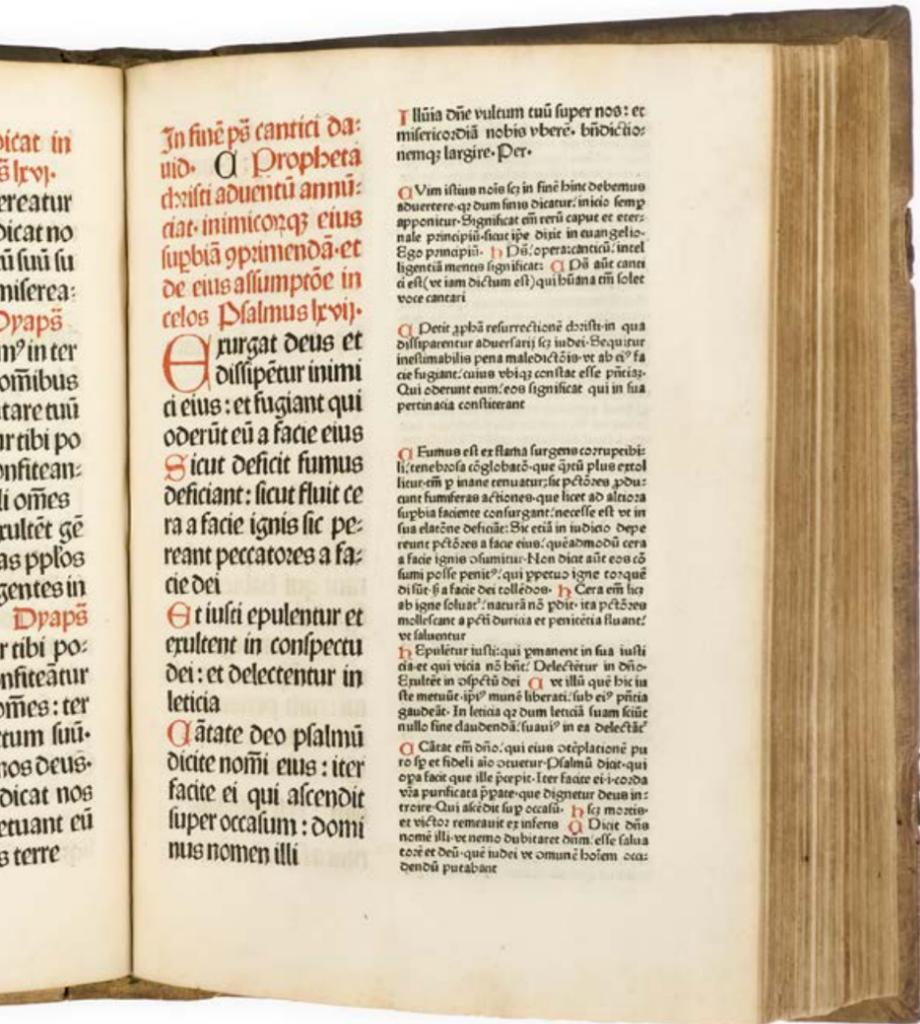
We have been unable to trace the Milanese print dealer Angiolini, but Santa Margherita was evidently a thriving centre for the printing of *letteratura muricciolaia*, or popular ephemera sold at affordable prices by merchants who displayed their wares along walls or beneath gates (see Novati, 'La storia e la stampa nella produzione popolare italiana', in *Emporium* XXIV (1907), p. 183); the philologist Paul Meyer noted in 1883 that Italian merchants – particularly in the north – still had *alfabeti del villano* for sale. Other editions exhibit slight variations, often featuring an additional couplet at the start or – as here – at the end: 'Et così andrebbe fatto a questa razza, che l'Uomo, il Mondo, e la Ragion strapazza'.

The engraving is particularly detailed compared to later exemplars, which usually feature a simple woodcut or lithograph, often depicting only one or two figures at work.

Ours shows, *inter alia*, a peasant struck by divine lightning whilst defecating in public, a march to the gallows, two peasants approaching a nobleman with their hats in their hands (presumably begging, as in the couplet for the letter Q: 'When it is grain he chases after, with hat in hand he seeks his master' (*trans.*)), one man attempting to bludgeon another with a club whilst being throttled, and a man who appears to be selling his wife to a passer-by for a single *quattrino* (as in couplet P).

We find no copies in OCLC or Library Hub. OPAC SBN finds a single copy, at the Braidense, to which Lombardia Beni Culturali adds another, in Varese.

Novati, *Origine e sviluppo de' temi iconografici nell'alto Medioevo* (1911) 164.



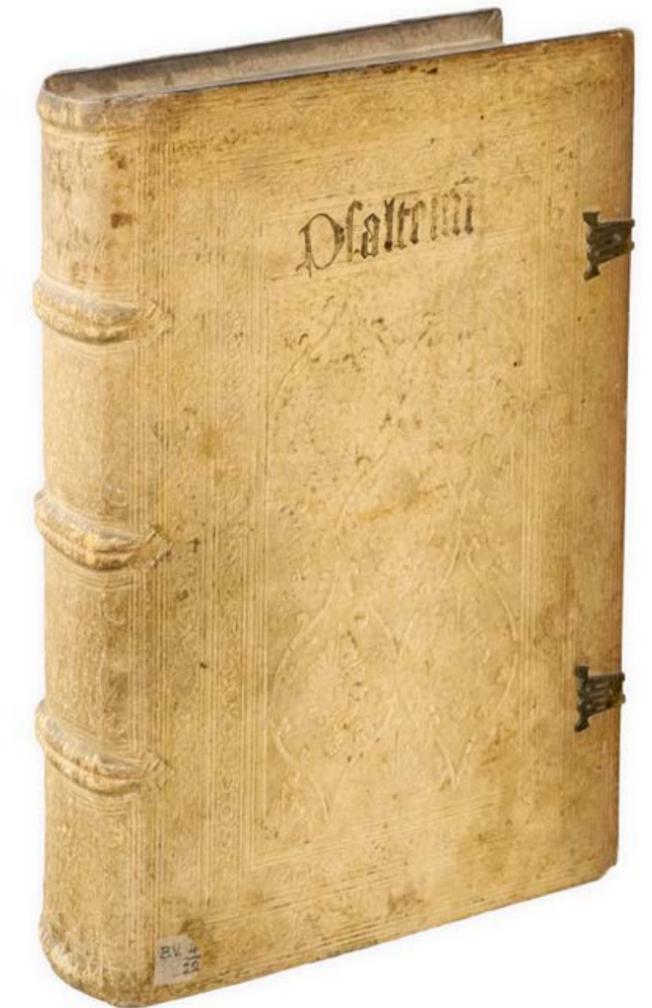
AN EARLY WÜRZBURG IMPRINT IN A CONTEMPORARY WÜRZBURG BINDING

54 [PSALTER. BRUNO, Archbishop of Würzburg, editor.] Psalterium. [Würzburg, Georg Reyser, c. 1488–1489.]

Folio, ff. [278]; [*]⁸ [a]⁸ [b–z]^{8/6} [A–H]^{8/6} [I]⁷ [K–O]^{8/6} [P]⁹, bound without blanks I5 and P10; gothic letter, in two columns, printed in red and black throughout, first initial space with later ink initial B; a few leaves browned, occasional light dampstaining and worming, marginal paperflaws to [t]6, [y]6 and [l]1, [*]2 repaired at edges and chipped with loss of text in upper corner (affecting c. 10 words), conjoint leaf also browned and repaired, but a good copy; bound in contemporary blind-stamped pigskin over wooden boards, from the bindery of the Benedictine monastery of Sankt Stephan in Würzburg (EBDB w000064), front board lettered 'Psalteriū' in black, two brass catchplates and remains of clasps, coloured plaited endbands, watermark to endleaves of a pot surmounted by a cross [cf. Briquet 12497, Troyes 1488]; binding slightly soiled with a few small wormholes; inscription erased from head of [*]1r (from Sankt Stephan, Würzburg?), nineteenth-century armorial bookplate of Frederic Perkins to front pastedown, with his red ink shelfmark SR/L and (his?) bibliographical note to flyleaf, subsequent bookplate of John Vertue to front pastedown (see below), small paper shelflabel to front board. **\$32,000**

First edition of the Psalter with the commentary ascribed to the eleventh-century Bishop of Würzburg, printed at Würzburg by Georg Reyser and in a contemporary Würzburg monastic binding.

The Benedictine monastery of Sankt Stephan in Würzburg had its own bindery, active between around 1485 and 1516 (the monastery was dissolved c. 1803). The elegant printing, with the text of the Psalter in a distinctive large font to allow space for Bruno's extensive commentary alongside it, is ascribed to Georg Reyser, who was the printer for the diocese of Würzburg from 1479; he also produced liturgies for the use of Würzburg, almanacks, and other official publications. The bishop of Würzburg at this time was Rudolf von Scherenberg, a long-term incumbent of the episcopal throne, from 1466 until his death in 1495; he was an active administrator who consolidated the finances of the diocese and, in particular, sought to standardise the liturgy.



This commentary is attributed to Bruno of Würzburg (c. 1005–1045), a Franconian nobleman appointed as bishop in 1034; it is an assembly of extracts from commentaries written by the Church Fathers as well as Bede, and in particular by Cassiodorus. In common with other eleventh-century commentaries on the Psalms, it contains anti-Semitic interpretations of numerous passages, which were subsequently used to inflame anti-Jewish feeling; in 1488 Rudolf expelled the Jews from his diocese.

Provenance:

1. Frederic Perkins (1780–1860) of Chipstead Place, Kent, brother of the bibliophile and brewer Henry Perkins (whose collection included two Gutenberg bibles and several books printed on vellum). Frederic's library was sold at Sotheby's on 10 July 1889 (lot 282, sold to Ridler).
2. John Vertue (1826–1900), appointed the first Roman Catholic Bishop of Portsmouth in 1882.

HC 4011*; BMC II 571; GW M36219; Goff P1046; BSB-Ink P-832; Bod-Inc P-510; ISTC ip01046000.

THE ALDINE GREEK PSALTER

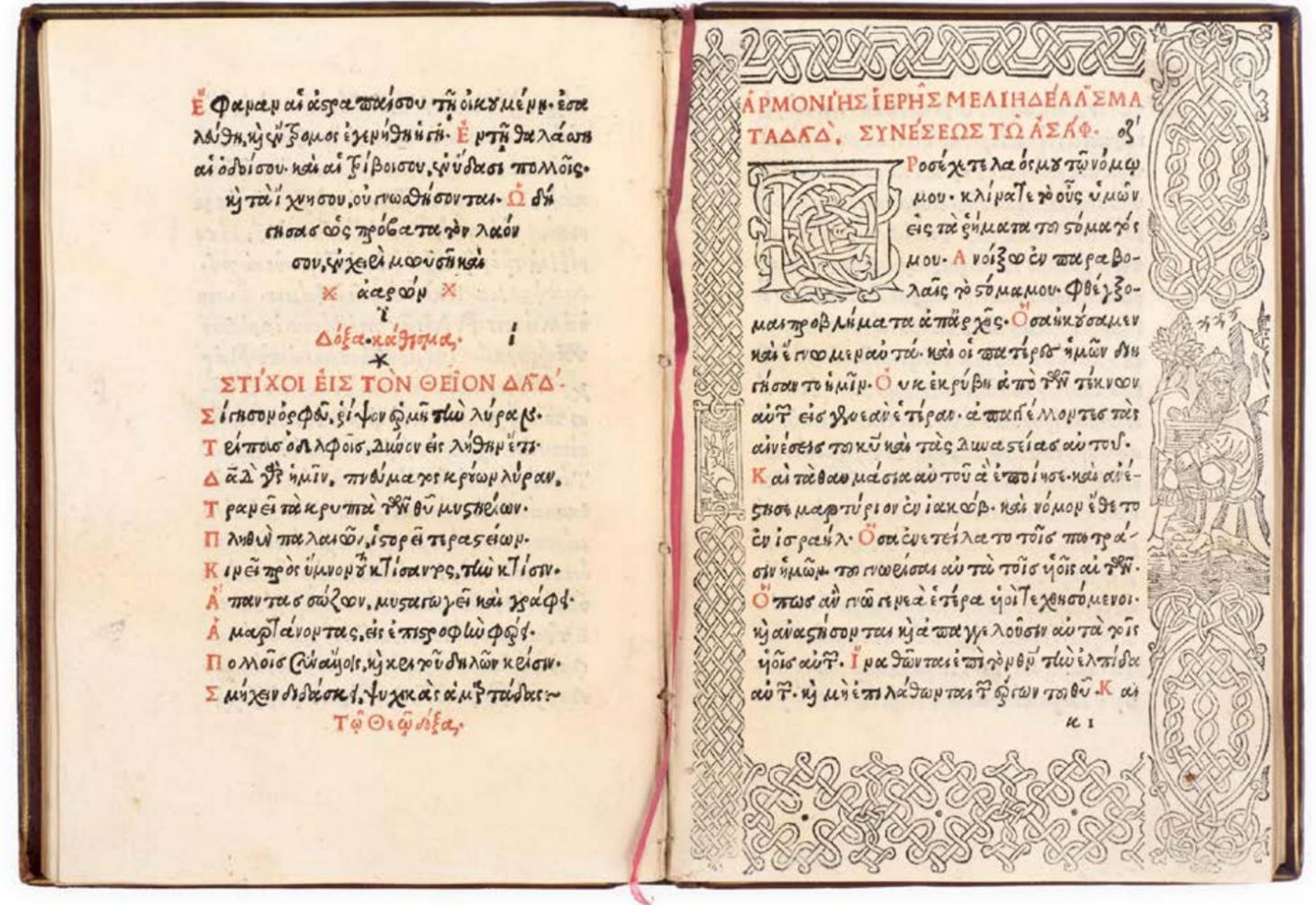
55 [PSALTER.] Justinus DECADYUS, editor. Ψαλτηριον [Psalterium]. Venice, Aldus Manutius, [not after 1 October 1498].

4to, ff. [150]; a-θ⁸ 1⁶ κ-v⁸ ο-u⁸; Greek text printed in red and black, woodcut initials and headpieces, α3' and κ1' within woodcut borders (very slightly shaved), text on ι1' in its first setting with manuscript correction erased (see below); title-page and final verso dusty, first two leaves with very small wormhole, α2 with small paperflaw to inner margin and short split to backfold, α3 with neatly erased inscription at head resulting in a small hole, light staining to ι1', small flaw to final leaf with neat repair to blank verso, nonetheless a good copy; bound in early nineteenth-century russia tooled in gilt and blind, spine gilt in compartments and lettered directly in gilt, edges gilt; upper joint neatly repaired, tailband lacking, spine and corners a little rubbed; inscription '6 [...] in catalogo Edwards 1794' to front free endpaper verso, armorial bookplate of John Vertue (1826-1900, first bishop of Portsmouth from 1882), to front pastedown. **\$60,000**

The elegant first Aldine printing of the Greek Psalter, following two earlier and plainer editions of 1481 and 1486, which had employed much simpler Greek typefaces with fewer ligatures and contractions.

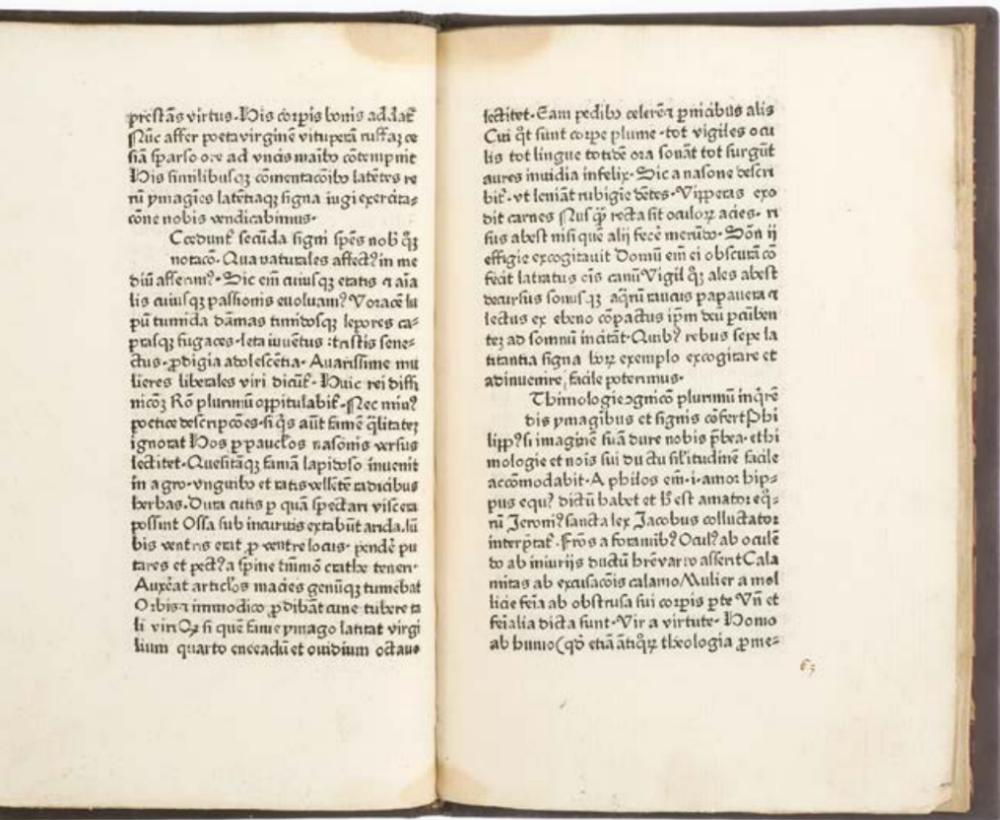
The editor, the Corfiote Justinus Decadyus, addresses his preface to 'the Greeks in Hellas', indicating that the book was aimed at native Greek speakers as well as humanist scholars; the preface also mentions further liturgical Greek printing planned by Aldus. The *terminus ante quem* is provided by the inclusion of this work in Aldus' advertisement of Greek books for sale, dated 1 October 1498, though the printing may have taken place as early as 1496.

The text was originally misprinted with a line of text omitted from the top of leaves ι1' and π1'. The mistake in quire ι was noticed part-way through printing, with the text then added in manuscript at the head of the page on the sheets already printed and the remaining sheets reset with the text on the top two lines in a slightly smaller font; this copy belongs to the first state, though the manuscript text has now been erased. The missing line of text on π1' was seemingly not noticed before copies were distributed (Della Rocca de Candali, 'Lost in transition: a significant correction in Aldus Manutius's Psalterion (1496/98)', in *The Library*, 7th series, 23 (2022), pp. 155-179, appendix, copy no. 108).



The 1794 catalogue of the bookseller James Edwards (1757-1816) does indeed contain a copy of this edition, item 2608, but in an old blue morocco binding.

HCR 13452; BMC v 563; GW M36248; Goff P1033; ISTC ip01033000; Ahmanson-Murphy 29; Aldo Manuzio tipografo 29; Legrand I, 11; Renouard, p. 260, no. 8.



MEMORY IN MOTION

Ars memorativa incipit feliciter
Aut ab re fore arbitror si preter ma
iorum consuetudinem quam plurimis seculis e
mortalium usu recessere in medium nunc luceque
referam. Nam si mentis artes animi quevis
his terrenis artibus destituta intellet? ad
modum voluntatis et mentis lumine clarue
rit. hac tamen corporea mole compagiorum et ob

4to, ff. 20 (of 22); [a]⁹ [b]⁶ [d]⁶, lacking [c]² (2 ff. of mnemonic grids); comprising [28] pp. of text in gothic letter and [12] pp. of woodcut diagrams, each with 4 blank woodcut roundels, **2 roundels to penultimate leaf retaining woodcut volvelles**; some slight staining, mostly to [a]¹, [b]⁶, and [d]¹, a few small tears to diagrams where pointers have been lost, but a good, wide-margined copy; bound in late nineteenth-century calf, front board lettered in gilt; early manuscript quiring, ink stamp of Stonyhurst College to [a]¹ and [b]⁶. **\$24,000**

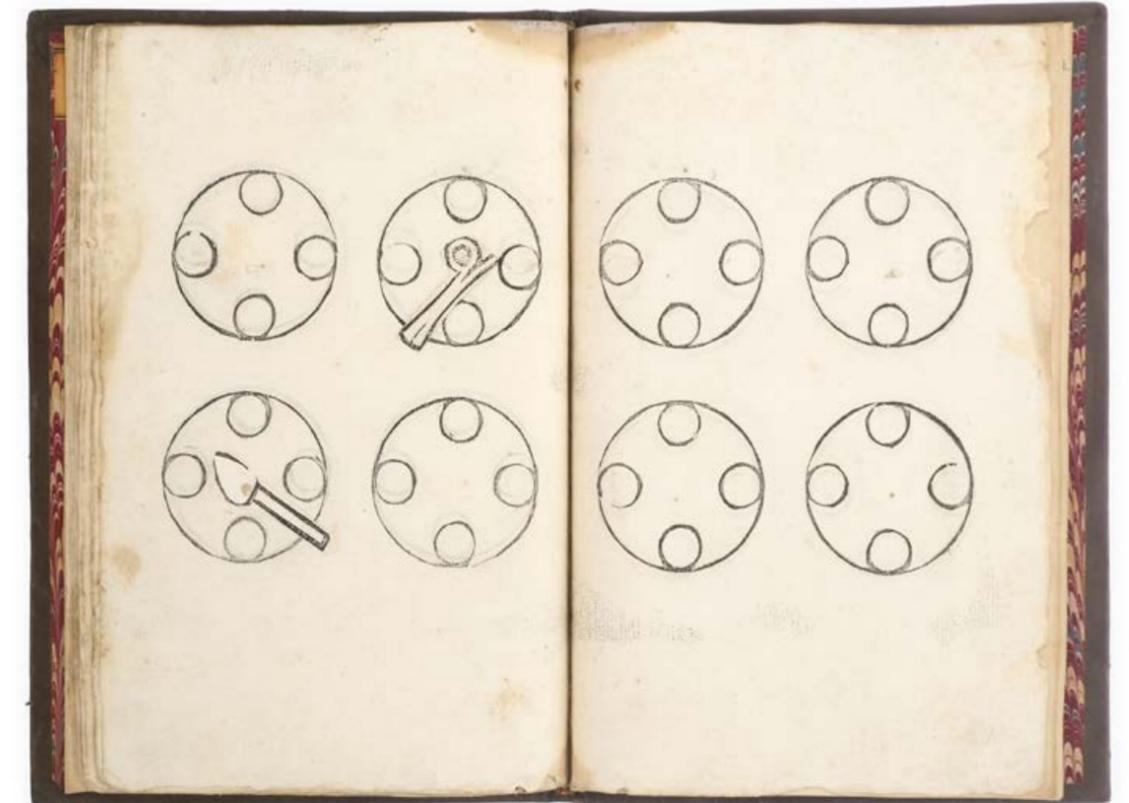
First illustrated edition of this treatise on the art of memory, with moving parts; the first general treatise on memory to be printed.

Jacobus Publicius was an itinerant scholar and poet of the mid to late fifteenth century, who taught in Salamanca, Erfurt, Leipzig, Cologne, and elsewhere. It is likely that this tract was printed to accompany his lectures, which would account for the variety of printing locations; from Toulouse, to Cologne, to Venice. Publicius seems to have trained as a physician, which would explain the medical aspects of memory training that appear in his text, for example urging readers to avoid 'noxious odours which damage the brain. We value aromatic things as if they contribute to our intelligence' (*trans.*).

The *Ars memorativa* appeared in print around twelve times in the fifteenth century: four as standalone editions, five alongside other works on memory or health, and three as part of a longer work by Publicius, his *Ars oratoria, ars epistolandi et ars memorativa*, which was printed perhaps most elegantly by Erhard Ratdolt in Venice. **This Cologne edition is considered the first edition with surviving illustrations.** The forty-eight roundels were designed to have woodcuts of objects attached to them to create a visual mnemonic alphabet, the majority coinciding with those of the Venetian edition of 1482 (forty-two circular woodcut initials without moving parts); they comprise animals, tools, people, and household objects. Our copy retains two of these moving parts, depicting what appear to be a pair of scissors and a paintbrush, respectively. While most editions name Publicius as the author, he is not mentioned here.

ISTC lists eleven copies, only one of which in the US (NYPL).

Hain 13549; HCR 1824; Pell 9672; Proctor 1225; BMC I 256.IA; GW M36437; Goff P1094; CIBN P-692; Bod-Inc P-535; ISTC ip01094000. See Luis Merino Jerez, 'Jacobus Publicius's *Ars memorativa*: An Approach to the History of the (printed) Text', in *AUC Philologica* 2020, no. 2 (2020), pp. 85–105.



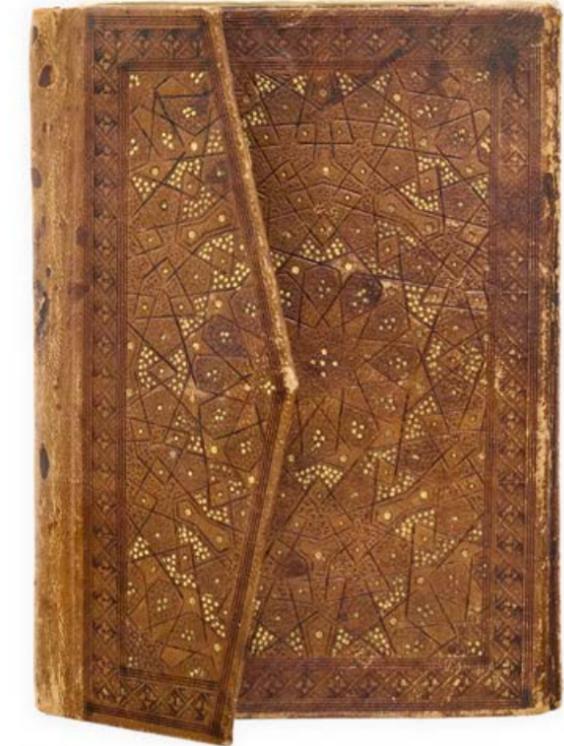
EARLY OTTOMAN QUR'AN



57 QUR'AN, signed Ghaybi bin 'Umar, Edirne. *Ottoman Turkey, dated the end of Muharram AH 822 (February AD 1419).*

Arabic manuscript on thick, slightly polished buff paper (248 x 168 mm), ff. 348 plus two flyleaves, lacking a leaf between f. [346] and f. [347], else complete, each leaf with 13 lines to the page in a good *naskhī* in black ink, gold rosette verse markers set off with blue and red dots, *sura* headings in gold *thuluth*, '*ashr*' marked with gold and polychrome marginal roundels, *juz*' marked with gold *thuluth* in the margins, with a fine double-page opening of elegant illumination framing five lines of *naskhī* within clouds reserved against a pink cross-hatched ground, panels above and below text containing white stylized *kufic* and gold arabesques against a blue ground, all set within a border containing panels of flowers against a black ground, gold interlace enclosing small squares of blue and red, and geometric motifs in blue heightened with white; signed and dated colophon on verso of final leaf, also within clouds reserved against a pink cross-hatched ground, later owner's name written in bold blue *naskhī* on either side, a few scribal corrections; modern carpet-page illumination added to recto of first leaf (apparently over remains of an original design), opening double-page illumination extensively restored where damaged or missing at extremities, some smudging and marginal soiling throughout, light dampstaining in several upper margins (just touching text on a few leaves), a few later marginal doodles and markings in pencil, a number of old paper repairs, recent professional marginal repairs throughout, approximately 15 ff. at beginning and end neatly remargined (loss of a word or two on some of these leaves due to old damage), f. [2] working loose; late nineteenth-century Mamluk-style brown morocco with flap, decorated in gilt and blind with a geometric pattern; rubbed, small repair at head of spine. **\$85,000**

An important early Ottoman Qur'an manuscript, copied in the period (from 1363 to 1453) when the capital of the Ottoman Empire was based at Edirne (Adrianople) in Eastern Thrace. Very few Qur'ans are attributed to this centre but the quality of this manuscript, still evident despite some damage and restoration, may indicate imperial patronage.



SAFAVID QUR'AN HEAVILY ANNOTATED BY A QAJAR SCHOLAR



The illumination bears a resemblance to a monumental Qur'an in the Museum of Turkish and Islamic Arts in Bursa (MS.207) which has been called 'probably the finest Ottoman manuscript to survive from the period before 1460' (Raby and Tanindi, 1993, no. 1, pp. 106–11). Like ours, the illumination of that Qur'an has elegant headings in white stylized *kufic* on a ground of gold arabesques heightened with red. The text is set within clouds against a red hatched ground decorated with occasional leaves and flowers. The verse markers are, like ours, simple rosettes with polychrome highlights. The floral borders on a black ground flanking the text panels on ff. [1]^v–[2]^r are similar to the decoration that surrounds the headings on a Qur'an in the Chester Beatty Library (MS. 1492; see Lings, *The Quranic art of calligraphy and illumination*, (1976), p. 172, no. 89). Tradition associates that manuscript with the Ottoman sultan Bayezid I (d. AH 805/AD 1401).

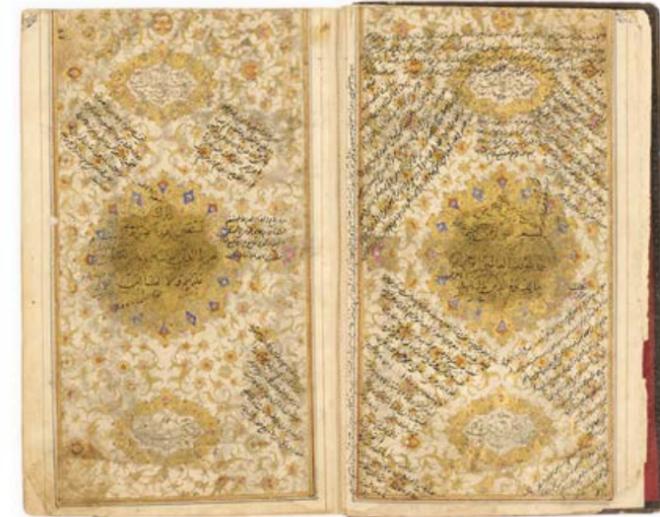
The late nineteenth-century binding is decorated with a non-repeating geometric pattern influenced by Mamluk bindings. It seems to have been based, either directly or indirectly, on a splendid late fourteenth- or early fifteenth-century binding in Dar-al-Kutub, Cairo (companion volume in the Museum of Islamic Art, Pergamon Museum, Inv.15622).



58 QUR'AN. *Persia (probably Shiraz), sixteenth century, c. AD 1600 and c. AD 1850.*

Manuscript in Arabic on paper, remargined throughout in the nineteenth century and now measuring 247 x 156 mm, ff. 427 plus a single flyleaf at beginning and end (f. [36] misbound before f. [37]), the original (sixteenth-century) Qur'an manuscript written in a fine *naskhī* in black ink on lightly polished buff paper with reading marks in red ink, 11 lines to the page, text area 160 x 90 mm, verse-markers of whorl design in gold and set off with blue dots, sura headings in white *thuluth* set against gold cartouches (or, occasionally, gold *thuluth* against blue or orange cartouches) within panels of arabesque decoration, richly illuminated double-page opening (added c. 1600) bearing *Sūrat al-fātiḥah* in black *naskhī* within elaborate gold medallions set against a field of delicately painted foliage and flowers in gold and colours, smaller medallions above and below containing text from *Sūrat al-wāqī'ah* in gold *thuluth*, second surah (*Sūrat al-baqarah*) commencing with a fine headpiece (also added c. 1600) and with borders of similar foliage and flowers in gold and colours, the opening two pages of the same surah (ff. 2^v-3^r) with interlinear decoration in the same style, Qur'an text of final opening (ff. 426^v-427^r) within gold cloud cartouches, recto of final leaf (f. 427^r) containing the end of the final sura (in two lines) followed by a *du'ā-khātīm* (a prayer to be recited on concluding a reading of the Qur'an) of seven lines in alternating gold and blue *muḥaqqaq* within penwork cloud cartouches, verso of final leaf containing a note dated 1272 AH (see below), nineteenth-century margins of slightly polished cream paper, text within a border formed of broad gold and thin red and black lines, two outer borders of single lines in red ink, groups of five and ten verses indicated respectively by the words *khams* and *'ashar* in gold; extensively annotated throughout in Persian and Arabic, apparently in a single nineteenth-century hand; some wear and occasional staining to the original Qur'an leaves, some careful repairs probably made at an early date and also when the volume was remargined, but generally in excellent condition; mid-nineteenth-century lacquer binding, each cover painted with a large bouquet of assorted flowers within a gilt border enclosing small flowers; lacquer somewhat crazed and with a few small losses, some chipping of panels along joints, neatly resealed and rebacked; housed in a brown cloth box. **\$35,000**

A remarkable sixteenth-century Safavid Qur'an manuscript, carefully remargined during the Qajar period and extensively annotated by a scholar of that time.

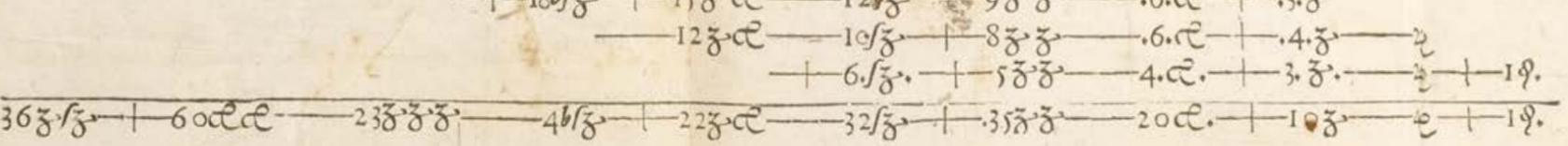


The manuscript had in fact undergone a previous campaign of enhancement and restoration c. 1600 when a richly illuminated double-page opening was added at the beginning of the manuscript and the original opening received a very fine headpiece and borders in the same style as the added opening. These embellishments were retained when the manuscript was again restored in the Qajar period.

The sura headings are reminiscent of Shirazi illumination of the middle of the sixteenth century, and the alternating gold and blue *muḥaqqaq* of the final prayer here was often used (although not exclusively, of course) in Shiraz, sometimes for entire Qur'ans (see, for example, David James, *After Timur. Qur'ans of the 15th and 16th centuries*, The Nasser D. Khalili collection of Islamic art, vol. III, 1992, no. 41).

The first part of the later inscription on f. 427^v contains a tradition related from the hadith scholar Shaykh Saduq's work *'Uyūn akhbār al-Riḍā* on the merits of allegiance to 'Ali ibn Abi Talib. There then follows a prayer, after which a date is given as the afternoon of Saturday 28th day of the month of Ramaḍān in the year 1272 (i.e. 2 June, AD 1856) in Dar al-'Ilm, Shiraz.





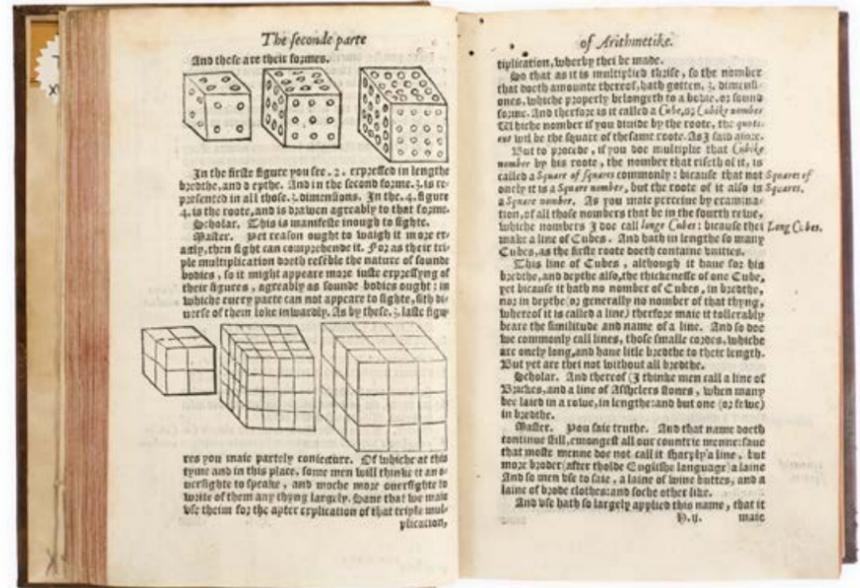
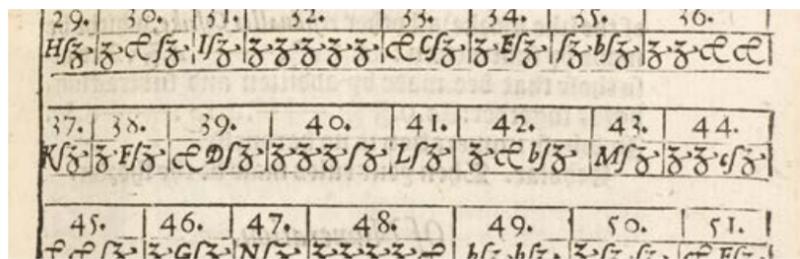
Scholar. It maie appeare easily, that this example serueth for many other, it doeth contain so many varieties of signes *Cosill* multiplied so diuersely. And in this number also as well as in the other 3 for that many numbers be omitted. In reduction manerly in the thirde, fette, fiffe, and

THE INTRODUCTION OF THE EQUALS SIGN INTO MATHEMATICS WITH CONTEMPORARY MANUSCRIPT NUMBER GAMES

59 RECORDE, Robert. The Whetstone of Witte, which is the second Parte of Arithmetike: containing the extraction of Rootes: the cossike Practise, with the Rule of Equation: an the Woorkes of Surde Nombres. [(Colophon:) London,] John Kyngston, [(colophon:) 1557].

4to, pp. [328], with two folding letterpress tables; $a-b^4 A-P^4 R^1 Q^4 S-Z^4 Aa-Cc^4 Dd^5 Ee-Rr^4$, with tables R1 (bound in error before Q1) and Dd3 (old repairs to verso); woodcut initials, woodcut tables and diagrams throughout; foot of title-page cut away below imprint, paperflaw to I4 affecting three characters, wormholes to upper inner margin (old repairs at rear of volume), scattered dampstains to last five quires, withal a good copy; in modern marbled calf, spine gilt-ruled in compartments with gilt green morocco lettering-piece, edges stained red; light wear to spine and extremities; manuscript diagram with initials 'H.W.' dated 7 May 1593 to verso of second folding table, early ownership inscriptions and diagrams to title-page (see below), long contemporary annotation to blank a4^v describing two mathematical games, with a diagram, recent shelflabel to front pastedown. **\$75,000**

First edition of the first book on algebra in English, introducing the plus (+) and minus (-) signs to an English audience, and the first work in any language to employ the modern equals sign (=), our copy with numerous early ownership inscriptions and a contemporary manuscript description of two mathematical games.



In his *Whetstone*, a sequel to his *Ground of Artes* (1543), Recorde dealt in detail with the 'Cossike Art' (derived from 'cosa' as an algebraic in Italian), under which term algebra became known in England. 'Recorde's works were intended as an accessible and readable introduction to mathematics, rather than a repository of elevated or novel results. His preferred dialogue form and choice of the vernacular were meant to render a previously forbidding subject familiar to all, especially those unskilful in Latin ... His texts became the undoubted starting point for the vernacular tradition of mathematics in England and there are many references to their importance in the formation of succeeding generations of mathematicians and mathematical practitioners' (ODNB).

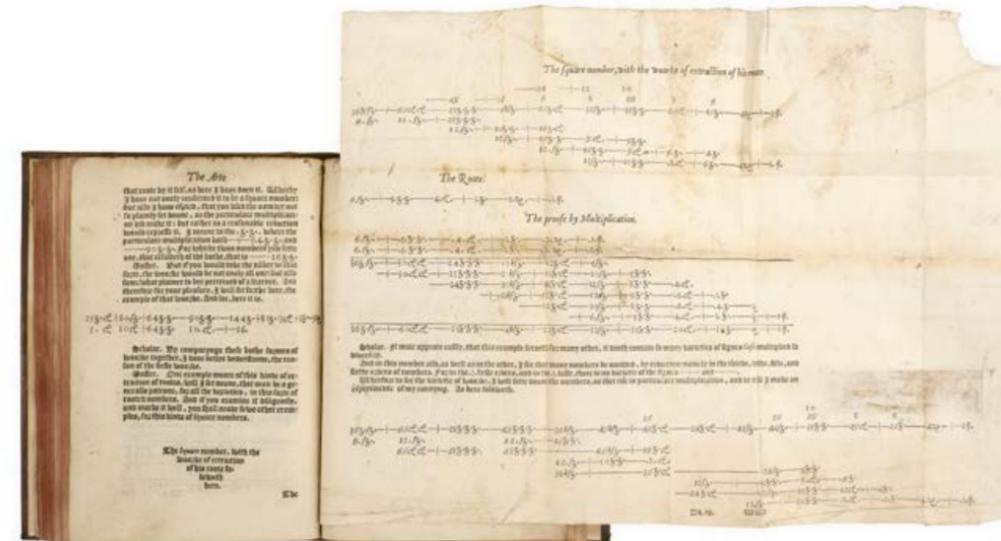
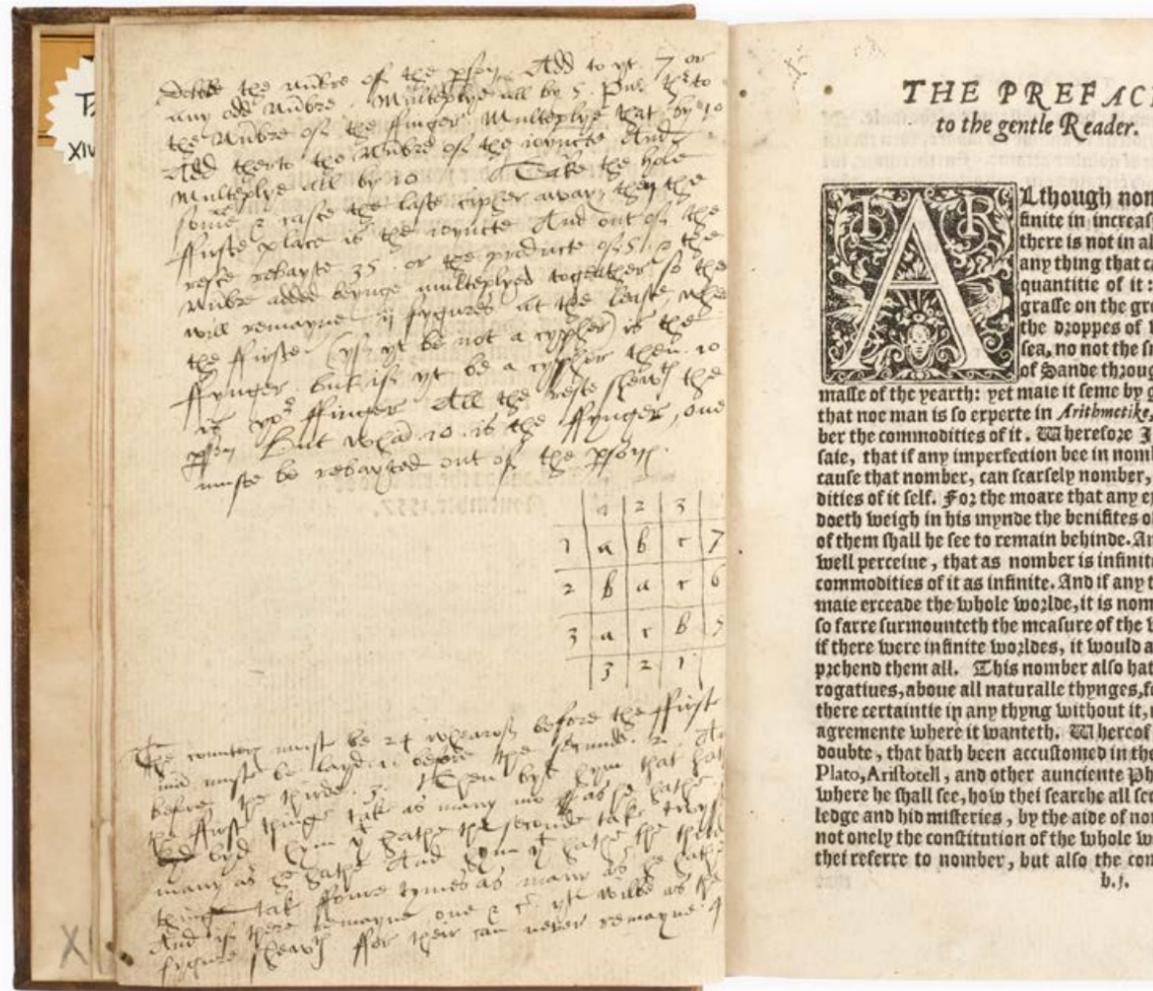
The *Whetstone's* main original contribution to science came in the chapter devoted to 'The rule of equation':

And to avoid the tedious repetition of these words : is equal to : I will sette as I doe often in woorke use, a paire of paraleles, or Gemowe lines of one length, thus: =====, because noe 2 thynges, can be moare equalle (Ff1^v).

'The *Whetstone of Witte* (1557) was the only one of Recorde's books not to have seen at least two editions, no doubt because it was less immediately useful to the London craftsmen than were his other works. It contains the "second part of arithmetic" promised in *The Ground of Artes* (from the arithmetic books of Euclid) and elementary algebra through quadratic equations. It is based on German sources, especially Johann Scheubel and Michael Stifel, and the algebra uses the German cossic notation. With Recorde's addition of the "equal" sign this algebra became completely symbolic. Although it is derivative, there are several noteworthy features: the use of zero coefficients in algebraic long division; the use of arbitrary numbers to check algebraic operations rather than the check by inverse operations; and the treatment of quadratics. Recorde did not admit negative roots but did use negative coefficients in equations. All quadratics are written with the square term equal to roots plus or minus numbers, or numbers minus roots' (DSB). Others of Recorde's novel mathematical terms did not take hold, such as 'zenzizenzenzike' for 'the square of squared squares'.

The book begins with a dedication to the Muscovy Company. ‘Seeking patronage for his book, he promised the Company, he would shortly produce another one on navigation, with particular attention to the problems of the “Northlie Navigations.” He promised also to show the way to the “Northe Easte Indies” ... Record died in 1558 [in poverty], before his promised book could be published’ (Parker, p. 49). Recorde (c. 1512–1558), was born into a Welsh family and studied at Oxford, where he became a fellow of All Souls in 1531, later pursuing careers as a doctor and an administrator of the mint (in Bristol and then Dublin). In the year his *Whetstone* was published he was imprisoned in King’s Bench Prison for debt after a legal clash with the Earl of Pembroke.

Our copy bears numerous early ownership inscriptions; the long annotation on a4^v is in the earliest hand, likely contemporary, and outlines a mathematical game very similar to one of the games described by Humfrey Baker in his *Well Sprynge of Sciences* (1562, see item 9): ‘Dobble the number of the p[er]sons. Add to yt 7 or any odd number. Multiplie all by 5. Put therto the number of the finger. Multiplie that by 10. Add therto the number of the joynte and multiplie all by 10 ...’ (etc.). By these means one can work out on which joint of which finger a person in the company is wearing a ring. The second game involves twenty-four counters.

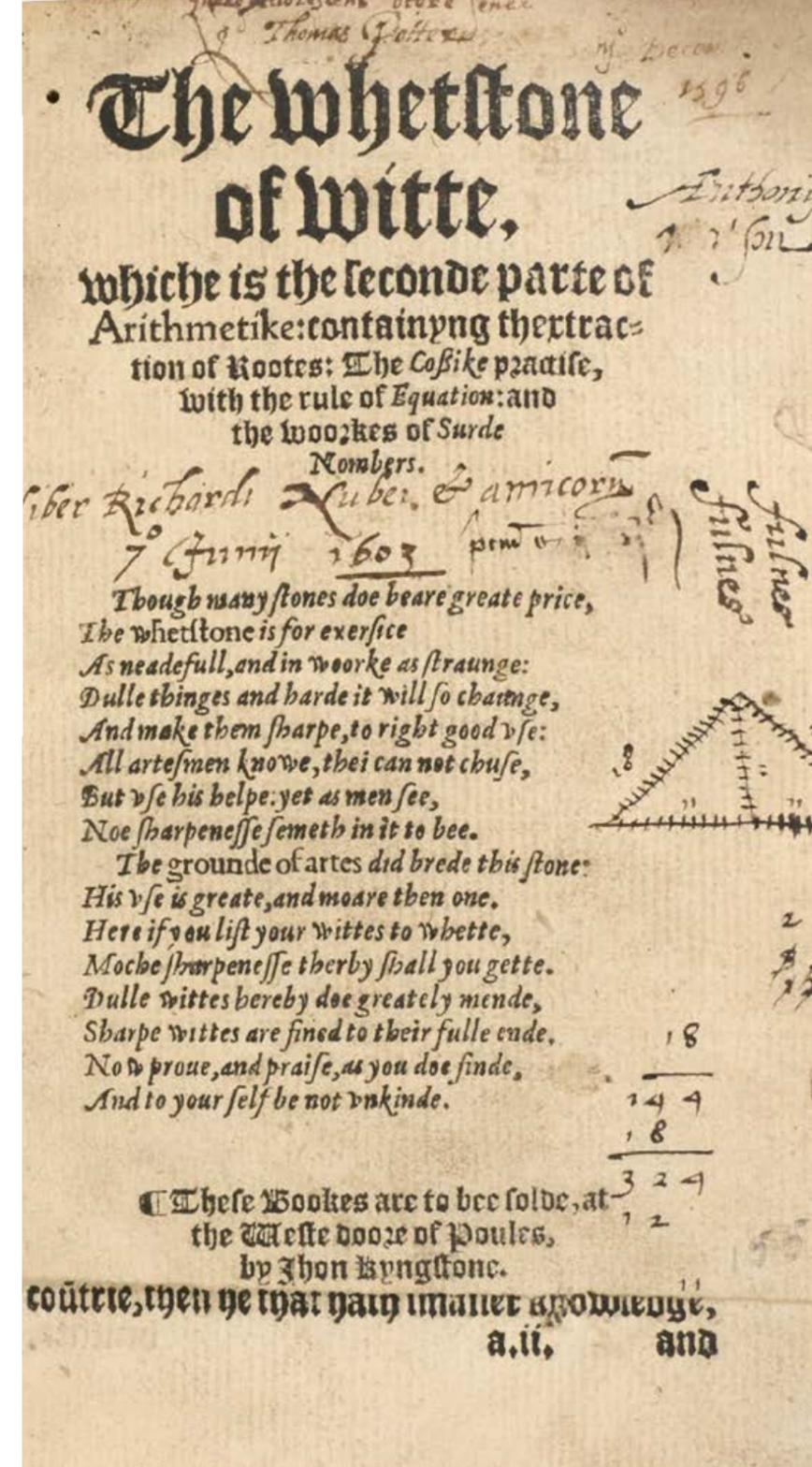


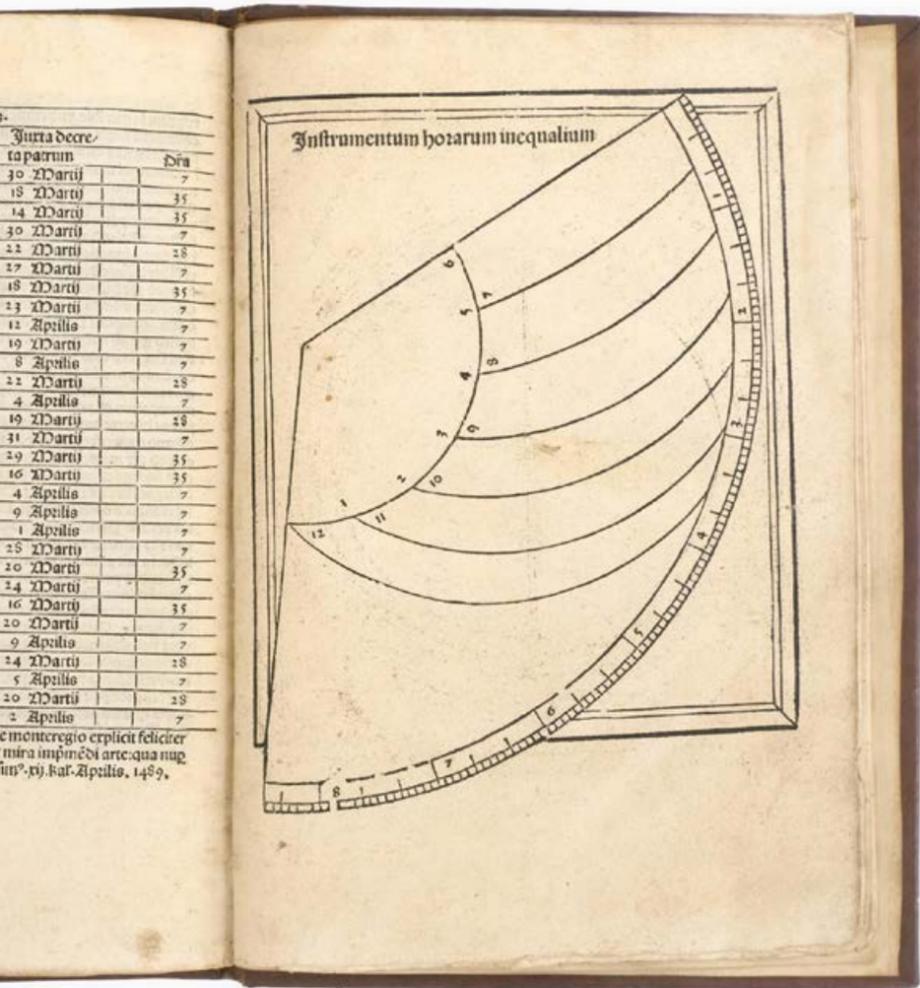
Provenance:

1. Ownership inscription to title of Thomas Potter, 3 December 1596, with the motto ‘Quaere adolescens, utere senex’, possibly the Potter who matriculated at Queen’s College, Oxford, in 1592, BA 1593–4, MA 1597.
2. Inscription ‘Su[m] liber Richardi Nubei & amioru[m] 7 junii 1603’ (i.e. Richard Newby?).
3. Early ownership inscription of Anthony Watson.

Only two complete copies of Recorde’s *Whetstone* have sold at auction in the last fifty years: the Tomash copy (£37,500 in 2018), and the Norman copy (\$27,600 in 1998).

ESTC S110599; STC 20820; Dibner, *Heralds of Science* 104, note; Norman 1808; Smith, *Rara Arithmetica*, p. 286; Tomash & Williams R44.





COLOUR-PRINTED CALENDAR

60 REGIOMONTANUS, Johannes. *Kalendarium.* [(Colophon): Augsburg, Erhard Ratdolt, 21 March 1489.]

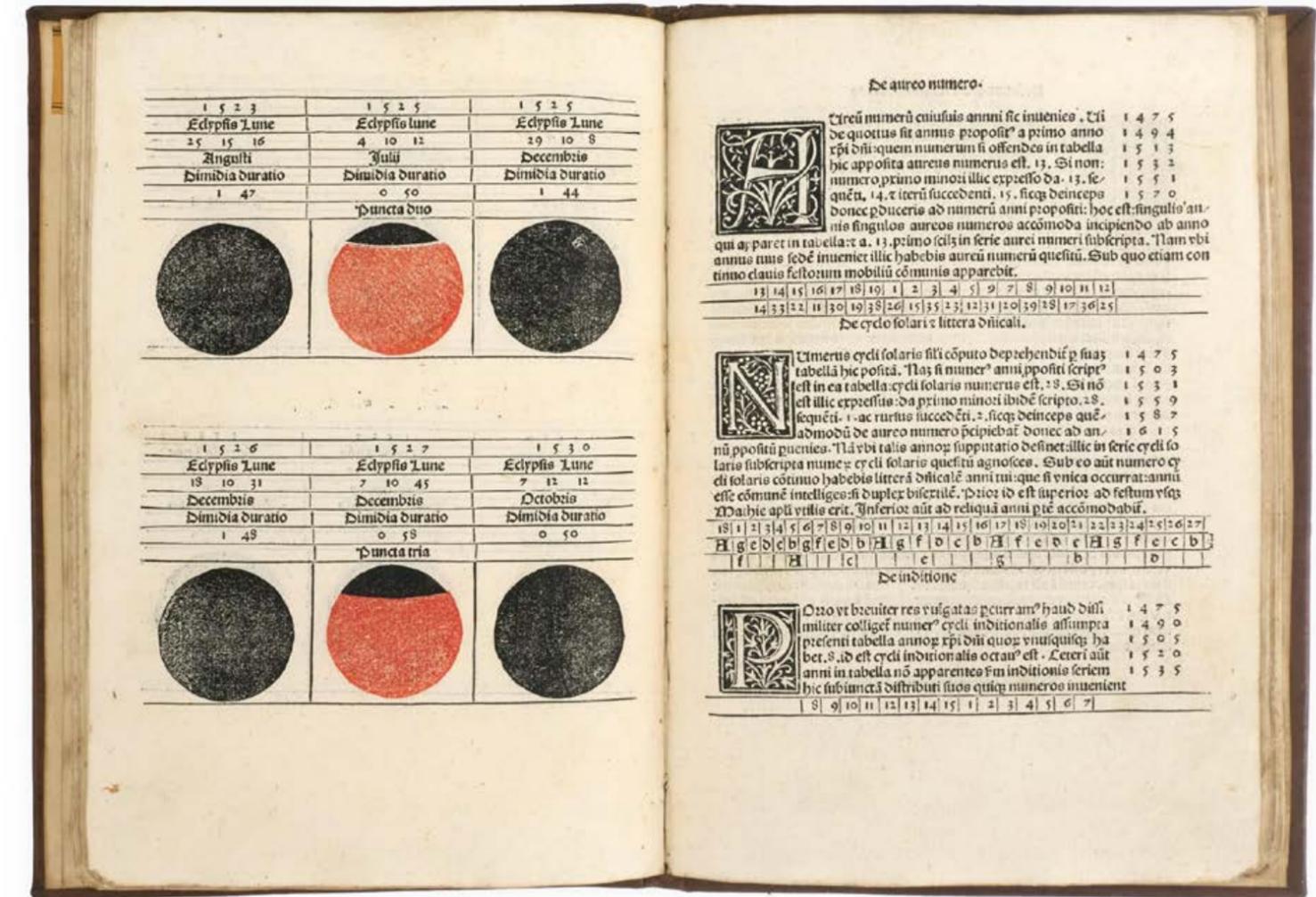
4to, ff. [30]; a¹⁰ b⁸ c¹², without the volvelles to c9–10 and the metal pointer to c11–12; printed in red and black throughout, white-on-black woodcut initials, woodcut diagrams printed in red and black, final 4 ff. with full-page woodcut diagrams with letterpress captions (usually found pasted together to form 2 ff., here detached but with traces of paste to blank versos); occasional very light staining, 3 holes to c11–12 resulting from the metal pointer, otherwise a very good, wide-margined copy, retaining several deckled edges; bound in late nineteenth- or early twentieth-century dark brown calf, front board lettered in gilt, small paper shelflabel at foot of upper cover; spine and extremities rubbed; early manuscript notes to title in an English hand, ink stamp of Stonyhurst College to title and final verso, small shelflabels to front board and pastedown.

\$20,000

A fine colour-printed edition of Regiomontanus' calendar, showing the monthly positions of the Sun and Moon with church feasts and saints' days, diagrams of the eclipses of the sun and the moon from 1489 to 1530, calculations for moveable feasts, and depictions of sundials and instruments for measuring the heavens, our copy indicating early English ownership.

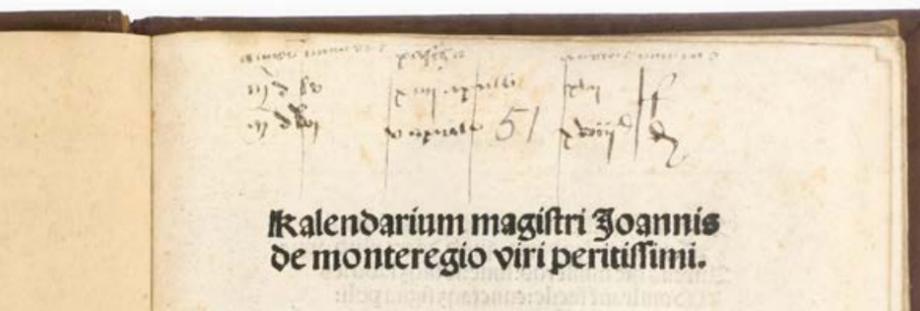
The scholar-printer Regiomontanus (Johann Müller of Königsberg, 1436–1476) was perhaps the finest astronomer and mathematician of his generation, responsible for formalising trigonometry as well as criticising canonical texts of astronomy. His travels across Europe, from Leipzig to Rome to Buda to Nuremberg, enabled the wider dissemination of scientific theories which would be instrumental in enabling the next generation of astronomical breakthroughs.

The printer Erhard Ratdolt was, like Regiomontanus, renowned for his scientific and astronomical works, from Euclid to Georg Peurbach and Johannes de Sacro Bosco, and in particular for his successful method of colour printing. Regiomontanus's *Kalendarium*, originally issued by Regiomontanus' own press in Nuremberg in 1474, was also the first book to be printed by Ratdolt at his Venetian press in 1476; it was reprinted numerous times in the fifteenth century in Latin, German, and Italian, with the eclipses updated to match the year of printing.



ISTC lists three other copies in the UK (BL, Bodley, Edinburgh Royal Observatory) and only two in the US (Chicago, Georgetown).

HC 13780*; BMC II 383; GW M37445; Goff R97; Bod-Inc R-036; ISTC ir00097000.



MINIATURE PSALMS IN SHORTHAND

61 RICH, Jeremiah. The Whole Book of Psalms in Meter. According to the Art of Short-Writing ... London, 'Printed and are sold by Samuel Botley Teacher of the said Art ... and nowhere els.', [1660?].

64mo (59 x 39 mm), pp. [4], 8, 215, [1], engraved throughout by T. Cross, comprising a frontispiece portrait, an engraved title-page (verso blank), a dedication (8 pp., the last page blank except for the border), the psalms in shorthand (215 pp.), and a final page listing the scholars that were his 'first encouragers'; a fine copy; bound in contemporary panelled black morocco, gilt; with an eighteenth-century gift inscription on a loose paper (formerly a wrapper). **\$5750**

First edition, the issue with Samuel Botley in the imprint – an extremely attractive miniature Psalter in shorthand by a 'skilled and celebrated' practitioner whose work was known to Pepys (though Pepys himself employed a rival system).



'Amongst the most extraordinary volumes [among seventeenth-century miniature books] are the all-engraved editions of the *Whole Book of Psalms in Meter* and the *New Testament in the shorthand of Jeremiah Rich*, a leading stenography specialist of the period (c. 1660) who perfected the system invented by his uncle, William Cartwright, but without giving him credit, claiming it to be his own invention ... All the copies we have seen are extremely well engraved, showing hardly any signs of wear and must have taken years to produce. Their manufacture did evidently require a very steady hand and infinite patience. Most copies are beautifully bound in contemporary black morocco and are finely gilt-tooled. They were obviously prized possessions and have remained most desirable collector's items to this date' (Bondy).

Rich's first publication was his *Semography* in 1642, presenting an updated version of the system of shorthand invented by his uncle – the work reappeared several times under different titles. 'Rich was himself a skilled and celebrated shorthand writer, claiming to have recorded the trial at the Old Bailey of John Lilburne in August 1653 (no copy has survived). A tiny volume only 5/8 inch square in the Bodleian Library (MS Eng. misc. g.2) contains his own shorthand notes of a contemporary sermon. Rich may at one time have been employed as a writing-master at the free school in the Old Jewry, London. However, he was also active in other fields. By 1648, if not earlier, he was a cavalry trooper in Colonel Nathaniel Rich's regiment of the New Model Army', and he then served on a frigate during the First Anglo-Dutch War. (ODNB). As well as his works on and in shorthand, Rich published a number of other original works including poetry.

On 16 April 1661, Pepys recorded: 'So soon as word was brought me that Mr. [William] Coventry was come with the barge to the Tower, I went to him, and found him reading of the Psalms in short hand (which he is now busy about), and had good sport about the long marks that are made there for sentences in divinity, which he is never like to make use of' – these were probably the present Psalms, as the ones produced according to Shelton's system were not published until later.

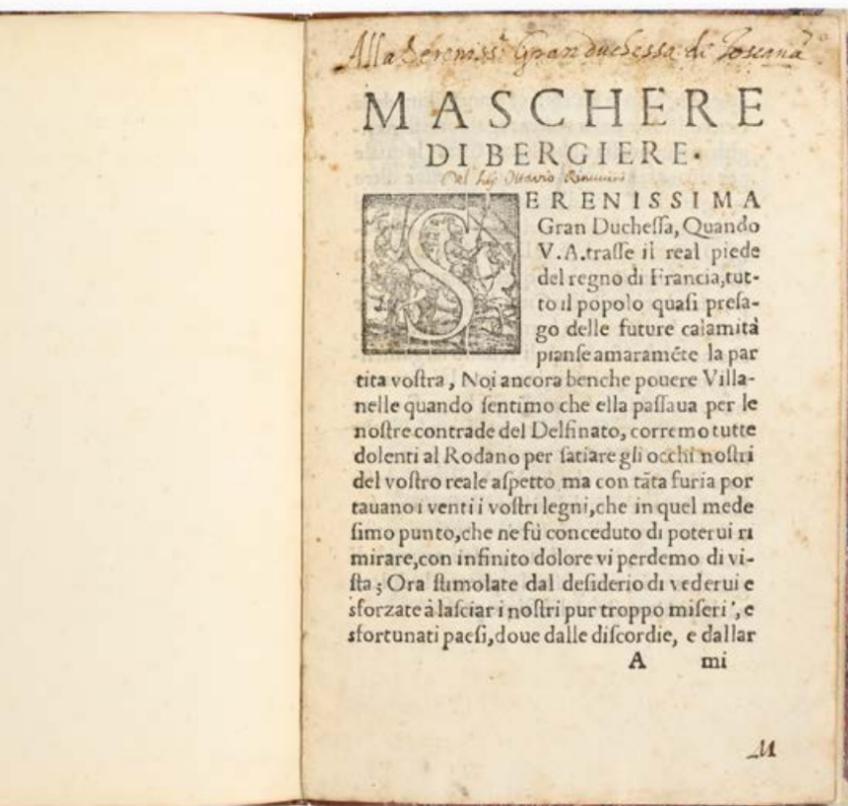


There are three issues, all undated, the others bearing the imprint 'London Printed for the author ...' and 'Sould by ye author ... John Clarke ... and Dan:l White'; of the present issue, **ESTC records seven locations, five in the UK (Bodley, British Library, Cambridge, NLS, Senate House), and two in the US (Harvard and NYPL)**. Samuel Botley later published his own version of Rich's guide to shorthand as *Maximum in Minimo* (1674), adding signs for law terms.

ESTC R170645; Wing B2805; Bondy, pp. 17–20 (mistakenly illustrating a *New Testament* as the *Psalms*), as does Pistner, *A Matter of Size*, 44; Westby-Gibson, *Bibliography of Shorthand*, p. 190 (version b).

PRESENTED TO THE GRAND DUCHESS OF TUSCANY

63 [RINUCCINI, Ottavio, *librettist.*] [*Drophead title: Maschere di bergiere.*] [(*Colophon:*) Florence, Giorgio Marescotti, 1590.]

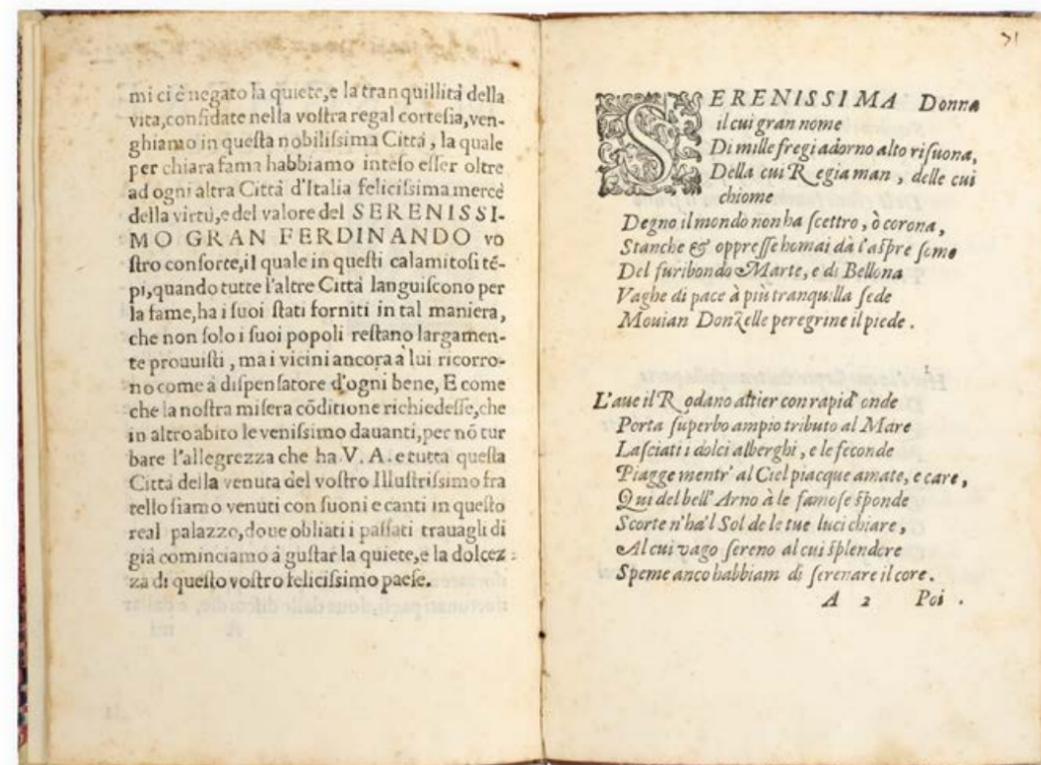


4to, ff. [4]; two woodcut initials, woodcut tailpiece; lightly creased where folded, light marginal foxing, but a very good copy; bound in late nineteenth-century calf-backed boards with marbled sides and vellum tips, spine gilt in compartments and lettered directly in gilt; contemporary presentation inscription (apparently not in Rinuccini's hand) to the Grand Duchess of Tuscany 'Alla Sereniss[im]a Granduchessa di Toscana' to head of f. [1]r, eighteenth-century? manuscript addition of the author's name below the title, old manuscript foliation '70-73' to outer upper corners. **\$12,000**

Extremely rare first edition of Rinuccini's *Maschere di bergiere*, one of the earliest recorded stage performances by a female court musician in Florence, a dedication copy inscribed to Christina of Lorraine, Grand Duchess of Tuscany.

Written by Ottavio Rinuccini (1562–1621) as a court entertainment, the *Maschere di bergiere* ('Ballet of the Shepherdesses') was first performed in 1590, the year after the marriage of the dedicatee, Christina of Lorraine to Ferdinando de' Medici. Danced and sung by the soprano Lucia Caccini (née Gagnolanti), it is one of the earliest records of a female court musician giving stage performances in Florence, which followed Ferrara in the use of the *concerto di donne* (Treadwell, p. 181, note 359). Lucia was the first wife of the composer and singer Giulio Caccini, and while the composer of the music of the *Maschere di bergiere* is not known with any certainty, most scholars have attributed it to Caccini due to evident analogies with his other music.

'The "plot" of the *Maschere di bergiere* has a group of French country-girls fleeing their country, now torn apart by war, and coming to Florence to plead for sanctuary. This *mascherata* is clearly divided into two sections. The first (lines 1–48) is a lament addressed to Christine of Lorraine and a call for peace and honor to reign again. Needless to say, this is quite in line with the new direction given by Ferdinando I to Florentine foreign politics, which sees Florence more involved in French affairs, leading to Ferdinando's key role in bringing peace to France and Henry Navarre to the throne' (Chiarelli).



'In the second part (lines 49 onwards), the "bergiere" address themselves directly to the men in the audience, in a defense of *rustica beltà*: this shift is signalled in the text with the assertion that Florence is governed by Love, while France is apparently governed by Mars. And if *mascherate* of this period are mainly concerned with literary topoi rather than with dramatic or theatrical situations, the *Maschere di bergiere* is representative in this respect as well, with its last section resembling a puzzle of literary topoi. The praise of humble, natural beauty is presented by way of the pastoral topos, of the contrast between the woods, where natural beauty resides, and the city, home to proud and artificial beauty. Opposition between the humble beauty of the *villanelle* and the conceited beauty of the *dame di corte* is also a typical topos of courtly literature. And the passion for make-up, expensive clothes, and jewels had offered an easy target for any satire against Florentine women since Dante' (*ibid.*).

The printer, Giorgio Marescotti, was active in Florence from the 1550s, eventually taking over the print shop of the heirs of Lorenzo Torrentino and becoming the first printer of music in Florence. He produced many of the programmes and accounts of the wedding celebrations of Ferdinando and Christina, and would publish many of Rinuccini's works, including the *Dafne* in 1600.

USTC and OCLC list one copy only, at the Bibliothèque nationale de France; not found in ICCU, EDIT16, or Library Hub.

USTC 870248; Melzi, p. 167. Not in Gamba (see p. 567); not in Watanabe-O'Kelly & Simon. See Chiarelli, 'Before and After: Ottavio Rinuccini's *Mascherate* and their relationship to the operatic libretto', in *Journal of Seventeenth-Century Music* 9, no. 1 (2003), and Treadwell, *Restaging the Siren: Musical Women in the Performance of Sixteenth-Century Italian Theatre*, PhD dissertation (2000).

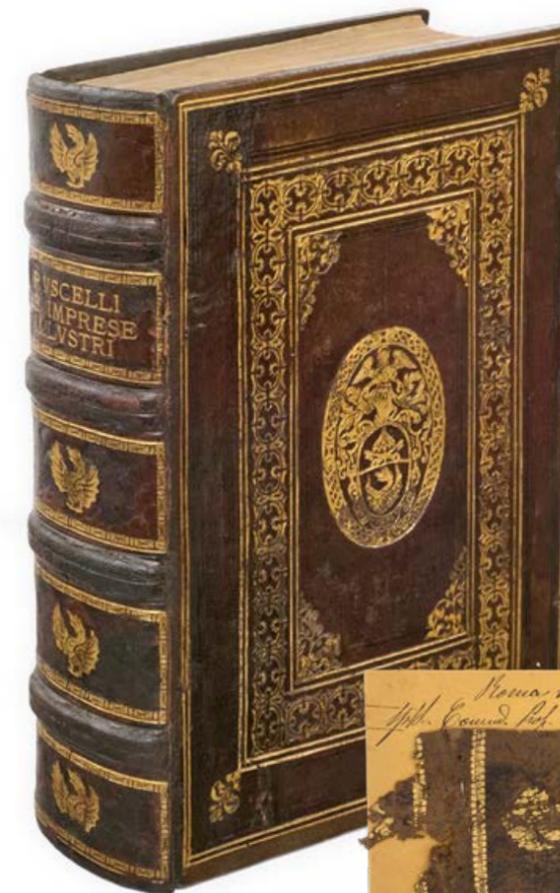
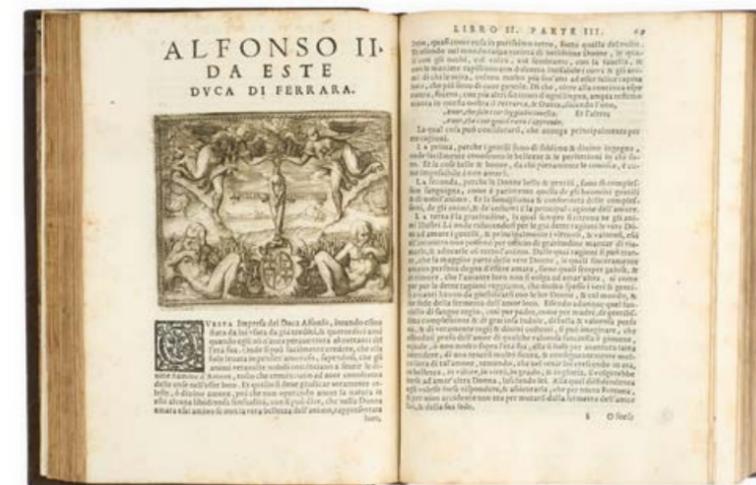
BOUND FOR THE SON OF POPE GREGORY XIII

64 RUSCELLI, Girolamo. *Le imprese illustri con espositioni, et discorsi ...* [(Colophon:) Venice, Comin da Trino di Monferrato, 1572.]

4to, ff. [4], 191, [11], 193–288, with 3 engraved part-titles and a further 18 full-page engravings, 111 engraved vignettes, and 1 double-page folding engraving depicting the battle of Mühlberg in the text (ff. 134–5); a few engravings double-struck, adhesive repair to front flyleaf, rust stain from paperclip to first 2 ff., variable foxing (particularly to double-page engraving) occasional marks throughout, pinhole wormhole touching foliation of f. 9; handsomely bound for Giacomo Boncompagni in sixteenth-century brown morocco, both boards gilt with Boncompagni dragon beneath arms of the Gonfaloniere della Chiesa, surmounted by a helm and an angel, within gilt oval frame, borders filleted in gilt and blind, gilt floral cornerpieces, gilt edges; relaid over brown calf in 1926 by A. Martini in Rome, spine gilt in compartments with Boncompagni dragon device in imitation of the original (of which a large fragment is loosely inserted, see below), vestigial ties to fore-edge, small wormtrack to lower board, spine worn (neatly consolidated); seventeenth-century ink stamp with ducal coronet and Boncompagni dragon to first title. **\$3600**

Second edition of one of the finest emblem books of the sixteenth century, illustrated with over one hundred engravings depicting the imprese of notable figures in Italy and beyond, our copy bound for Giacomo Boncompagni, illegitimate son of Pope Gregory XIII.

First printed in 1566, Girolamo Ruscelli's *Imprese illustri* provides a detailed account of the qualities and composition of an ideal *impresa* – making much reference to Giovio's *Dialogo* – before providing handsome illustrations of over one hundred *imprese*, including those of Philip II, Charles V, Maximilian II, Pope Clement VI, and Catherine de' Medici, each accompanied by iconographical descriptions and analysis of mottoes. Also included are Isabella and Lucrezia Gonzaga, Cardinal Alessandro Farnese, and Cosimo de' Medici.



Our copy was sumptuously bound – likely in Rome – for Giacomo Boncompagni (1548–1612), son of Pope Gregory XIII (born Ugo Boncompagni); made legitimate two months after his birth, he studied at Trento and Padua and was later Marquess of Vignola and Duke of Sora, Aquino, Arce, and Arpino. Here, the tail-less Boncompagni dragon appears beneath the crossed keys and *ombrellino* which symbolise the office of Gonfaloniere della Chiesa, conferred upon Giacomo by his father in 1572, while the bust of an angel above is perhaps a nod to his position as castellan of Rome's Castel Sant'Angelo, which he took up in the same year.

Some twenty bindings for Giacomo Boncompagni are described by Michel Wittcock, only three of which incorporate the angel and helm as here, as opposed to a ducal coronet (he was named a member of the Venetian nobility in 1576). Boncompagni's library appears to have remained in the family until 1796, when the family's property was seized following the French conquest of Vignola; a portion of the library – then in sad shape – would only be recovered by Luigi Boncompagni in 1811. The boards of our copy were relaid over brown calf in 1926 by A. Martini & Co. in Rome, luxury binders and restorers of furniture, for the painter and illuminator Nestore Leoni (1682–1947); a fragment of the original spine has been pinned to Martini's card and loosely inserted.

BM STC Italian, p. 593; EDIT16 CNCE 24805; USTC 853913; Adams R-953; Landwehr, *Romanic* 648; Praz, p. 483; cf. Brunet IV, col. 1463 (1584 edition only). See Wittcock, 'Giacomo Boncompagni: heurs et malheurs d'une bibliothèque', in *Mélanges d'histoire de la reliure offerts à Georges Colin* (1998), pp. 103–118.





PRESENTED TO SYDNEY COCKERELL WITH AUTOGRAPH LETTER AND POEM

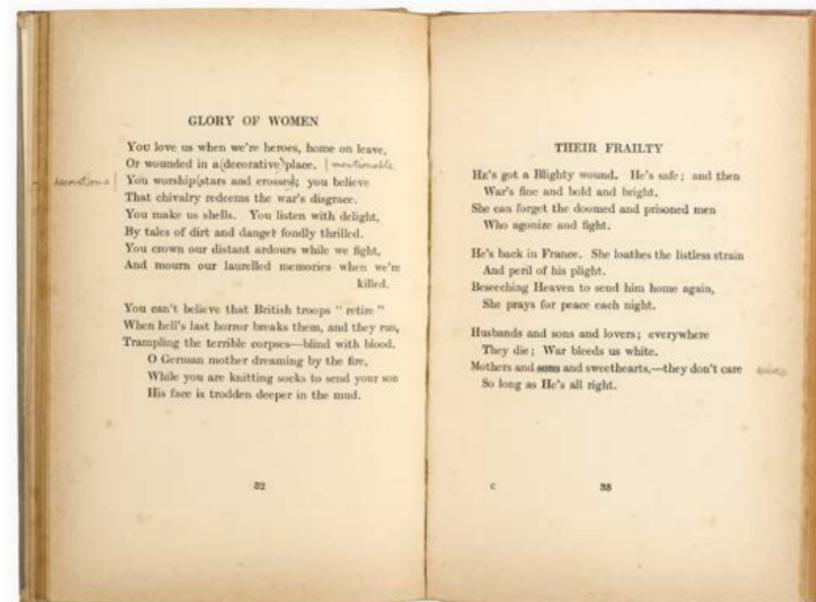
65 SASSOON, Siegfried. Counter-Attack and other Poems ... London, [Richard Clay & Sons for] William Heinemann, 1918.

8vo, pp. viii, 9–63, [1] with a half-title; some scattered foxing as often, but a good copy; in contemporary vellum-backed boards with drab paper sides by Gray & Son, Cambridge (stamp to front pastedown), with the original bright red wrappers and yellow spine bound in; authorial ink presentation inscription to head of title, autograph pencil corrections on 5 pp., a pre-publication autograph fair copy of the poem 'The Dug-Out' (July 1918) in pen on the front free endpaper; with an autograph letter, signed, dated 30 December 1918, laid in loose (see below).

\$5750

First edition, first printing, a presentation copy 'To S.C. Cockerell: from Siegfried Sassoon. 1 July 1st 1918.', evidently sent back to Sassoon, then returned to Cockerell in December with a letter and with a 'recent' poem, 'The Dug Out', added in manuscript; the autograph corrections represent small but substantive changes to 'The Effect', 'The Fathers', 'Glorious of Women', 'Their Frailty', and 'Survivors', adopted in later printings.

The publication of *Counter-Attack*, which contained some of Sassoon's most savage and effective anti-war poems including 'Base Details' and 'The General', had been much delayed, and the work was only published in June 1918, after Sassoon's return to the front line in France. On 13 July he sustained a head injury in a friendly-fire incident that ended his military career and brought him back to England. It was while convalescing at Lancaster Gate that he wrote 'The Dug Out', 'one of the last poems to stem directly from the lived experience of the trenches' (Campbell). Here subscribed 'St Venant July 1918', it described a fellow officer, 'Jowett', asleep in the trenches ('Why do you lie with your legs ungainly huddled ...'), his posture uncannily reminiscent of that of a corpse.

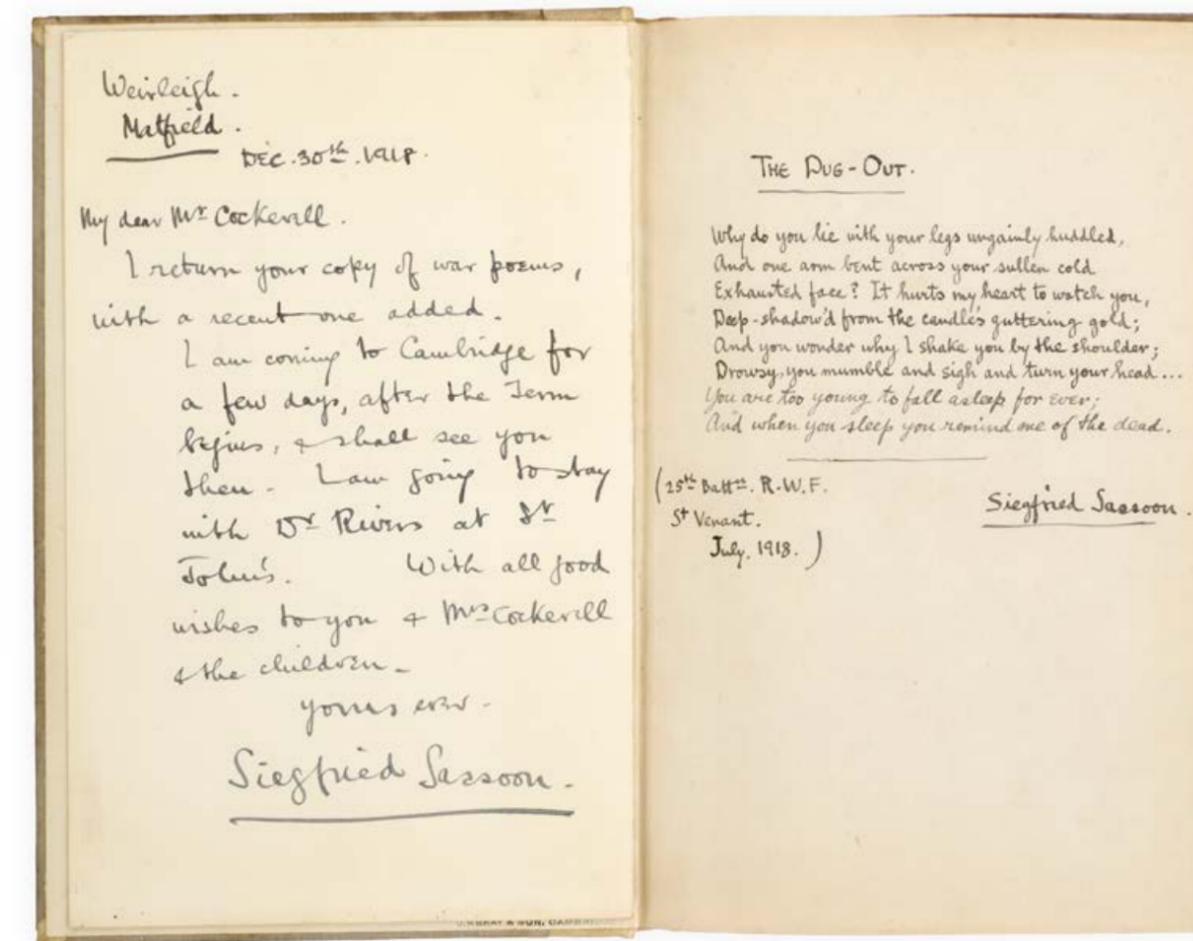


Although Sassoon's diary for June–August 1918 was sadly lost by him while walking in the Cheviots, it seems unlikely that he was inscribing copies of *Counter-Attack* from the trenches, which is where he would have been on 1 July, and more plausible that it was inscribed retrospectively later in the month, by which time most of the initial print run of 1500 copies had sold out. **Presentation copies of *Counter-Attack* are extremely uncommon, and of those we could trace, none was of the first printing. The association here is particularly enticing.**

Former secretary of the Kelmscott Press, Sydney Carlyle Cockerell (1867–1962) was from 1908 director of the Fitzwilliam Museum. Sassoon met him while stationed in Cambridge in 1915, when Cockerell entranced him with Rossetti and Morris manuscripts, and they maintained a frequent and close correspondence over many years. Sassoon consulted Cockerell over the publication by subscription of his next book, the privately printed *Picture Show* (1919), in which 'The Dug-Out' was first printed, and Cockerell also advised him about the choice of poems (*Picture Show* was also bound by Gray of Cambridge as here).

In his letter here returning 'your copy of war poems, with a recent one added', Sassoon announces his intention to visit Cambridge after term begins: 'I am going to stay with Dr Rivers at St John's' – i.e. the eminent psychologist W.H.R. Rivers, Sassoon's 'father confessor', who had treated the poet in 1917 at Craiglockhart Hospital, and encouraged him back to the war. Rivers had just visited Sassoon at Weirleigh (27 December); Sassoon's return visit to Rivers in January 1919 resulted in the poem 'To a Very Wise Man'.

Keynes A17a.





ERWIN SCHRÖDINGER AND HIS MILIEU THE COLLECTION OF SCHRÖDINGER'S ASSISTANT

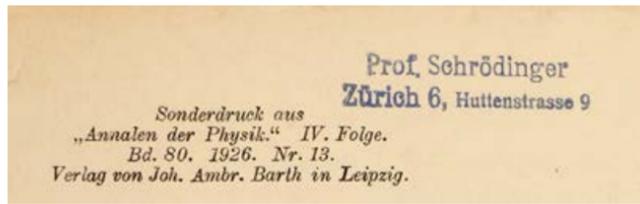
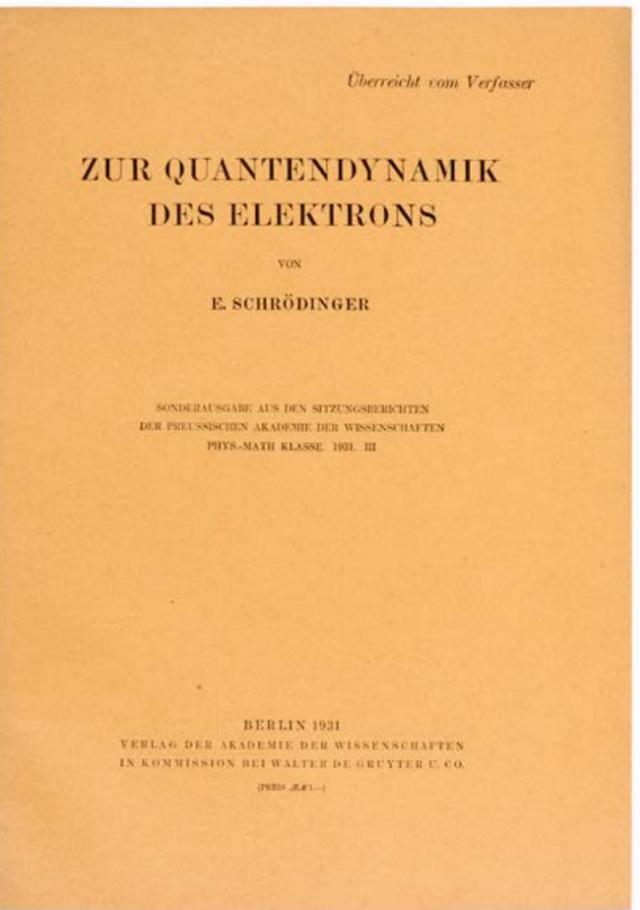
66 SCHRÖDINGER, Erwin, et al. A collection of offprints and papers from the library of Nándor Balázs. 1902–1961.

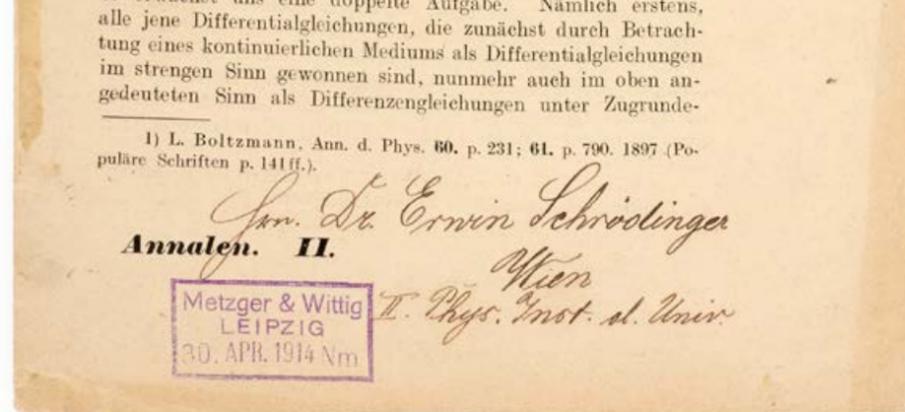
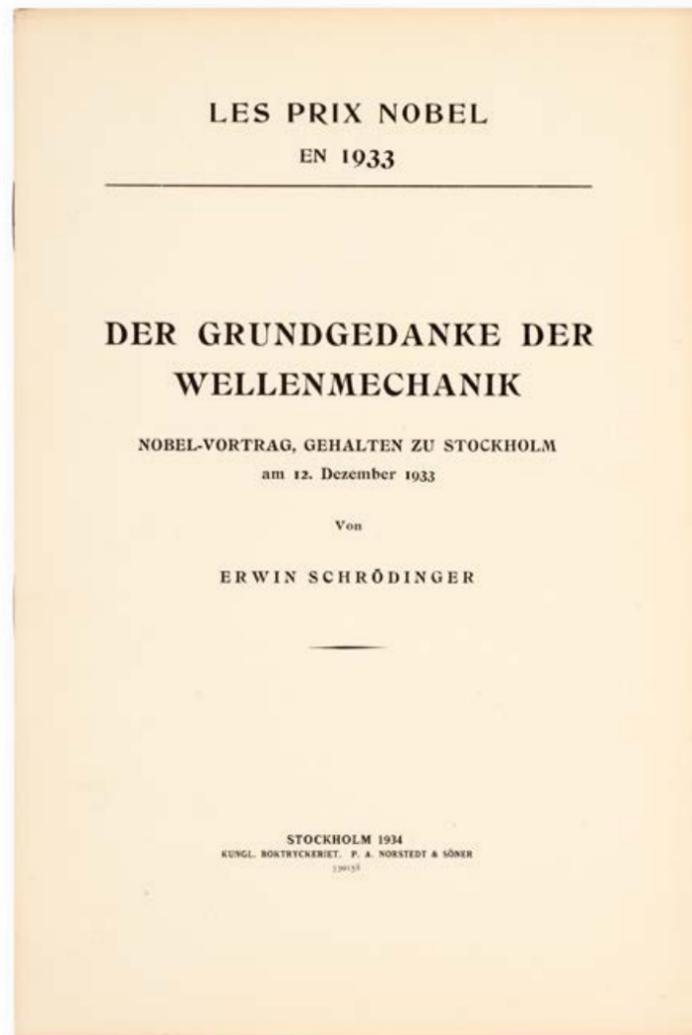
Small archive of 45 offprints and papers, various sizes, very well preserved; including presentation copies, many bearing the ownership stamp of Erwin Schrödinger. **\$60,000**

A remarkable collection of offprints and papers from the library of Hungarian-American physicist Nándor Balázs, laboratory assistant in the early 1950s to the Nobel Prize-winning Austrian physicist Erwin Schrödinger, comprising an exceptionally strong core of Schrödinger's works – many of which stamped for presentation by the author or from his own library – as well as a notable complement of articles by the likes of Heisenberg, Dirac, Hilbert, Carathéodory, and Levi-Civita.

From autumn 1952 to summer 1953, Balázs (1926–2003) assisted Albert Einstein at the Institute for Advanced Study in Princeton, and he was Associate Professor of Physics at the University of Alabama from 1953 to 1956. He went on to a successful academic career at the Enrico Fermi Institute at the University of Chicago, the Plasma Physics Laboratory at Princeton University, and Stony Brook University. Throughout his life, Balázs had close friendships and working collaborations with Erwin Schrödinger and Paul Dirac (Dirac's wife, Margit Wigner, was Hungarian), *inter alia*.

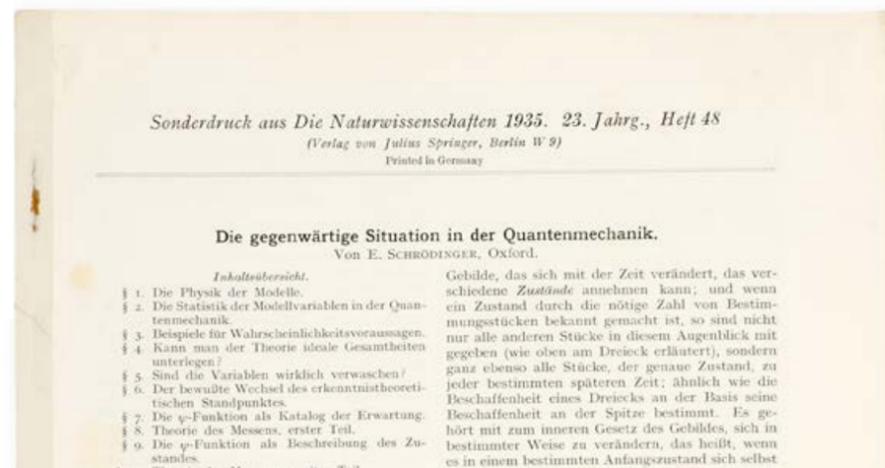
Schrödinger achieved some of the most momentous results in the field of quantum theory and is considered – with Einstein, Bohr, Heisenberg, and others – one of the most influential scientists of the twentieth century. This collection of printed works, spanning from 1900 to the end of Schrödinger's life, comprises many of his most celebrated works.





Among them are his most famous thought experiment, 'Schrödinger's cat', *Die gegenwärtige Situation in der Quantenmechanik* (*The Present Situation in Quantum Mechanics*, Berlin, 1935); two copies of his very first work, *Die Leitung der Elektrizität auf der Oberfläche von Isolatoren an feuchter Luft* (Vienna, 1910), likely belonging to Schrödinger himself, on the conduction of electricity on the surface of insulators in moist air, published a month after it first appeared in an academic publication; Schrödinger's own copy of the very rare offprint issue of *Quantisierung als Eigenwertproblem* (*Quantisation as an Eigenvalue Problem*, Leipzig, 1926), the work that brought his research into the general arena and helped launch his great fame; a printed copy in German, published in Stockholm in 1934, of Schrödinger's December 1933 speech accepting the Nobel Prize, likely his own copy; and fourteen intimately related works by other scientists, including fundamental papers by Heisenberg, Hilbert, and Hopf.

A full listing of the collection, with bibliography, simultaneously is and is not available on request.



A CANZONE FOR CARNIVAL

67 [SILK PRINTING.] Recitando nel Carnovale [sic] dell'anno 1743. Nel nobil teatro della città di Pisa la signora Anna Maria Vittori di Lucca canzone dedicata all'impareggiabil merito, e singolar virtù della medesima. *Pisa, Gio[vanni] Dom[enico] Carotti 'Stampatore Arcivescovale', 1743.*

Large broadside printed on yellow silk (c. 385 x 480 mm); text in three columns of 24 lines each, imprint at foot and title in 4 lines in large print at head, 6-line woodcut initial, columns separated by woodcut ornaments; a few light creases; otherwise very well preserved. **\$2250***

A seemingly unrecorded song dedicated to – and performed by – Anna Maria Vittori in Pisa as part of the city's Carnival festivities for 1743, printed on yellow silk.

Little is known of Vittori, but she was seemingly involved in a Carnival production of the operatic comedy *Le furberie di Spilletto* the following year, at Florence's Teatro di via del Cocomero (now Teatro Niccolini), in which she played a young man called Lelio; the libretto was printed in 1744 under the auspices of Francis III, Grand Duke of Tuscany (later Holy Roman Emperor Francis I). Vittori had previously sung an aria in *Issipile*, likewise at the Teatro del Cocomero, at the 1732 Carnival. The laudatory song printed here describes her as a modern Venus, with dark curls, flashing eyes, and a beautiful, melodious voice.

We find no copies on OPAC SBN, OCLC, or Library Hub.



EARLY AMERICANUM WITH ROYAL PROVENANCE

68 **SIMONETTA, Bonifacio.** De Christiane Fidei et Romanorum Pontificum Persecutionibus. (Colophon:) Basel, Nicolaus Kesler, 1509.

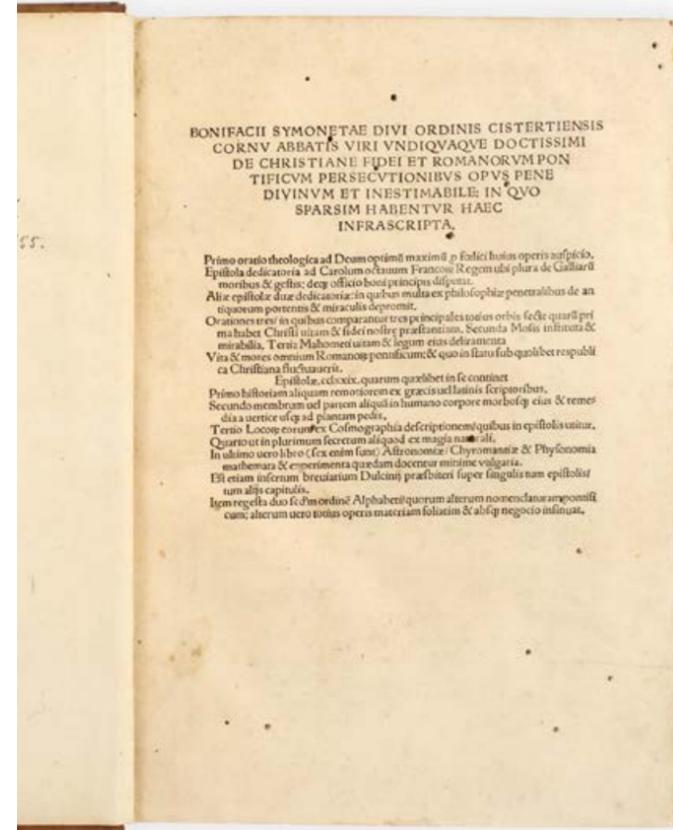


Folio, ff. [6], 156, [2]; small wormholes throughout (not affecting legibility), waterstaining to lower corner of final few leaves, else crisp and clean; a very good copy in early eighteenth-century Danish calf, probably by Johann Boppenhausen, boards speckled and tooled in gilt and blind to a panelled design, gilt fleurons to corners, spine elaborately gilt in compartments with **crowned double monogram of Christian VI at head**, gilt brown morocco lettering-pieces, lower four compartments gilt with Danish royal arms, marbled edges and endpapers; royal stamp to front pastedown, pencil note 'Dupl. bibl R' to front free endpaper; nineteenth-century and later bibliographical notes to verso of front endpaper. **\$6000**

A beautiful copy of the second edition of Simonetta's principal work, containing an early and intriguing reference to the New World, our copy from the library of Christian VI (1699–1746), King of Denmark and Norway, under whom the kingdom expanded its possessions in the Americas.

De Christiane Fidei, first printed in Milan in 1492 and here edited by the thirty-two-year-old Hieronymus Emser (later to become Luther's great antagonist), gives a history of Christian persecutions, and of the popes under whom these occurred, down to Innocent VII; it is 'very scholarly for the time and sometimes presents judicious criticisms' (Hoefler, *Nouv. Biogr. Gén. trans.*). Dedicated to King Charles VIII of France, the work was published by Vêrard in a French translation by Octavien de Saint-Gelais at the start of the sixteenth century. Simonetta, the scion of a noble family, was born in Apulia c. 1430, and in 1492 was abbot of the Cistercian Abbey of St. Stephen's at Corno, in the diocese of Lodi. The long poem in his honour by Giovanni Vincenzo Biffi, a neo-Latin poet celebrated in his time, occupies the last one and a half pages of the volume).

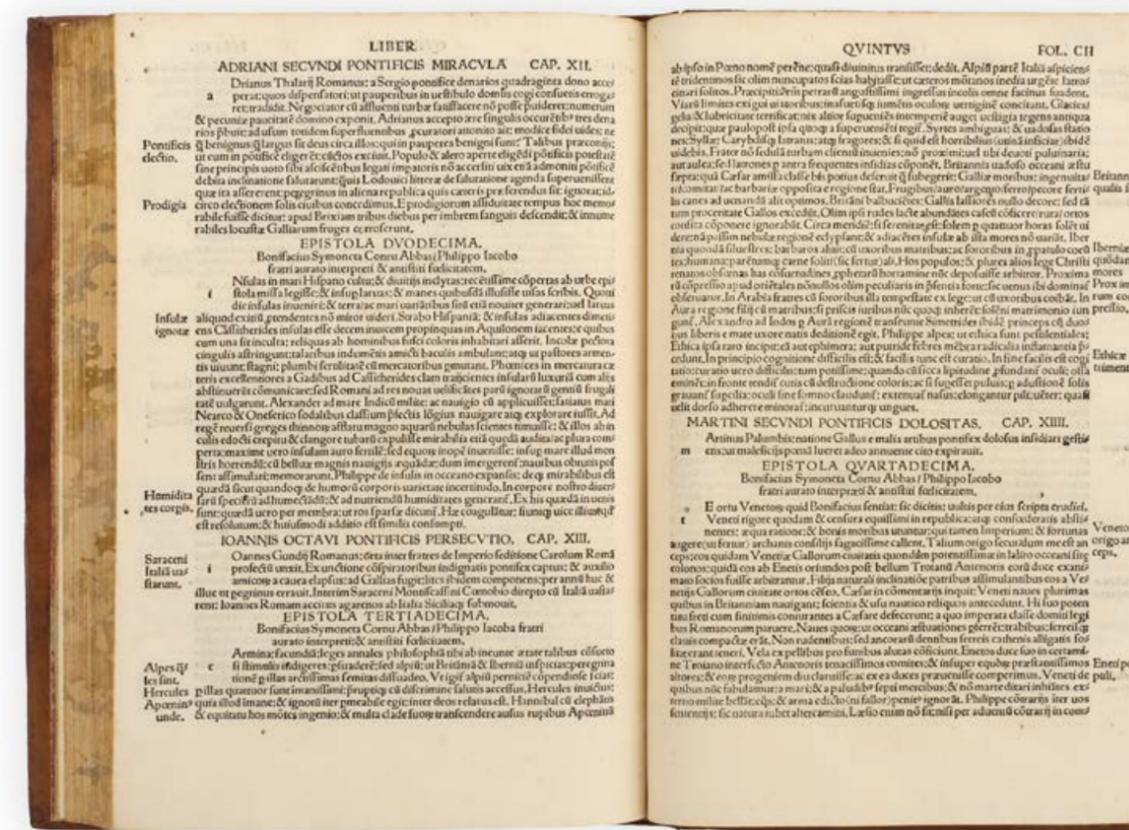
The real interest of the book is Simonetta's correspondence, a collection of 179 letters interspersed seemingly haphazardly throughout the text. The letters are addressed to a wide circle of Simonetta's contemporaries, some to members of his family and close acquaintances, others to some of the greatest names of the Renaissance including Lorenzo de' Medici, Ludovico Sforza, and Pico della Mirandola. They cover a host of topics: classical history, mythology, geography, medicine, physics, and astronomy.



On f. 155 we learn of a meteorite which fell in northern Italy in 1491. **On f. 101 is a reference to the West Indies (Simonetta's correspondent has evidently been reading Columbus's letter): 'Insulas in mari Hispano cultu: & divitiis inclytas: recentissime compertas ab urbe epistola missa legisse ... scribis.'** This last reference is somewhat intriguing. Alden cites it from this edition, in *European Americana*, vol. I, 509/10, but overlooks the fact that it also occurs in the first edition, printed Milan, [not before 11] January 1492. According to Cappelli, *Cronologia*, 11–22, the Milanese year was reckoned in the modern style from the mid-fifteenth century onwards, though still from Christmas late in the century, according to BMC VI xxiv no. 1.

It is possible that Zarotus, the printer of the first edition, simply forgot to turn over the year when leaving 1492 in the colophon, but even so there should be no trace of a 'Columbus letter' before March 1493 at the earliest – a puzzle, to which we do not know the explanation. Having annexed the West Indian islands of St Thomas in 1672 and Saint John in 1718, Denmark acquired Saint Croix from France during Christian VI's reign in 1733. (All three are now part of the US Virgin Islands.) The largest town on Saint Croix, Christiansted, still bears the king's name. Uninhabited at the time of Danish acquisition, the island had by the end of the eighteenth century an enslaved population of as many as 20,000.

USTC 616269; VD16 S 6542; Adams S-1184; *European Americana* 509/10; Proctor 14078.



ONE OF THE CLASSIC DUTCH ILLUSTRATED VOYAGES

69 SPILBERGEN, Joris van, and Jacob LE MAIRE. *Speculum orientalis occidentalisque Indiae navigationum; quarum una Georgii a Spilbergen classis cum potestate praefecti, altera Iacobi le Maire auspiciis imperioque directa, annis 1614, 15, 16, 17, 18.* Exhibens novi in mare australe transitus, incognitarumque hactenus terrarum ac gentium inventionem, praelia aliquot terra marique commissa, expugnationesque urbium ... *Leiden, Nicolaes van Geelkercken, 1619.*

Oblong 4to, pp. 175, [1 (blank)], including blank leaf P4; with 2 folding maps and 23 plates (5 folding), large engraved vignette to title; some staining to title, strengthened at inner margin to recto and verso, some creasing to first folding map, both maps with repairs to verso, occasional marks, some dampstaining to upper margins at end; overall good in nineteenth-century half sheep over marbled boards, gilt lettering-piece to spine; both boards detached (the upper board with endpapers and title-page attached), some wear to spine and corners; 'Library Board of Trade' stamp to title, a few recent notes to front pastedown. **\$26,000**

First Latin edition of one of the classic Dutch illustrated voyages, identical in format and illustration to the same publisher's Dutch-language edition of the same year.

'All first editions in oblong format are rare and much sought after' (Borba de Moraes, p. 828). The maps include the Straits of Magellan, Le Maire's route (showing the strait he discovered round the east of Tierra del Fuego and which is named after him), and the East Indies. The world map shows the routes of both Spilbergen and Le Maire and, in a rectangular panel at the bottom, Le Maire's discoveries along the northern coast of New Guinea (Shirley 304). Among the plates are portrayals of battle-scenes, various ports on the Pacific coast of Spanish America as far north as Acapulco, Manila Bay, and various harbours and islands in the western Pacific and Indonesia.

The *Speculum orientalis occidentalisque Indiae* – the 'East and West Indian mirror' – narrates two highly important Dutch expeditions to the East Indies via South America and across the Pacific. The first, a powerful East India Company (VOC) fleet under the command of Spilbergen, was essentially predatory, raiding Spanish shipping and settlements; it also aimed to assert the VOC's exclusive passage to the Pacific through the Strait of Magellan, countering challenges by its Dutch rivals.

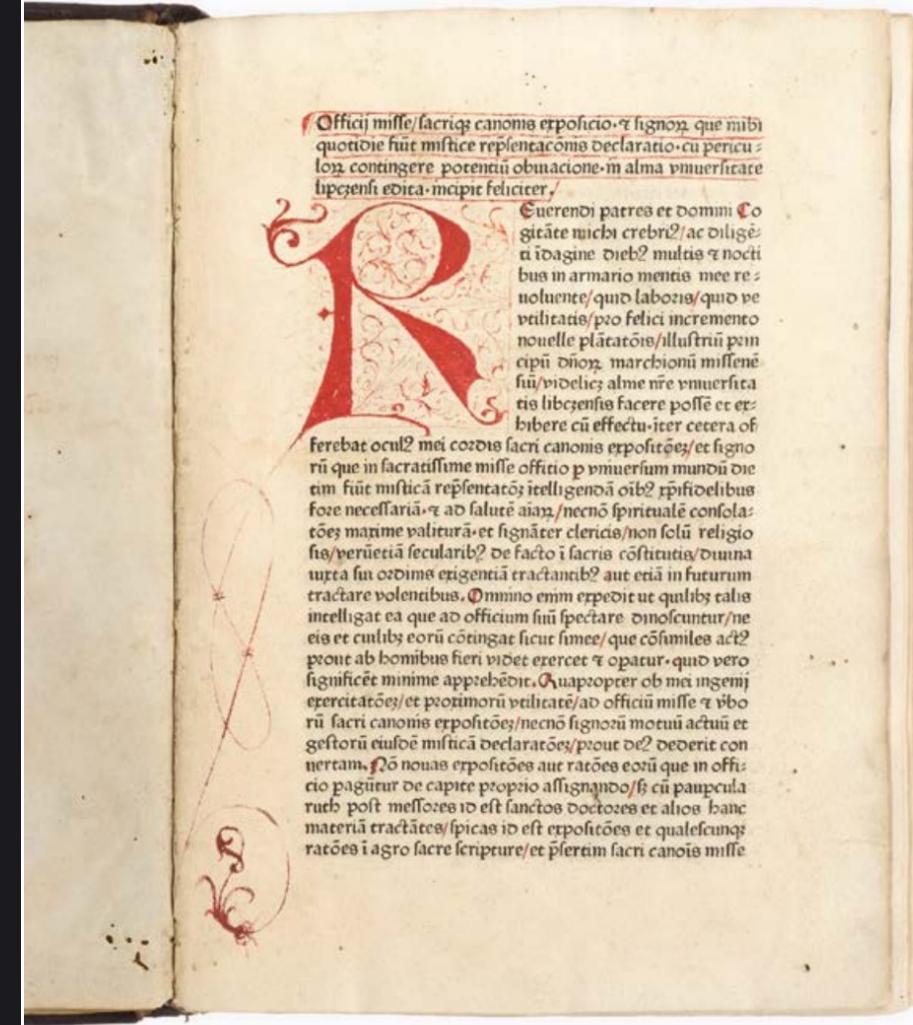
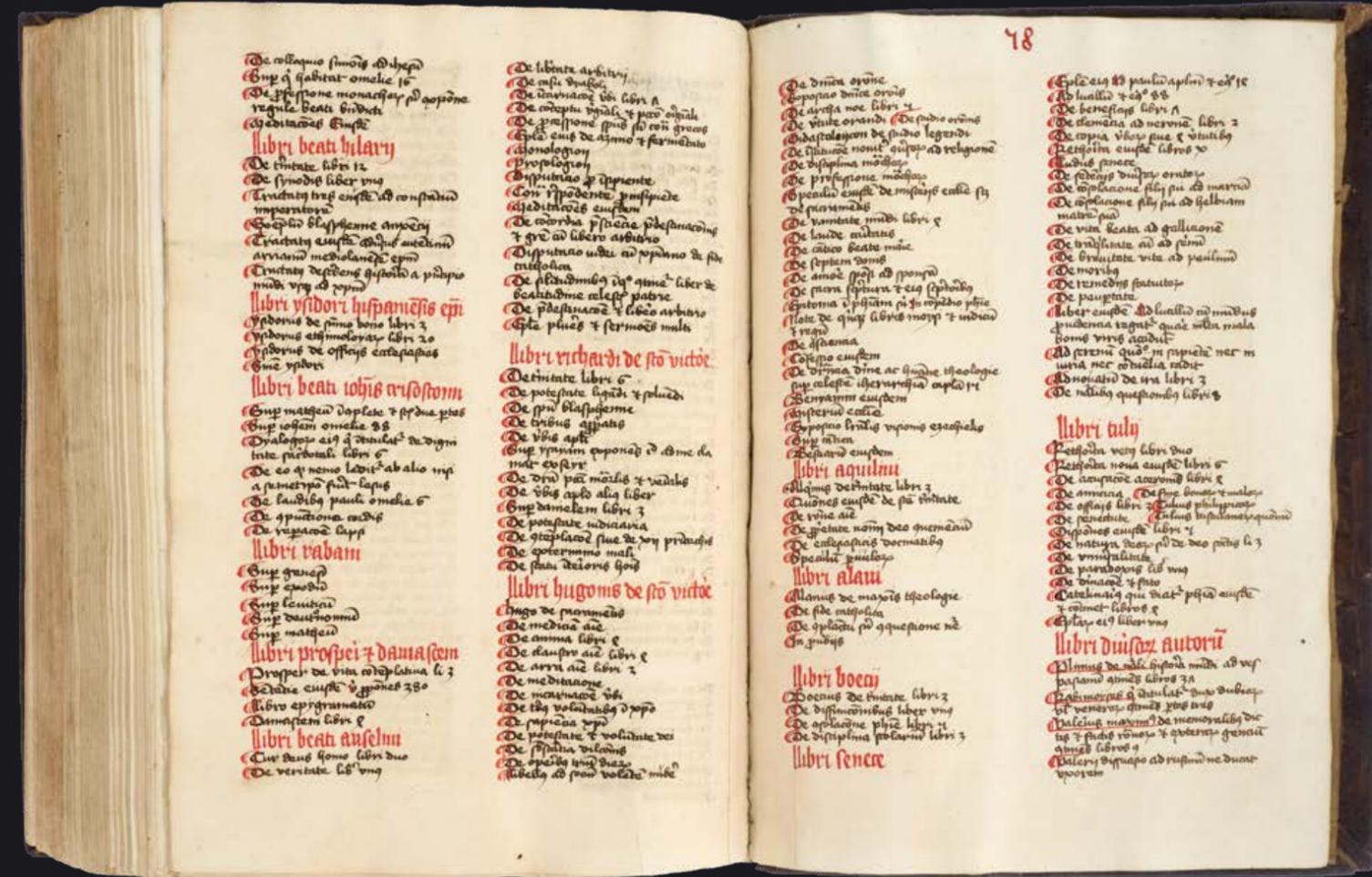


After clearing the Strait, Spilbergen's fleet worked its way up the South American coast, sacking Spanish settlements and attacking Spanish shipping, until it reached Acapulco. It then crossed the Pacific to the Philippines and Ternate, where it hoped to intercept the Spanish force rumoured to be about to descend on the Dutch outposts in the Moluccas. Finally, Spilbergen headed for Batavia, where he encountered Jacob Le Maire and Willem Corneliszoon Schouten, whose expedition is the other voyage recounted in this volume. Their papers, ship (the *Eendracht*) and crew were immediately seized by the VOC, which saw this independent venture as a serious infringement of its monopoly, and Le Maire and Schouten were taken back to the Netherlands with Spilbergen. Spilbergen's expedition was not intended to be one of 'discovery', but it nevertheless stands out as being exceptionally well-managed, the fifth circumnavigation of the globe, and 'the first to sail half-way round the world with a whole fleet well in hand' (Spate II, p. 21).

Jacob Le Maire and Schouten had been sent by the Australische Compagnie, formed by Isaac Le Maire (Jacob's father), to discover a new passage to the Pacific south of the Strait of Magellan, thereby circumventing the VOC's exclusive rights, and to trade in any lands they discovered in the South Pacific – hopes of finding the southern continent promised in Quiros's memorials were high. They were successful in their first objective, sailing to the Le Maire Strait, which separates Tierra del Fuego from Staten Island, and into the Pacific round Cape Horn (named after Hoorn, their home base), but the southern continent proved elusive. Although commercially motivated, their expedition may be considered as 'the one genuine voyage of Oceanic exploration between Quiros and Tasman' (*ibid.*, p. 23). Le Maire died at sea on the way home with Spilbergen, but after several years' litigation his father successfully sued the VOC for the return of his son's journal and was awarded damages.

STCN 06262928X; USTC 1012022; Brunet V, col. 491; Borba de Moraes p. 826; Graesse VI.1, p. 469; Howgego S159; Landwehr, VOC 361; Sabin 89450.

FORMULATING AN IDEAL LIBRARY AN INCUNABLE AND MANUSCRIPT SAMMELBAND



70 [STÖR, Nikolaus, attributed.] Expositio officii missae sacrique canonis. [Strasbourg, Printer of Henricus Ariminensis (Georg Reyser?), c. 1473–1475.]

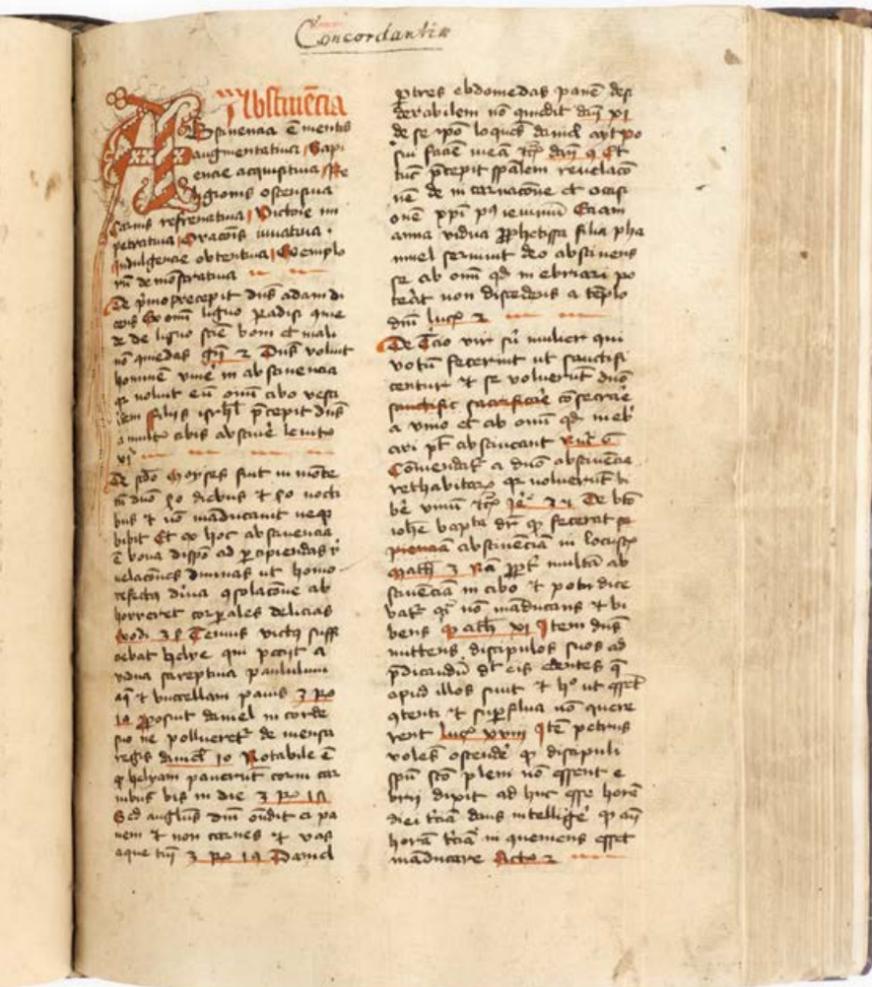
Chancery folio, ff. [182]; [a–l]¹⁰ [m]⁸ [n]⁶ [o–s]¹⁰ [t]⁸; gothic letter, contemporary rubrication, first initial in red with penwork decoration, smaller initials, paraphs, underlining, and initial-strokes in red, contemporary manuscript quiring (in arabic numerals, partially trimmed); occasional paperflaws (with loss of a few characters to [b]10), some leaves lightly browned, but an excellent, wide-margined copy; bound in contemporary German blind-tooled calf over wooden boards, remains of two clasps to fore-edge, pastedowns from a twelfth-century manuscript (see below), blank vellum flyleaves; binding worn, repaired and rebaked with much of the original spinepiece relaid, scattered wormholes in boards; bound with 193 ff. of contemporary manuscript (see below); a few contemporary marginal annotations signalling passages on ‘pollutio nocturna’, ‘nomina sacrament[um]’, and so on. **\$32,500**

A remarkable theological sammelband comprising an incunable and three contemporary manuscript texts, including an attempt to list the contents of an ideal library.

The identification of the printer of the *Expositio officii missae* is uncertain; the printing has also been attributed to Heinrich Eggestein. The text is sometimes attributed to Nikolaus Stör, a professor of theology in Leipzig at the start of the fifteenth century, or to Vincentius Gruner, his contemporary at Leipzig.

The contents of the manuscript section are as follows:

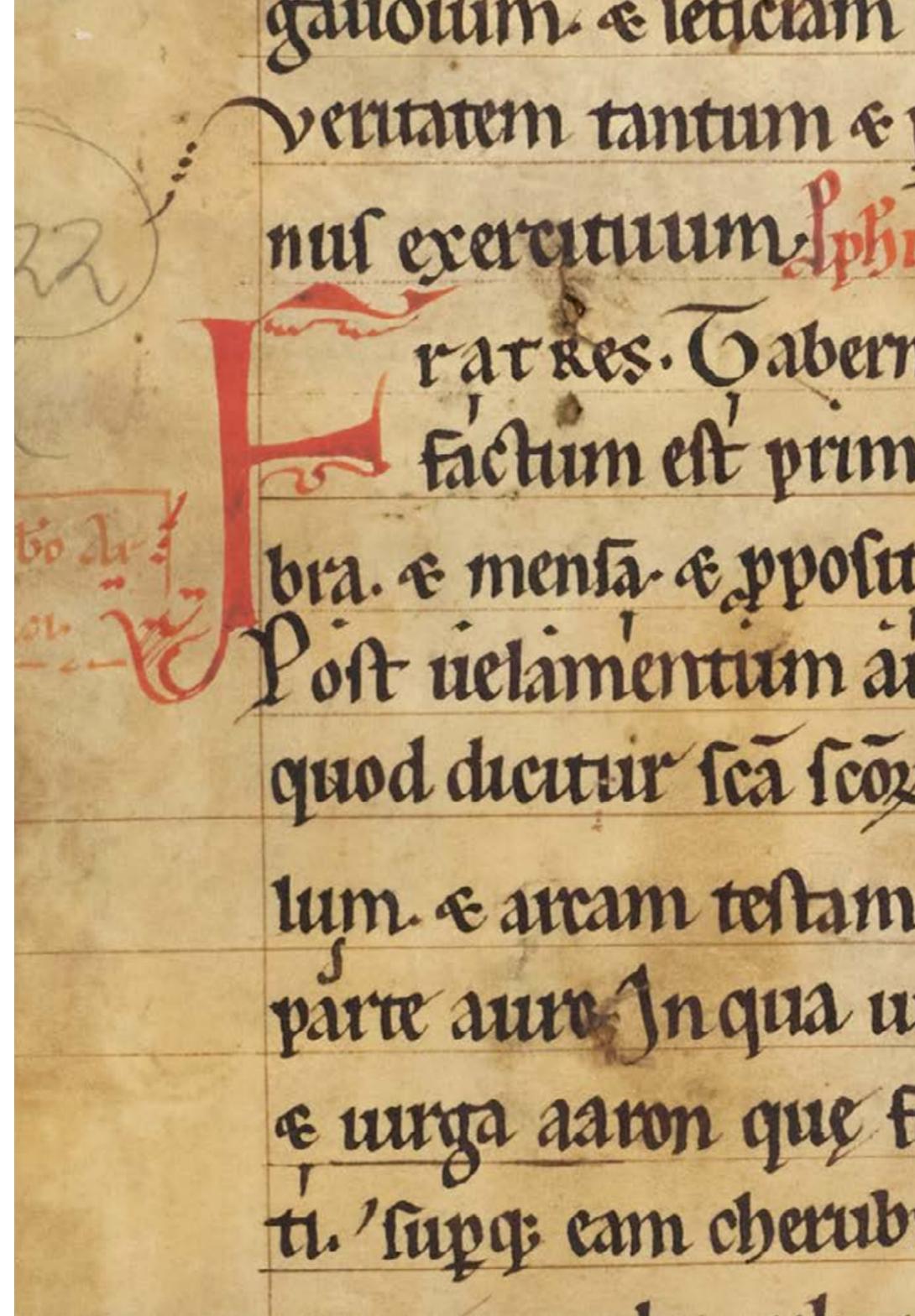
1. Nicholas de Hanapis, *Distinctiones exemplorum Veteris et Novi Testamenti*, manuscript on paper, watermark a bull’s head (cf. e.g. Briquet 15057, found in Swiss and German manuscripts of the 1440s), ff. [115]; i–viii¹², ix¹¹ (of 12, without xii, presumably a cancelled blank), written in double columns in a German cursive gothic bookhand in dark brown ink, 37–40 lines per page, columns ruled in blind, rubrics, elaborate 6-line penwork initial ‘A’ (*Abstinencia*) at beginning of text in red and dark brown ink with extensions along the inner margin, colophon on f. [115] ‘Explicit tabula de exe[m]plis sacre sc[ri]pture [com]posita a [rat]re nycolao de hanapis patriarcha ih[er]cosolomitano [sic]’; a few corrections in a contemporary hand.



2. **Thomas de Hibernia, *Manipulus florum*** (an extract), manuscript on paper, watermark a bunch of grapes (cf. Briquet 12991–13005, associated with Piedmontese paper mills in the fifteenth century); ff. 59, collation i–iv¹², v¹² + 1 leaf (f. 49) after xii, vi⁸ (viii blank except for foliation ‘59’ at head), written in double columns in a German cursive gothic bookhand in dark brown ink, 42–43 lines per page, columns ruled in blind, rubrics, foliated in red ink in a contemporary hand, horizontal catchwords, decorative 4-line initial ‘A’ (*Abstinencia*) at beginning of text, several 3-line initials in red, several marginal annotations in a contemporary hand, text ending on f. 56’, followed on ff. 56’–58’ by a **catalogue of books** (see below) in a different (but contemporary) German cursive gothic bookhand, double columns written in dark brown ink, 48–52 lines, rubrics.

The first manuscript text here, attributed to the last Latin Patriarch of Jerusalem Nicholas de Hanapis (1225?–1291), is almost identical with the *Aurea Biblia* of Bindo de Senis (or Bindus Guerrius of Siena, d. 1390). It was first printed, with a prologue by Antonius Rampigollis, either in Ulm in 1475 or in an undated Augsburg edition of c. 1475. The work is a compilation of biblical sentences, concepts, and themes arranged in the form of a lexicon in alphabetical order, from Abstinencia to Zelus. It is intended as a practical guide, or easily consulted handbook, to Christian morals. In the fifteenth century it circulated widely in manuscript, and was so popular that it soon became commonly known as the ‘Golden Bible’ (and was translated into German as *Die güldene Bibel*). It was eventually placed on the Index by Pope Clement VIII on the grounds that it contained fabulous stories, quoted from spurious books, and occasionally misquoted the Scriptures.

Thomas de Hibernia was an Irish secular priest with University of Sorbonne connections who died between 1329 and 1338. He is the subject of Richard and Mary Rouse’s *Preachers, Florilegia and Sermons: Studies on the Manipulus Florum of Thomas of Ireland* (1979), in which the Rouses resolve the confusion between him and two other medieval religious of the same name. The work consists of extracts from classical and patristic literature arranged in alphabetical order according to subject (from Abstinencia to Usura and, finally, Xpianus and Xps). It was a very popular work in the Middle Ages, and manuscripts exist in many English, French and Italian libraries. It was first printed in Piacenza in 1483.



The catalogue of books includes titles by Dionysius the Areopagite (5), Augustine (147), Ambrose (35), Jerome (21), Gregory (7), Bernard of Clairvaux (21), Hilarius (6), Isidore (4), John Chrysostom (7), Hrabanus Maurus (5), Prosper of Aquitaine (3), Johannes Damascenus (1), Anselm (18), Richard of Saint Victor (13), Hugh of Saint Victor (38), ‘Aquilinus’ (i.e. Alcuin) (6), Alanus de Insulis (4), Boethius (4), Seneca (20), Cicero (13), and, under the heading ‘libri div[er]sor[um] autoru[m]’, Pliny (*Naturalis historia*), Maimonides (‘dux dubior[um]’, i.e. *Guide of the Perplexed*), and Valerius Maximus (*Factorum et dictorum memorabilium libri IX* and *Epistola Valerii ad Rufinum ne ducat uxorem*, an epistle against marriage not in fact by Valerius Maximus but part of *Distinctio 4* of Walter Map’s *De nugis curialium*). The catalogue breaks off, evidently unfinished, on f. 58’ with ‘Macrobius de so[m]pno sipionis’.

The contemporary binding seems to contain lettering around the frame of the central panel on the upper cover, which is now unfortunately illegible; it could plausibly have contained the name of the binder, or a more generic ‘Iesus’ or ‘Maria’ stamp. The pastedowns are formed from two leaves of a twelfth-century Lectionary, with Epistle and Gospel readings for the Saturday after the feast of the Holy Cross (front pastedown) and for Friday in the Tenth Week of Ordinary Time (rear pastedown), single columns of 22 lines, handsome and disciplined romanesque script written above top line in dark brown ink, ruled in light brown ink, rubrics, a 2-line initial ‘F’ (*Fratres*) extending into the margin, in red with penwork decoration in the same colour.

ISTC finds three copies of the *Expositio officii missae* in the UK (BL, Bodley, Hereford), and only four in the US (Brown, Concordia Seminary, Huntington, Newberry).

HCR 2387; Proctor 301; BMC I 76; GW M44069; Goff E-165; CIBN S-468; BSB-Ink S-593; Bod-inc E-080; ISTC ie00165000.



THE EXTINCTION OF THE DODO – A FAMILY COPY

71 STRICKLAND, Hugh Edwin, and A.G. MELVILLE. *The Dodo and its Kindred; or, the History, Affinities and Osteology of the Dodo, Solitaire and other extinct Birds of the Islands Mauritius, Rodriguez, and Bourbon ... London, Reeve, Benham, and Reeve, 1848.*

Large 4to, pp. [10], 141, [1], [12 (advertisements)], with a half-title, a hand-coloured lithograph frontispiece by Catherine Strickland and Vincent Brooks after Roelant Savery, an engraved vignette on the title-page, 17 plates, including a further hand-coloured lithograph, 2 'papyrograph' views, and 11 lithographs of skeletons (on thick paper, somewhat foxed, as is plate II), and numerous illustrations within the text; errata slip tipped in at the end; extra-illustrated with different version of Plate II (signed 'CS 1852'), and a printed offprint: 'Notice of an Original Painting' of a Dodo, by W.G. Broderip, pp. [55]–56, dated in manuscript 13 April 1853; a very good copy in the original blue cloth, front cover blocked in gilt with a dodo, rear cover blocked in gilt with a solitaire; from the library of the Strickland family at Apperly Court, with the armorial bookplate of Henry Eustatius Strickland (1777–1865), and the red booklabel of Hugh Edwin Strickland dated 1853, with one marginal pencil note on p. 8. **\$9750**

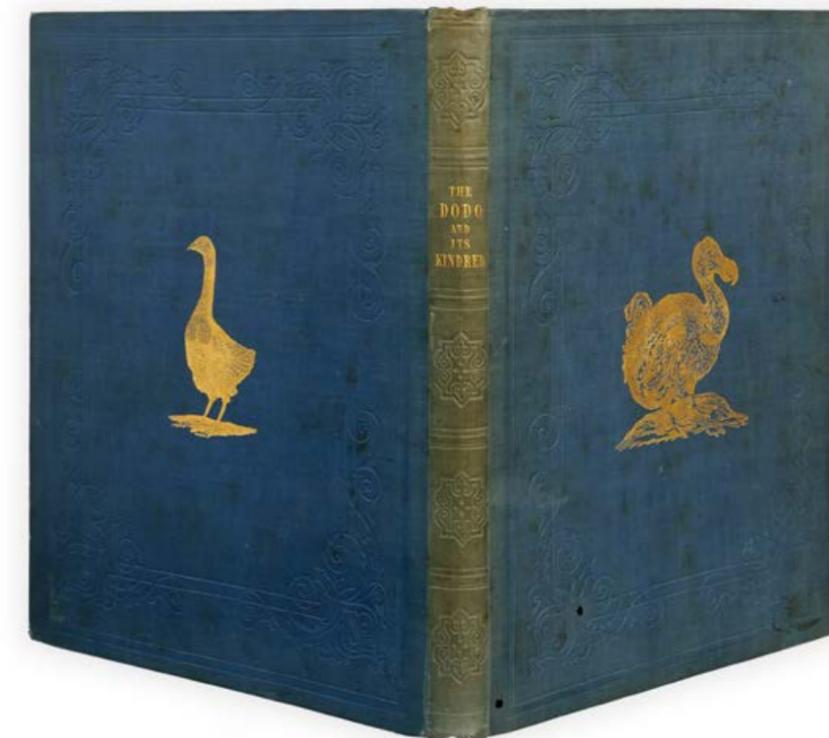
An extra-illustrated family copy of the first scientific monograph on the dodo, and a related flightless bird, the Rodrigues solitaire, with the bookplates of the author and his father and a frontispiece by the author's wife.

'These singular birds ... furnish the first clearly attested instances of extinction of organic species through human agency ... and many species of animals and of plants are now undergoing this inevitable process of destruction before the ever-advancing tide of human population' (p. 5).

In Part I Strickland summarised the historical, pictorial, and scant material evidence of the dodo; for Part II he enlisted Arthur Gordon Melville to analyse the skeletons. Recognising that the success of the work would depend on the quality of the illustrations, he enlisted the help of his wife Catherine Dorcas Maule (née Jardine) (they had encountered Savery's pictures of the bird while on their honeymoon in 1845) and employed in several plates his own refinement of the anastatic printing process, which he called 'papyrography'. Plates II, III, III* IV, and IV* were printed anastatically; Catherine Strickland drew the frontispiece and plate IV, and executed the lithography on plates III and III*. **In the present copy there is added a second, seemingly unrecorded, version of Plate II, signed 'CS' (presumably also her).**

After Oxford, Hugh Edwin Strickland (1811–1853) devoted his energies to natural history and geology, publishing a stream of scientific articles in the 1830s and 40s; this was his most substantial work. In 1853 he became 'a martyr both to science and to progress' (*ODNB*), when he was struck by a train while inspecting the strata in a railway cutting.

Fine Bird Books, p. 145; Nissen IVB 900.



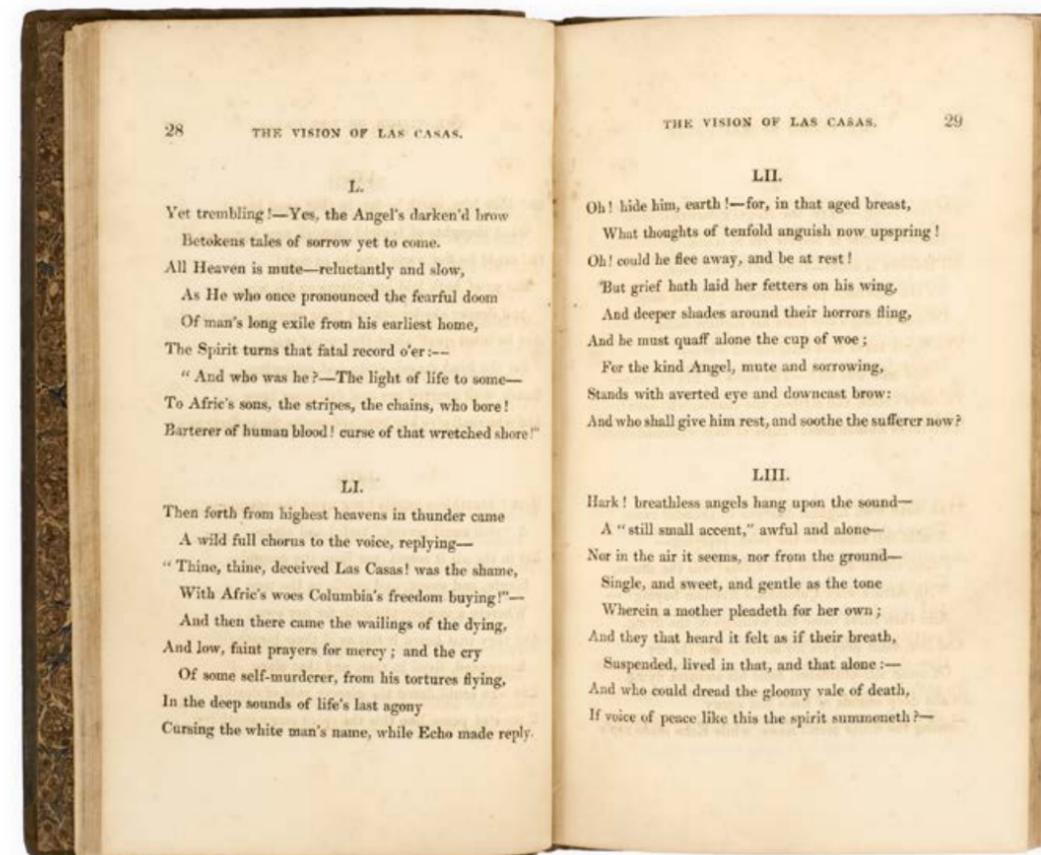
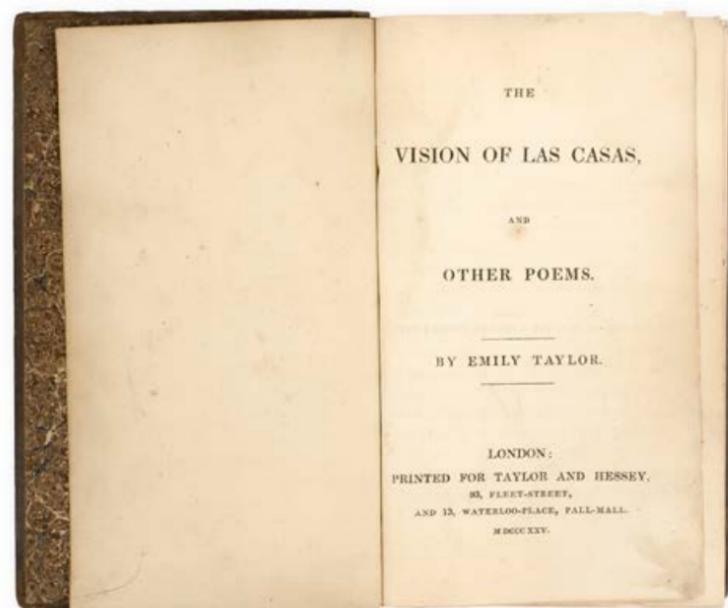
ABOLITION AND PRISON REFORM

72 **TAYLOR, Emily.** *The Vision of Las Casas, and other Poems ... London, [S. & R. Bentley] for Taylor and Hessey, 1825.*

8vo, pp. [iii]–viii, 122, wanting a half-title; very slightly toned, a few scattered stains, but a good copy; in contemporary calf, patterned in imitation of straight-grained morocco, spine gilt in compartments with gilt red morocco lettering-piece (chipped), marbled edges, marbled endpapers; rubbed and worn, front joint, endcaps, and corners skilfully repaired. **\$1650**

First edition of the most important work by the partially deaf poet, hymnist, and schoolmistress Emily Taylor (1795–1872), comprising an abolitionist epic on the dying Bartolomé de Las Casas (1484–1566) as well as poems on prison reform and a translation of an Argentine song of independence.

Taylor was a cousin and close correspondent of the social theorist and translator Harriet Martineau; both women were staunch abolitionists, partially deaf, and were among the few female contributors to the Unitarian *Monthly Repository*. Taylor ‘had no formal education but was allowed free access to her father’s library’ (ODNB), and in New Buckenham established a school for thirty boys and girls which emphasised the teaching of singing. She later taught at Ealing Grove School in London, the co-operative school established by the abolitionist and educational reformer Lady Byron, in which poor and orphaned pupils were taught gardening and cookery alongside reading and writing. Taylor went on to establish a school of her own for middle-class girls in London and wrote hymns, as well as numerous works for children.



Las Casas, the Spanish Dominican friar famous for having campaigned for the rights of indigenous Americans under Spanish colonial occupation, had initially advocated for the importation of enslaved Africans to replace indigenous labour, but later retracted that position, an ambiguity Taylor acknowledges here (“With Afric’s woes Columbia’s freedom buying”). After meditating on the natural beauties of South America and the ‘dark deeds of desolation’ wrought by ‘the white man’s blasting foot’, at the end of the poem Taylor grants Las Casas a prophetic vision that ‘The Negro shall be free!’ mentioning Thomas Clarkson and William Wilberforce.

The ‘other poems’ include sonnets; a ‘Translation of the South American Patriot’s Song’ (‘from the Spanish, printed at Buenos Ayres, 1818’, the year in which the Argentine War of Independence ended); a song ‘suggested by the fate of the unfortunate Mungo Park’; and ‘Stanzas, on visiting Newgate’ in 1818 in the company of the Quaker prison reformer Elizabeth Fry.

A second edition was published in 1845.

Bibliotheca Norfolciensis I, p. 96; Sabin 94452.



Similarly, the woodcut at the start of the third book has been slightly altered so there are only three, not four, cherubs to the left of Jesus, and the woodcut of a column (f. lxxiv) has been embellished with the addition of a landscape and foliage.

The illuminated initials are in the typical Parisian style, featuring strawberries and flowers within the bowl of the letters.

Two leaves, each containing an illustration and an initial, have here been supplied in fine early nineteenth-century manuscript facsimile, signed 'Fyot'; the first is signed at the foot of the illustration 'a Paris j.s. fyot fecit 1811', and the second '1811. J.S. Fyot'. The brothers François-Florent and J.S. Fyot were active as calligraphers from 1770 to 1816; they are known for their skilful complete facsimiles of early printed books, in particular early Aldine imprints, and their work was often bound by Bozérian (as here) or other fine Parisian binders.

Provenance:

1. James Edwards (1756–1816), the prominent London bookseller; from the bookselling family of Edwards of Halifax, he was involved in the sales of Pâris d'Illins and the Pinelli library, and obtained books for Lord Spencer from the Continent. His 'valuable library ... containing a splendid assemblage of early printed books, chiefly upon vellum,' was sold in 1815 and, when he died the following year, his coffin was reputedly made of oak from his library shelving. His sale, R.H. Evans, 5 April 1815 onwards, lot 707, £30 9s to Longman.

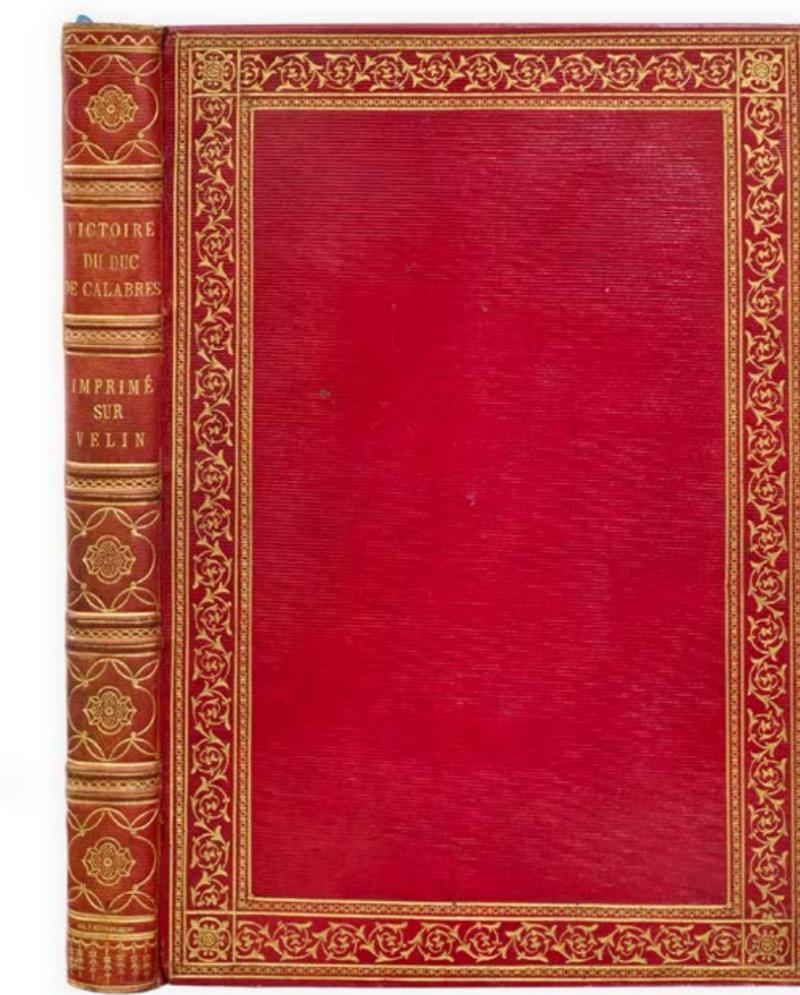
2. John Bellingham Inglis (1790–1870), translator of Richard de Bury's *Philobiblon*. His sale, Sotheby's, 9 June 1826 onwards, lot 1660, £13 to Longman.

Van Praet records the second vellum copy, from the Gagnat and duc de la Vallière libraries, now in the Bibliothèque nationale de France (Vélins 1162, bound in blue morocco); Duke Antoine also owned two manuscripts of the work.

Outside continental Europe, USTC lists three (paper) copies in the US (Harvard, NYPL, Yale), and only one in the UK (BL) to which Library Hub adds a copy at the Bodleian.



USTC 11053; Van Praet, *Vélins du Bibliothèque nationale*, V:48 & III:48; Mortimer, *Harvard French* 553; Pettegree, Walsby, & Wilkinson 51484; BP16 105293 (dated c. 1527); Bechtel V-377.



unto the death of herode/ And
 doptie of ysage at entyrng of our
 e in to egypte/ the Idolles fylle dolt
 For lyke as at departyng of the chil
 out of egypte. In euery hous the el
 sone of the egyptians laye one deed
 lyke wyse at comyng of our lorde
 done the Idolles in the temples
 Cassiodore sayth in the historye try
 yte. In hermopolyn of Thebaid the
 as a tree callid Persidie/ which is
 icynable for all syknesses / For yf
 reef or fynde of that tree be bounde to
 necke of the seek persone/ it healeth the
 ent anone. And as the blessed Vir
 e marye fledde wyth her sone that
 volved done and worshipped Jhu
 ryste. And macrobyus sayth
 cronicle: that a yonge sone of herode



Saynt Thomas the martyr
 was sone to Silberd bequet a bo
 surges of the cytie of London/
 And was born in y place where as now
 standeth the churche callid saynt thomas of

and came home. And after this it fortun
 ned soo/ that this pryncis doughter stalle
 alwaye and passed many a wyld place
 & grete aduenture/ And by goddis pur
 ueaunce at last came to london: demaun
 dyng & cryeng. beket/ xkei/ for more en
 englyssh colde she not: wherefore the pe
 ple dwelt about her: what for the straunge
 araye of her: as for that they vnderstode
 not her/ & many a shewled boye/ So lon
 ge she went tyll she came afove gylberts
 dore: And as she there stode/ the seruante
 that had be wyth gylbert in pryson whi
 che was named rycharde salde her/ And
 knew anone that it was the princes do
 ughter: that had theim in pryson/ he shew
 ed it to his mayster / And tolde to hym
 howe this mayde stode at his dore. And
 anone he wente forthe to see her. And

ONE OF THE EARLIEST BOOKS PRINTED BY WYNKYN DE WORDE

74 [VORAGINE, Jacobus de; William CAXTON, translator. Legenda aurea, that is to say in englysche the Golden Legende. Westminster, Wynkyn de Worde, 20 May 1493.]

Folio, ff. iii–xli, xl–cxix, cxxi–cclix, cclxi–cccxl, cccxl–ccclxxxvi, ‘cclxxxv’, wanting a total of 55 leaves [of 436] (r⁴, a1–2, p8, E2–7, and all after aa7 except for bb8); woodcut illustrations of saints throughout (some repeated), woodcut initials; first and last leaves somewhat dusty, old repairs to a3, k8, l1, and bb8 (each with loss of a few characters), closed tears in i6–7, z8, and E1.8, E1 guarded, marginal minor losses to lower margins of F3 and I7, a few scattered spots and stains, withal a very good copy; bound in seventeenth-century speckled calf, rebounded and recornered; sixteenth-century ownership inscriptions of ‘Thomas Baker’ (D1) and ‘Thomas Wilkins’ (G2), scattered pen-trials, eighteenth-century manuscript index on rear flyleaf. **\$97,500**

Second edition of Caxton’s *Golden Legend*, one of the earliest works from the press of Wynkyn de Worde, important for its early exposition of Bible texts in English.

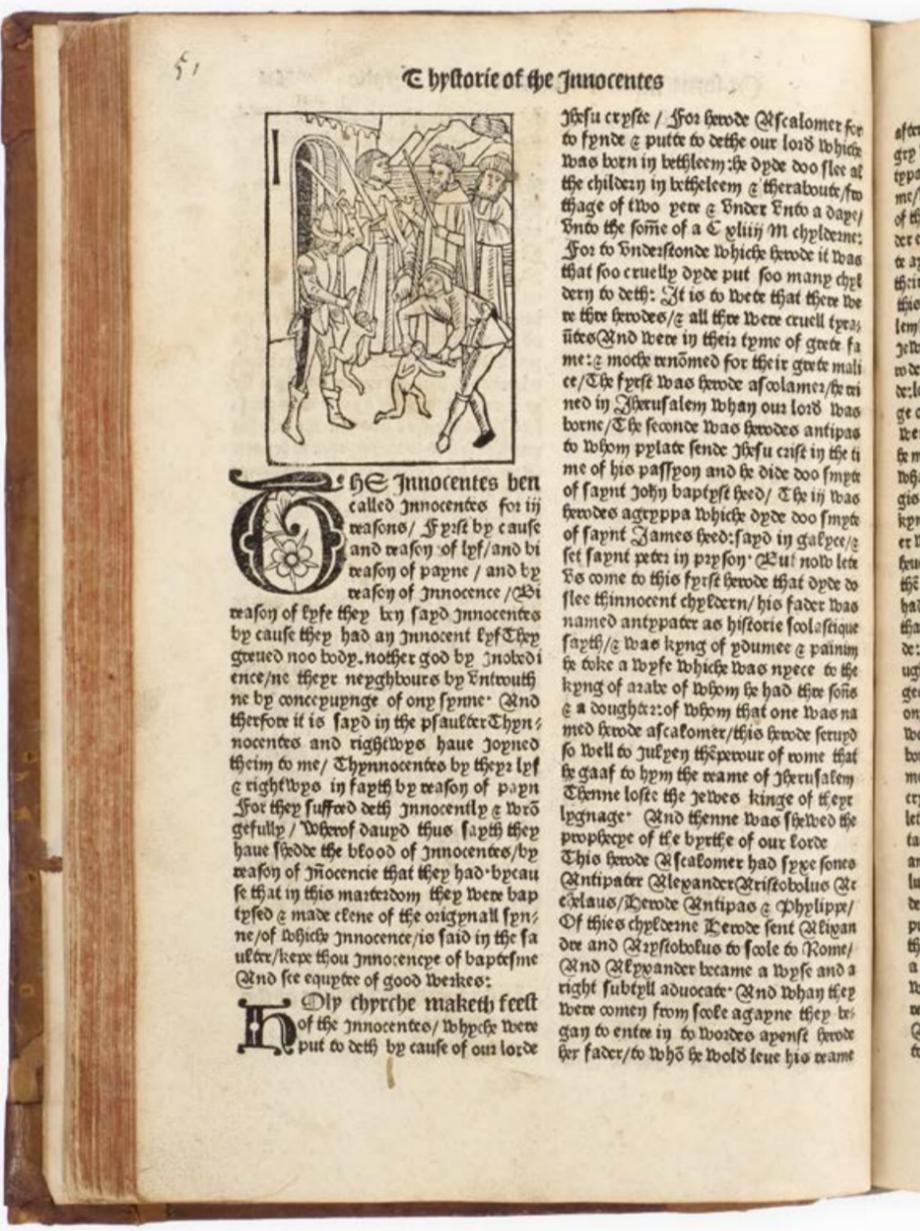
In its vernacular versions, Jacobus de Voragine’s *Legenda aurea*, a collection of the lives of saints, the Hebrew patriarchs, and the Apostles, based mostly on scriptural sources, served as a kind of surrogate Bible before translation of the Vulgate was permitted. In Caxton’s English version (first published 1483–4), which was entirely restructured, fifty-nine new saints were added, a number of them English, as well as new feasts including Corpus Christi, and sections based on Genesis, Exodus, and part of the New Testament. **This considerable and perhaps essentially surreptitious vernacular text has been described as ‘the first printing in English of parts of the Bible text’** (Berkowitz, *In Remembrance of Creation* (1968), p. 69).

The *Golden Legend* was Caxton’s most substantial work of translation and his sources included Voragine’s Latin text, a French translation by Jehan de Vignay, and an anonymous Middle English translation, the *Gilte Legend*; to these he added Petrus Comestor’s *Historia scholastica*, his own paraphrasing of Biblical stories, and even personal interjections, such as his having seen a miracle ‘paynted on an aulter of saynt Austyn [Augustine] at the blacke freers at Antwerp. How be it, I fynde it not in the legend myne exampler, neyther in englysh: frensch; ne in latyn.’

The first edition had been published by Caxton between November 1483 and March 1484, sponsored by the Earl of Arundel, who had promised to take a number of copies of the book and to grant Caxton two deer annually for the remainder of his life. Wynkyn’s edition omitted the section on Old Testament patriarchs from Adam to Judith (later reinstated in 1498) and reused some of the single-column woodcuts from 1483, with the addition of some smaller images, though the larger of Caxton’s original cuts were not used. Wynkyn de Worde had been working with Caxton since the latter’s stint in Cologne (1471–2), transferring with him to Bruges and then Westminster, and then taking over the business after Caxton’s death in 1492. **The *Golden Legend*, the earliest dated work from Wynkyn’s press, was the most substantial of a very small number of books he is known to have printed in his first two years of business,** none of which named Wynkyn himself as printer. In fact, the colophon here retained Caxton’s name, suggesting that he may have begun work on it before his death.

This is a substantial fragment, lacking only the Prologue and the first two leaves of ‘The Advent of our Lorde’ at the front, and largely complete up to the Life of Saint Brandon, of a work that is nearly always found imperfect and is exceptionally rare in commerce. Of the sixteen other copies listed in ESTC and ISTC, the vast majority are imperfect to varying extents, as is the only copy to appear in auction records in the last seventy-five years (the Ashburnham–Bennett–Pierpont Morgan copy, lacking 35 ff.), last sold at Bassenge (13 April 2011) for €47,560.

ESTC S109642; STC 24875; Copinger 6474; BMC XI, 184; Duff 410; De Ricci, *Census* 107; GW 11436; Goff J-150; Bod-Inc J-069; ISTC ij00150000.



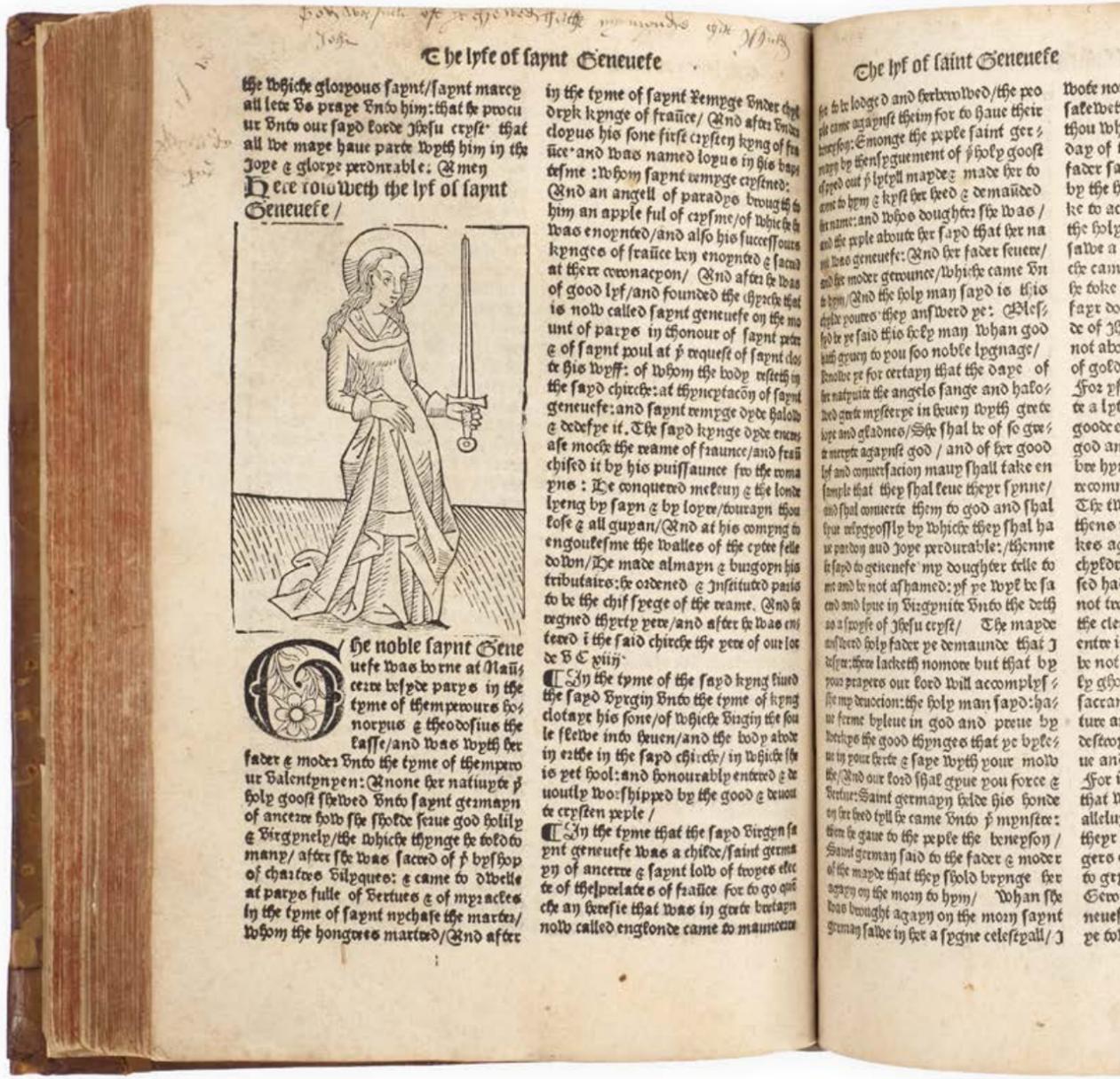
The historie of the Innocentes



Jesu cryste / For herode ascalomer for
 to fynde & putte to dethe our lord whiche
 was born in bethleem: he dyde doo slea
 the children in bethleem & theraboutes
 thage of two yere & vnder vnto a daye/
 vnto the some of a C. liiij. m. chylde
 For to vnderstonde whiche herode it was
 that soo cruelly dyde put soo many chyl
 deryn to dethe: It is to wete that there were
 thre herodes: & all the were cruell tyra
 ntes: And were in their tyme of grete fa
 me: & moche renowned for their grete mali
 ce: The fyrst was herode ascalamer: he re
 ined in iherusalem whan our lord was
 borne: The seconde was herodes antipas
 to whom pylate sende ihesu crist in the ti
 me of his passyon and he dyde doo smyte
 of saynt john baptyst herod: The iij. was
 herodes agryppa whiche dyde doo smyte
 of saynt James herod: sayd in galylee: &
 set saynt peter in pryson: But noth lete
 us come to this fyrst herode that dyde do
 slea thinnocent chylde: his fader was
 named antypater as historie scolastique
 sayth: & was kynge of ydume & painim
 he toke a wyfe whiche was nyce to the
 kynge of arabe of whom he had thre sone
 & a doughter: of whom that one was na
 med herode ascalomer: this herode seruyd
 so well to iulysen the xxv. yere ofrome that
 he gaaf to hym the reame of iherusalem.
 Thenne loste the iudees kynges of thre
 bygnage. And thenne was shewled the
 prophete of the byrthe of our lorde
 This herode ascalomer had syxe sone
 Antypater Alexander Aristobolus Ge
 delaus Herode Antipas & Phylippe/
 Of this chylde herode sent Antypa
 ter and Aristobolus to scole to Rome/
 And Alexander became a wyse and a
 right subtyll aduocate: And whan they
 were comen from scole agayne they be
 gan to entre in to wordes agens herode
 her fader: to whō he wold leue his reame
 to e



It is red that the Decollacion of saynt Johan Baptyste was establishid for four cause. lyke as it is foude in the book of office. First for his decollacion: secondly for the brennyng and gaderyng togyde: of his bones/Thyrldy for the Inuencion & syndynge of his hede/ And fourthly for the translacyon of his spnger/and dedycacyon of the chyrche: And after some peple this fest is named dyuersly/ that is to saye Decollacion: Collestyon: Inuencion/and Dedyecacion/ First this fest is halowed for his decollacion/ whiche was made in this maner/ For as it is had in historia scolastica: herodes antipa sone of þ grete herode went torome/ & passed by thous of þrellyp his broder: & began to loue the wyf of his broder/ whiche was named Herodyane: wyf of the same Pphillyp his broder/ after that Josephus saith



GILT LEATHER WALLPAPER WALLET-BINDING

75 [WALLPAPER BINDING.] 'Chassereau des Biens et Rentes deves a joseph Paul Roegier et marie margu te [sic] Bourdeau son espouse, faisant en par le tier des Biens delaissés par le trepasse d[e] sr Joseph P[...] Roegiers son pere le 30^e [...] 1749 et de la dem^{olle} marie magdalaine erbach sa mere aussi trepassée le 7^e avril 1[7]45 Requiescant in Pace ...' Hainaut, 1750–1773.



Manuscript on paper, folio, ff. [69], of which 24 blank, manuscript slips (one part-printed) loosely inserted; in French, neatly written in brown ink in two hands, up to 32 lines per page; first leaf chipped at outer margin, minor duststaining to first leaves, a little dampstaining throughout; sewn on 4 cords and laced into a large fragment (c. 260 x 457 mm) of green-ground gilt-tooled leather wallpaper with outlines in black pigment, wallet-flap to fore-edge, guards and pastedowns of eighteenth-century manuscript waste on vellum, rear pastedown lined with manuscript waste on paper (see below); a little worn with some superficial cracking, rear pastedown lifted, but overall very well-preserved. **\$4500**

A manuscript account book compiled by Joseph Paul Roegier and his son, recording receipts over a quarter-century, in an attractive and unusual binding reusing a large fragment of gilt leather wallpaper.

The accounts record receipts from 1750 to 1773 for extensive landholdings to the south of Ath in the province of Hainaut, between Mons and Tournai in Wallonia. The villages include Villers-Saint-Amand, Irchonwelz, Ladeuze, Tongre-Notre-Dame and Tongre-Saint-Martin, Chievres, Mévergnies-lez-Lens, and Cambron-Saint-Vincent.

Gilt leather wallpaper, known variously as *Ledertapete* or *Goldtapete*, *Gouldleer*, 'cordwain', or 'wrought leather', was first developed in North Africa and introduced to Europe through Moorish Spain. Although often associated with the Netherlands, where it was produced from the early sixteenth century and became a major industry in the seventeenth, the present example is more likely from Venice, where individual tools were used to decorate the leather rather than or in addition to large wooden blocks.



The interspersal of blanks within the manuscript, allowing for the addition of further entries at a later date, suggests that Roegier was using a bound blankbook when he began his accounts in 1750, which, combined with the appearance of a calendar to April 1748 on the manuscript waste at the rear of the volume, allows the binding to be dated uncommonly precisely to between 1748 and 1750.

Leather wallpaper bindings are exceptionally rare, and we have not encountered any others of this size.

See Waterer, *Spanish Leather* (1971).



THE SINS OF ST KITTS

76 [WILSON, James.] Twenty-five Propositions, humbly presented and respectfully dedicated, and presented, to the Inhabitants of Saint Christopher, for their attentive Perusal, and serious Consideration. [Basseterre.] Printed at the Gazette Office, 1849.

8vo, pp. 13, [1]; author's name added to the title-page in manuscript, two manuscript corrections to errors in the Preface, two exclamation points added elsewhere; cheaply printed but on good-quality paper; title-page dusty, else very good; disbound, traces of former stab-stitching. **\$2500**

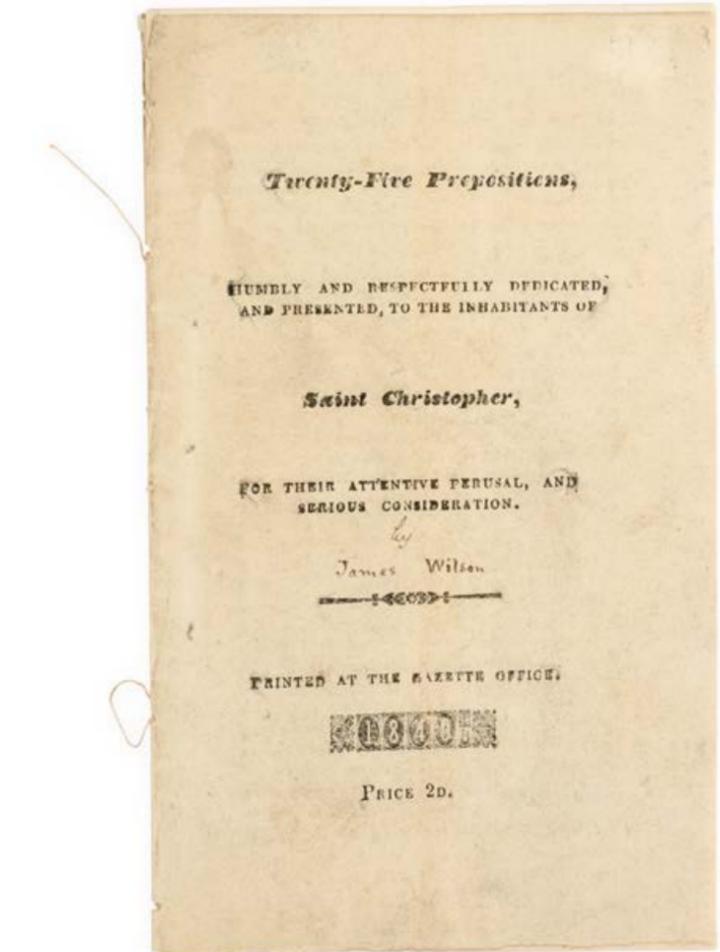
A very rare pamphlet, printed on St Kitts, of twenty-five propositions bemoaning the 'lamentable aspect of this community, generally, in respect of morals and religion', our copy with seemingly authorial corrections.

Partitioned between the British and French and then in the hands of one or other power for much of the seventeenth and eighteenth century, St Kitts came into fully British control in 1783. In his *Propositions*, Wilson describes the populace as divided into the 'openly lawless and profane' majority, the outwardly respectable (but with no thought to their everlasting fate), and a small few sincere in living with an eye on the hereafter. He suggests it is beholden upon the 'higher classes' to set a better example, and that currently there is no true 'Church of Christ' in evidence on the island, particularly in the doctrine of baptism (the author favours full immersion, not sprinkling).

Wilson beseeches his readers not to 'cast ... the following pages aside, after a hurried glance over their contents' – evidently few heeded his call, as the work is now extremely rare. As far as we can determine this was his only publication. The *Gazette*, at whose office this work is printed, had probably begun in the mid-eighteenth century, but early surviving issues are extraordinarily rare, as indeed is any form of printing on St Kitts: ESTC lists only twenty-nine works (both English and French) printed there in the whole of the eighteenth-century, while Library Hub records only two works in the nineteenth century before the present.

Not in Library Hub or OCLC.

Mitchell, *West Indian Bibliography*, W84 ('very rare').



of vice, and lost to every sense of its shame and guilt; of such how thickly peopled we are! — There is next, ^{ne} those who endeavour to sustain a character, not ^{osa} notorious for immorality, and who do all they can to support a respectable appearance, finding perhaps, that

WILLIAM MICHAEL ROSSETTI'S COPY

78 WOLLSTONECRAFT, Mary. An Historical and moral View of the Origin and Progress of the French Revolution; and the Effect it has produced in Europe. Volume the first [all published]. London, J. Johnson, 1794.

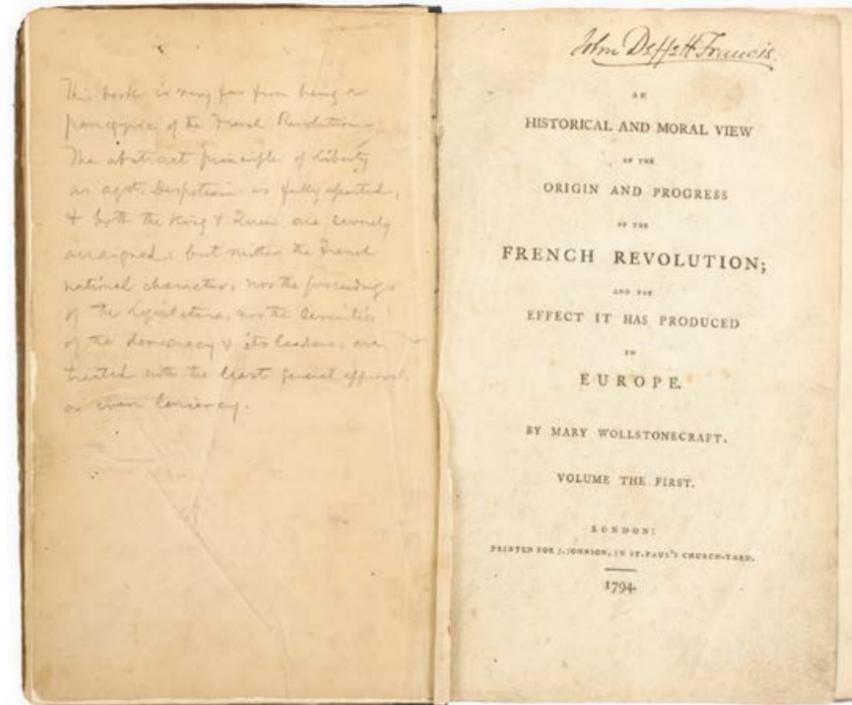
8vo, pp. xvi, 522 [2 (advertisements, blank)]; some gatherings slightly foxed or toned, with a very good copy; in early green cloth-backed boards with drab paper sides; neatly rebacked, spine laid down, endpapers renewed, a few marks to boards, corners worn; ownership inscription to title-page of John Deffett Francis, inscription to endpaper in the recipient's hand 'W M Rossetti from J. Deffett Francis 1875'; pencil note facing the title in Rossetti's hand (see below). **\$9500**

First edition of Wollstonecraft's eloquent analysis of the causes of the French revolution, written as an antidote to Burke's *Reflections*, our copy with manuscript notes by William Michael Rossetti. The work was never completed before Wollstonecraft's death in 1797, though the first volume went through three London editions, as well as printings in Dublin and Philadelphia.

'The rapid changes, the violent, the base, and nefarious assassinations, which have clouded the vivid prospect that began to spread a ray of joy and gladness over the gloomy horizon of oppression, cannot fail to chill the sympathizing bosom ... But ... we shall be able to discern clearly that the revolution was neither produced by the abilities or intrigues of a few individuals; nor was the effect of sudden and short-lived enthusiasms; but the natural consequence of intellectual improvement, gradually proceeding to perfection in the advancement of communities, from a state of barbarism to that of polished society, till now arrived at the point when sincerity of principles seems to be hastening to the overthrow of the tremendous empire of superstition and hypocrisy, erected upon the ruins of gothic brutality and ignorance' (Preface).

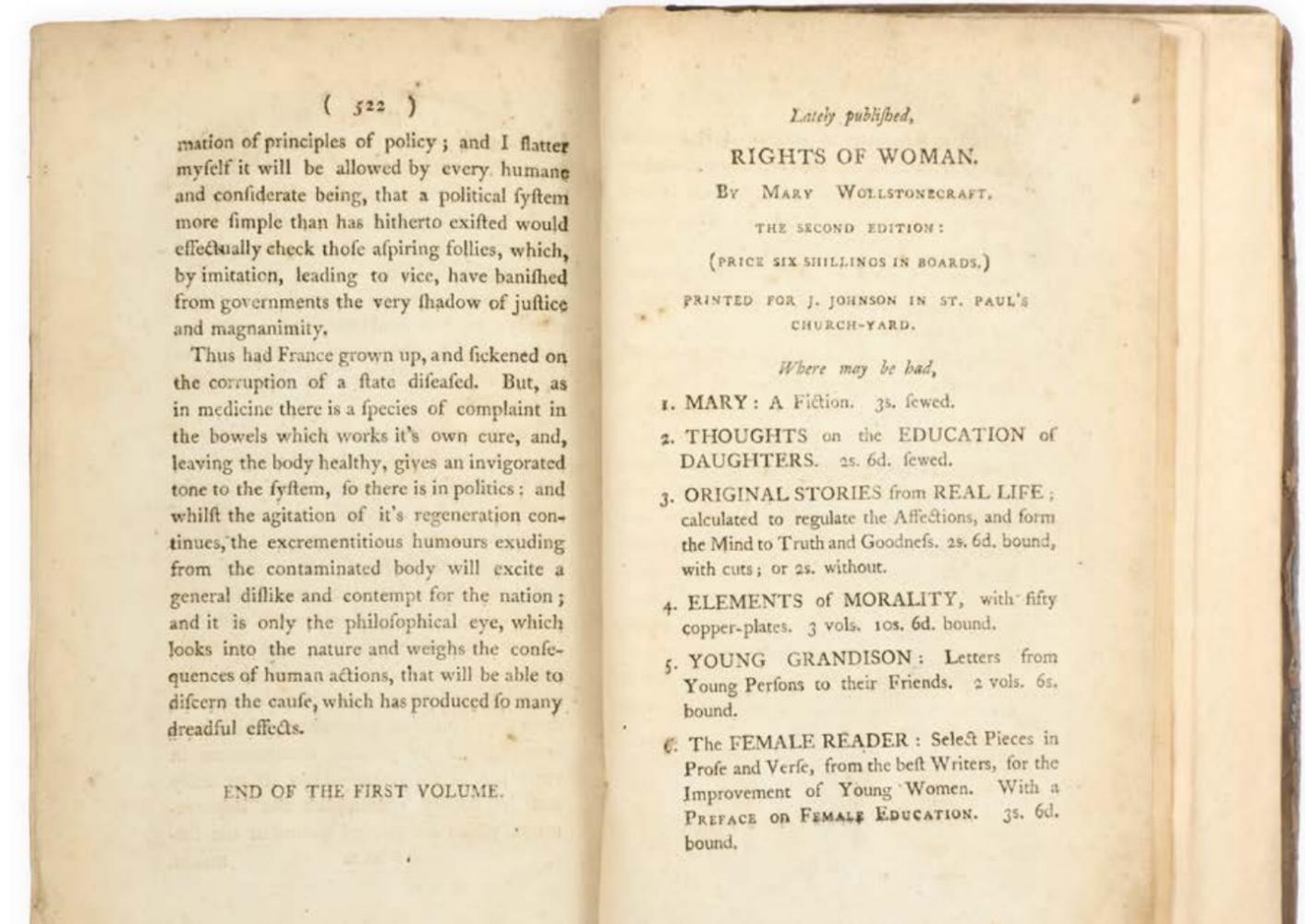
This work is almost as important as Wollstonecraft's *Vindication of the Rights of Woman*, not only for her eye-witness account of events and conditions, but for the 'sidelong glances at her own experience', and 'the passages where she tried to formulate her political faith' (Tomalin, *The Life and Death of Mary Wollstonecraft*, 1974).

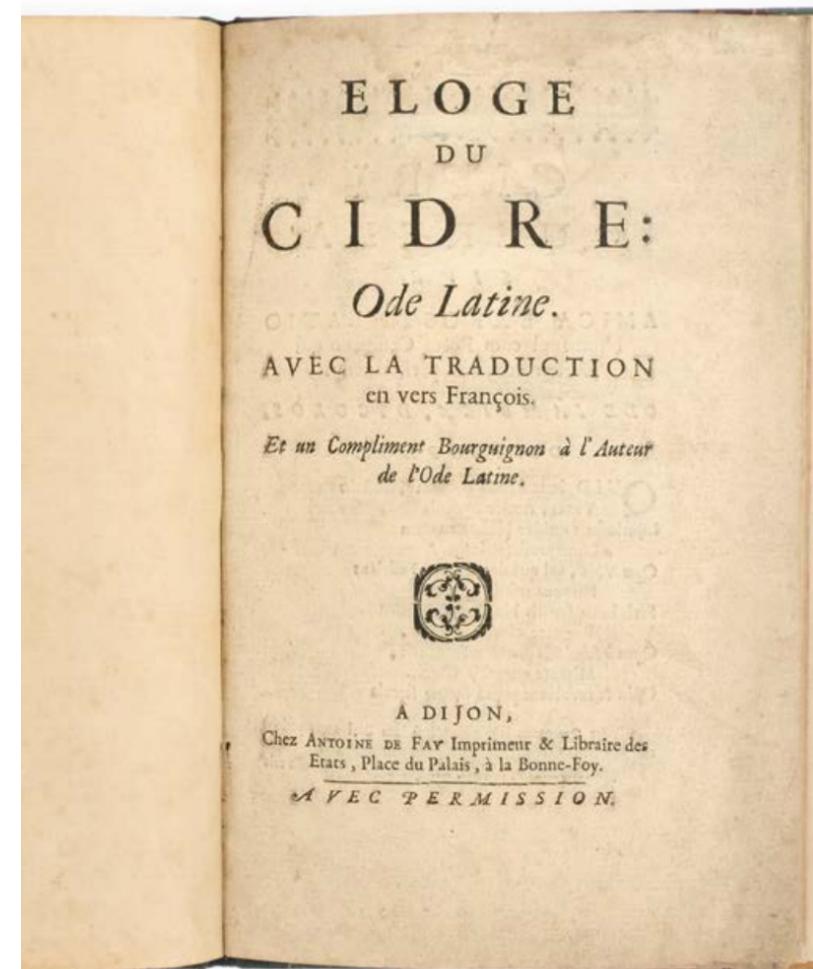
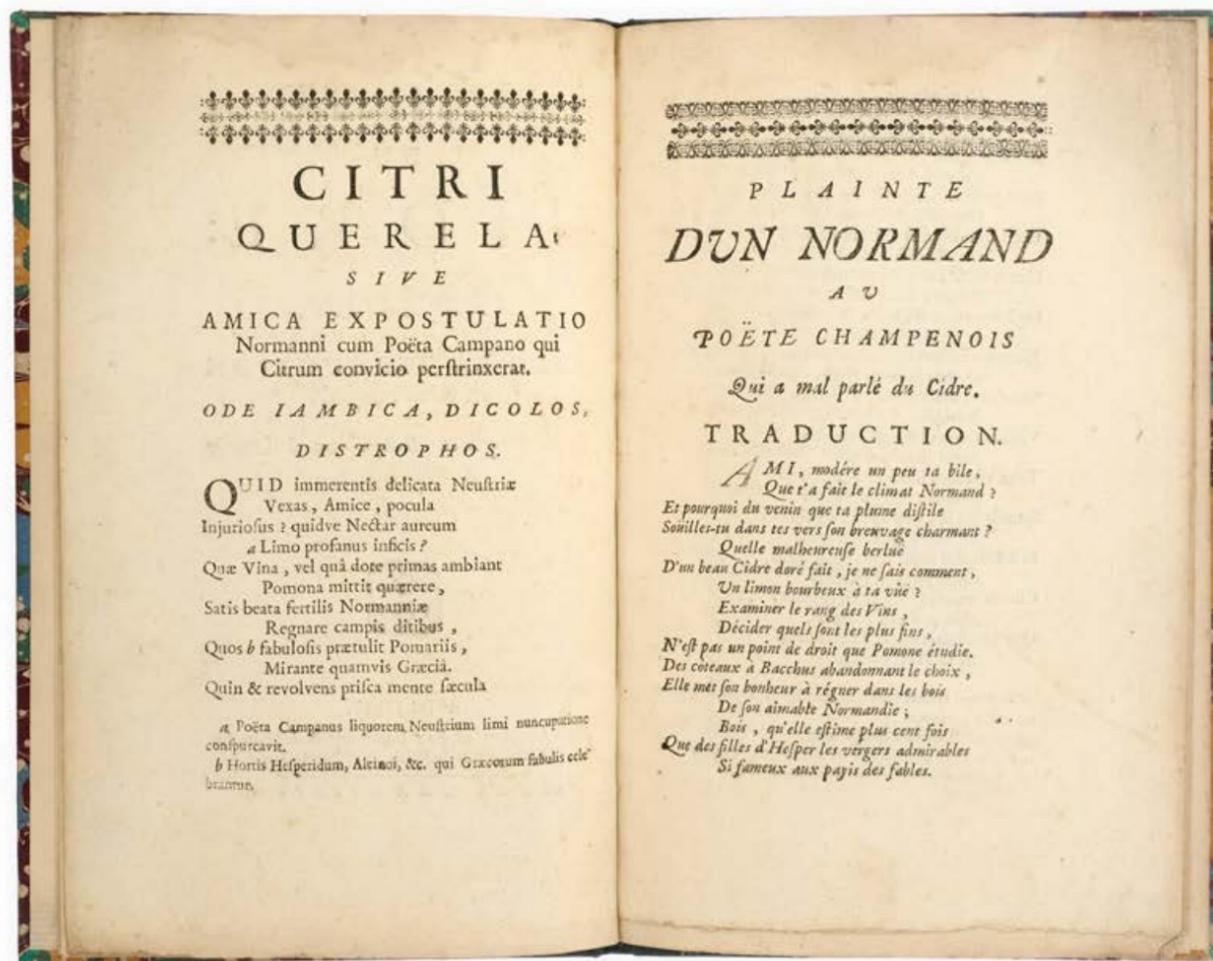
Although appalled at the excesses of the Terror – she writes of 'the race of monsters' she saw rising to power – Wollstonecraft was predisposed to be sympathetic to the revolutionaries. 'Frenchmen had reason to rejoice, and posterity will be grateful'. At the end are advertisements for the second edition of the *Vindication* as well as works on the education of daughters and the 'improvement of young women'.



Provenance: given to William Michael Rossetti (1829–1919) by the Welsh artist, antiquary, and book collector John Deffett Francis (1815–1901). Rossetti's research on Shelley and his circle would inevitably have taken in Wollstonecraft. **Here, Rossetti notes that 'This book is very far from being a panegyric of the French Revolution.** The abstract principle of Liberty as agst despotism is fully asserted, & both the King & Queen are severely arraigned; but neither the French national character, nor the proceedings of the legislature, nor the severities of the democracy & its leaders, are treated with the least general approval, or even leniency'. Rossetti's wife, Lucy Madox Rossetti, later published a biography of Wollstonecraft's daughter, *Mrs. Shelley* (1889), which drew heavily on Wollstonecraft: 'It was almost as if the two Marys, mother and daughter, coalesced for her' (Thirlwell, *William and Lucy, the Other Rossettis* (2003), p. 263).

ESTC T36310; Windle 6.





CIDER VERSUS CHAMPAGNE AND BURGUNDY

79 [YBERT, Charles.] Eloge du cidre: ode Latine. Avec la traduction en vers François. Et un compliment Bourguignon à l'auteur de l'ode Latine. *Dijon, Antoine Defay, [(imprimatur:) 12 June 1712].*

8vo, pp. 8; parallel Latin and French on facing pages, typographic ornaments; first and last leaves a little dusty, some light marginal dampstaining, but a good copy; bound in early twentieth-century cloth-backed boards with marbled sides, spine lettered directly in gilt; a little rubbed; initials 'J.P.' embossed in blind to front free endpaper. **\$3250**

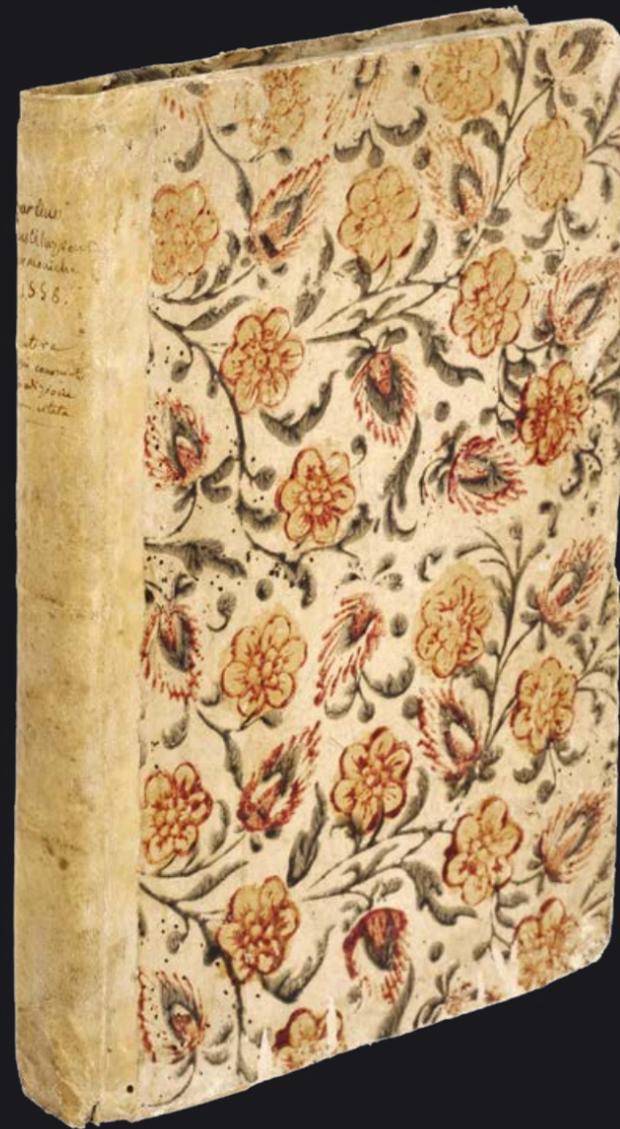
First edition of this very rare neo-Latin poetic defence of cider, with facing French translation, presented as the 'complaint of a native of Normandy to a poet from Champagne who had spoken ill of cider' (pp. 2–3, trans.), with a response on the supremacy of Burgundy wine in Burgundian dialect.

After choice references to the goddess Pomona, the Garden of the Hesperides, and the Garden of Eden, Ybert asks whether such illustrious sons of Normandy as François de Malherbe, Pierre Corneille, Jacques Duperron, or Pierre Daniel Huet would have turned out quite so well if raised on Champagne or Burgundy wine. Of course not, is the inevitable answer. He attacks cider's slanderer for slinging mud at Normandy's nectar by comparing it to lemonade, concluding that his adversary was probably drunk on too much champagne.

But Ybert does not have it all his own way: on the last page comes a spirited verse reply in the Burgundian dialect by an anonymous poet. If Normandy's savants had only drunk cider, he claims, they would not even have been able to wipe their own bottoms. In Beaune (Burgundy's wine capital) Normandy's 'worthy juice' is only good for washing pigs.

No copies traced in the UK, and only one in the US (Yale). A second edition appears to have been published in Caen in 1739 (see *Catalogue des ouvrages normands de la Bibliothèque municipale de Caen* (1910), p. 149).

‘THE MOST IMPORTANT AND INFLUENTIAL WORK IN THE HISTORY OF MUSIC THEORY’



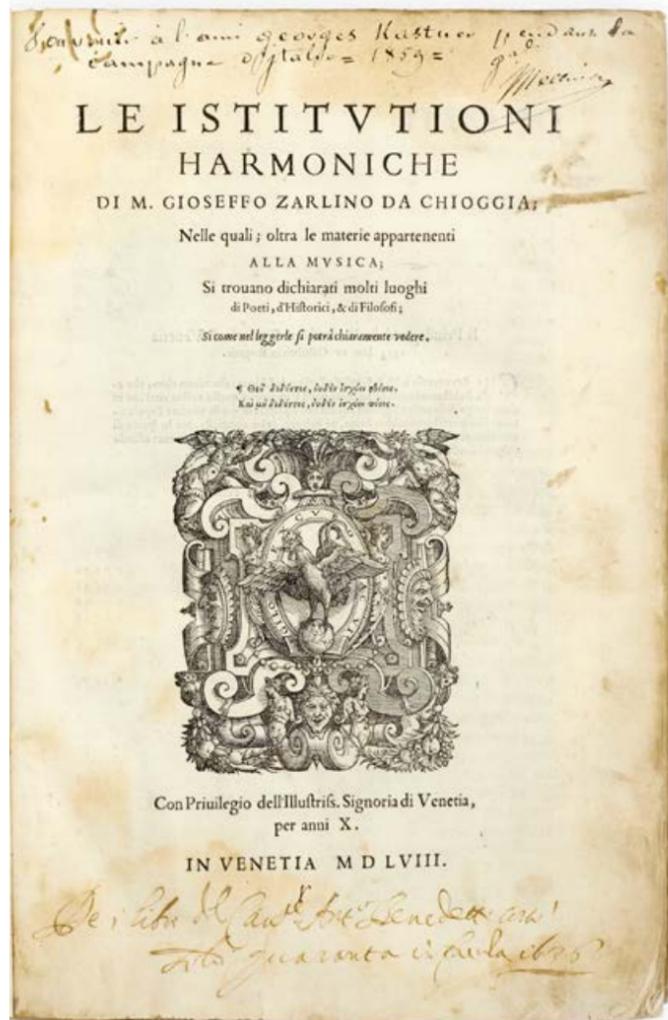
80 ZARLINO, Gioseffo. Le Istitutioni harmoniche ... nelle quali; oltre le materie appartenenti alla musica; si trovano dichiarati molti luoghi di Poeti, d’Historici, & di Filosofi... Venice, [Pietro da Fino], 1558.

Folio, pp. [12], 347, [1]; woodcut publisher’s device to title-page; woodcut initials, woodcut diagrams in parts I and II, woodcut music in parts III and IV; dampstains to foot of first third of text and to head towards the end, short wormtracks to blank upper margin of first three leaves, upper outer corner of the last leaf restored, withal a good copy; bound in eighteenth-century quarter vellum and paper boards, block-printed in red, black and ochre in a floral pattern; 1636 inscription ‘De i libri del Cav[alier]e Ant[on]io Benedetti ... ?co[stato] soldi quaranta in Faenza’ to foot of title-page; 1859 presentation inscription to head of title from General Émile Mellinet to Jean-Georges Kastner ‘Souvenir à l’ami Georges Kastner pendant la campagne d’Italie’ (see below). **\$20,000**

First edition, rare, of ‘arguably the most important and influential book in the history of music theory ... [It] opened the way for the new tonality which has governed music from the seventeenth century to the present day’ (PMM).

‘Le Istitutioni harmoniche (1558) is one of the most important works of music theory. Zarlino [1517–1590] aimed in it to unite speculative theory with the practice of composition on the grounds that “music considered in its ultimate perfection contains these two parts so closely joined that one cannot be separated from the other” (i, 2). The composer must not be content to master his craft; he should know the reason for what he does, and this can be discovered through an alliance of the rational and sensory faculties. The first two parts (they are designated “books” in the 1573 edition) present the traditional curriculum of *musica theorica* from a fresh viewpoint. In part I Zarlino reviewed the philosophical, cosmological, and mathematical basis of music. Part II sets forth the Greek tonal system and supplants it with a modern theory of consonances and tuning ... Zarlino acknowledged that the numerical criteria that he established in parts I and II for the tuning of the consonances did not apply to instrumental music, which employed artificial tunings made necessary by the imperfection of instruments. But in the natural medium of the voice it was possible, he maintained, to realize all the inherent perfection of harmony’ (Grove online).





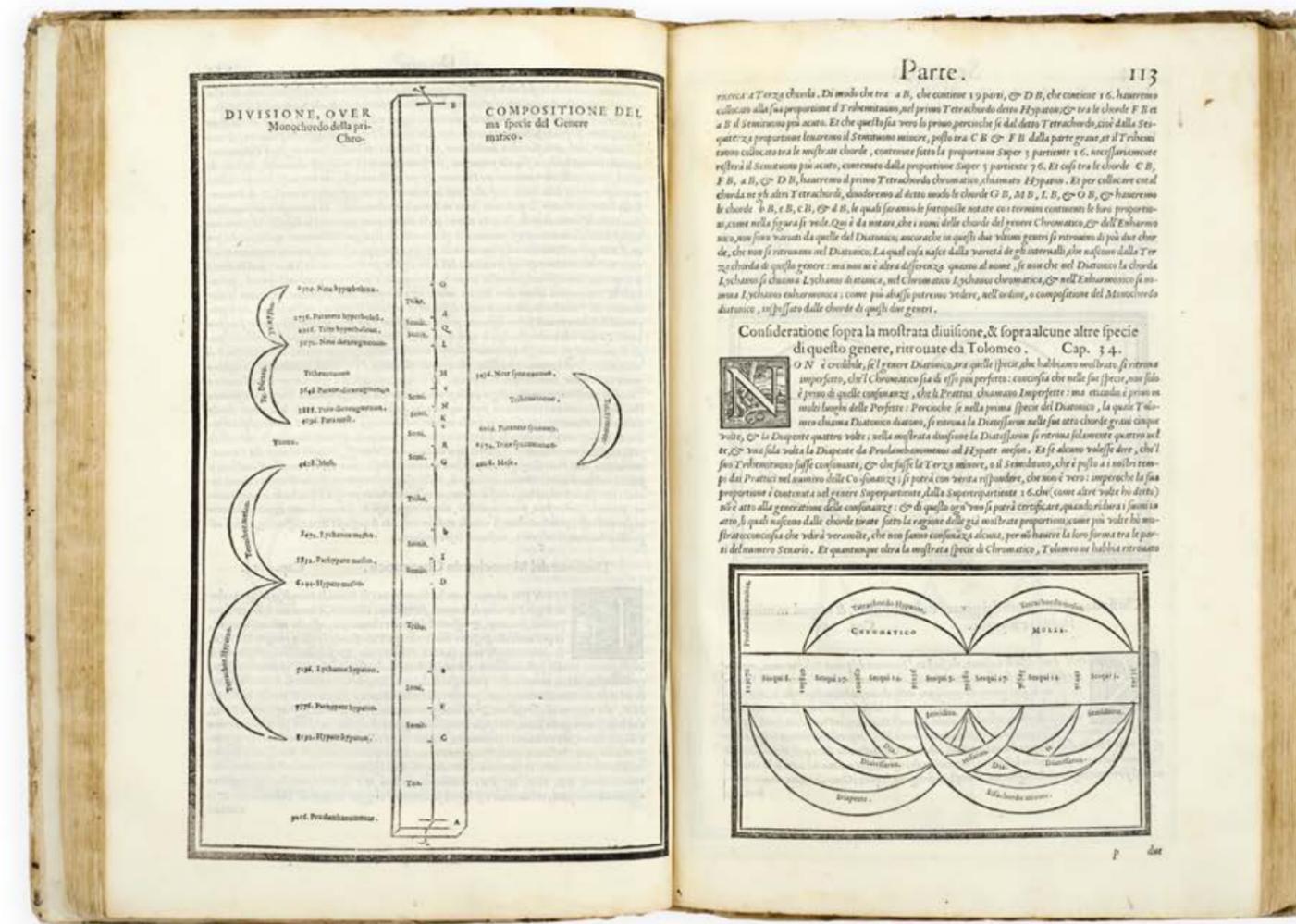
Zarlino's rules of counterpoint had wide influence across Europe, but his theoretical foundations were quickly challenged, first by Giovanni Battista Benedetti, and then by Vincenzo Galilei, whose *Dialogo* (1581) 'pointed out numerous instances in which Zarlino had misunderstood his ancient sources. Zarlino replied at great length in his *Sopplimenti musicali* (1588), in which he displayed much greater penetration into the ancient authors, particularly Aristoxenus and Ptolemy ... than in *Le istituzioni harmoniche*; but he failed to refute Galilei's valid criticisms' (*ibid.*).

Provenance:

1. Purchased in Faenza in 1636 for forty *soldi* by Cavaliere Antonio Benedetti, a nobleman who was involved with the city's Accademia dei Filoponi and in 1647 arranged for the publication of a revised edition of its statutes. Was he perhaps related to the Giovanni Battista Benedetti who had been the first to challenge Zarlino's theoretical model?

2. General Émile Mellinet (1798–1894) inscribed this copy 'to my friend Georges Kastner ... during the Italian Campaign 1859' (*trans.*). The Second Italian War of Independence was fought in that year between the Second Empire, with the Kingdom of Sardinia, and the Austrian Empire, and helped pave the way towards Italian unification. The composer and musicologist Jean-Georges Kastner (1810–1867) published several works on military music (at least one mentioning Mellinet) and both were friends with Adolphe Sax. Six years later, General Mellinet, an amateur composer himself, would become a judge of musical competitions at Paris's Conservatoire impérial de musique et de déclamation alongside Kastner.

BM STC Italian, p. 742; EDIT16 CNCE 25277; USTC 864226; PMM 81; Eitner X 331–332; Gregory & Bartlett 296; Graesse VIII, p. 508; Grove 20–646; not in Adams (*cf.* Z-77).





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