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FIRSTS

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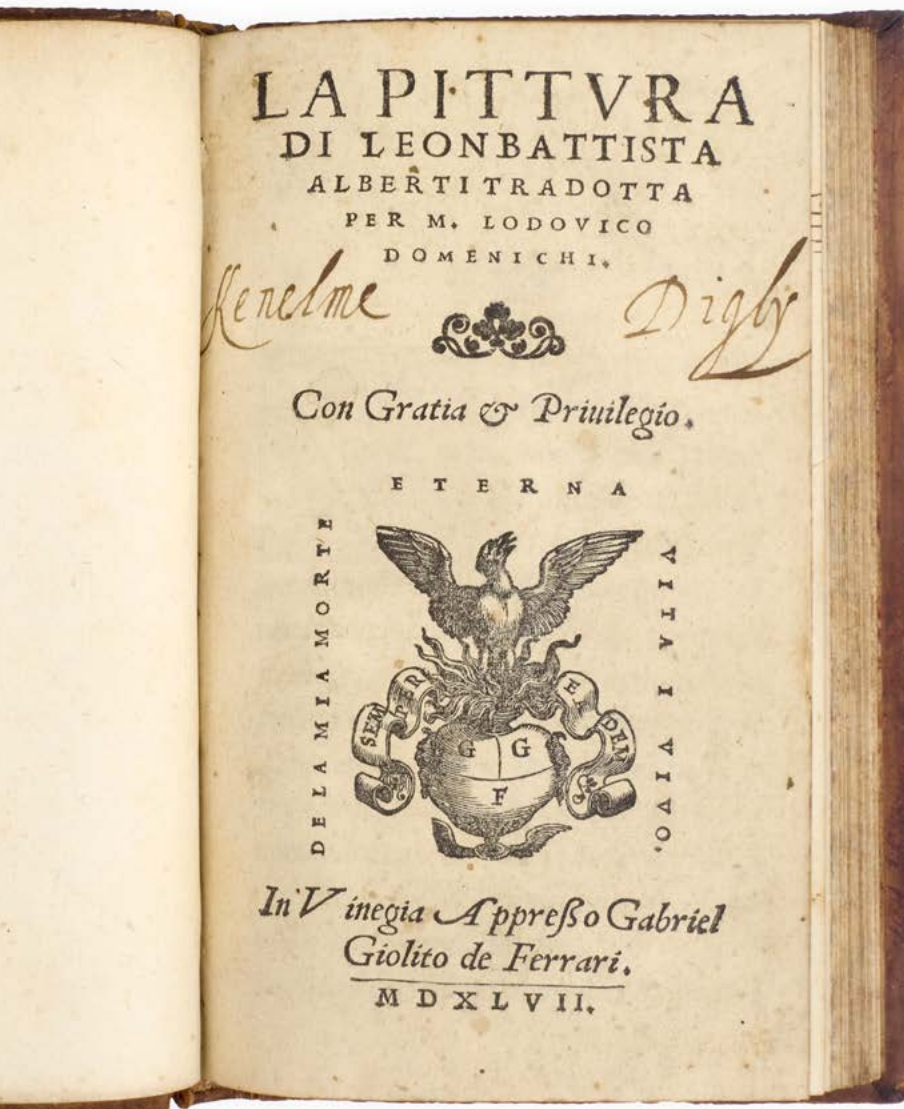
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Kenelm Digby's Copy



1. **ALBERTI, Leon Battista; Lodovico DOMENICHI, translator.** *La Pittura.* Venice, *Gabriel Giolito de' Ferrari*, 1547.

8vo, ff. 44; A-E⁸ F⁴; bound with 28 binder's blanks; woodcut Giolito devices to title and final leaf verso; trimmed close at head, slight browning to last few leaves, title lightly toned, small inkstain to f. 7^v not affecting legibility; else a very good copy in eighteenth-century French calf sewn on 3 cords, spine gilt in compartments, parti-coloured speckled edges, floral patterned paper endpapers; a few small abrasions to boards; **seventeenth-century ownership inscription 'Kenelm Digby' to title and underlining to c. 6 pp.** (see below), label with 1941 pencil inscription 'Wooliscroft' to front pastedown. **£4500**

First Italian translation of Alberti's fundamental treatise on painting and linear perspective, our copy from the library of the natural philosopher, courtier, co-founder of the Royal Society, 'ex-naval commander and privateer, court intriguer and double-agent' (ODNB) Sir Kenelm Digby (1603–1665).

The three books of Alberti's *De pictura* (first edition Basel, 1540), intended as a handbook for painters, gradually advance in complexity and respectively provide simple elements of line and form for the young novice painter; outline the branches of painting for the adolescent apprentice; and provide guidance on ideal modes of painting for the fully fledged adult painter. Alberti had composed *De pictura* in 1435 and had also produced a Tuscan self-translation of the work shortly thereafter, although it would not be printed until 1847. A friend of Doni and Aretino, the Piacenza-born poet and translator Lodovico Domenichi (1515–1564) settled in Venice c. 1544 following either a quarrel with his father, an affair with a nun, or an alleged conspiracy against Ferrante Gonzaga (accounts vary); there, he entered into a highly successful partnership with Gabriel Giolito de' Ferrari, working as a translator, corrector, and editor.

Our copy bears the ownership inscription of the diplomat and courtier Kenelm Digby, with reading marks likely in his hand. Digby may have acquired this copy of Alberti's *Pittura* during one of his two lengthy sojourns in Italy, in 1620–3 and again in the 1640s, during the first of which he became fluent in Italian, addressed the Sienese Accademia dei Filomati on three occasions, survived a bout of smallpox, befriended Van Dyck, and acquired several Italian books and manuscripts. Digby amassed two libraries, the first acquired before the Civil War and dispersed after 1643, the second assembled and then seized in Paris in 1665, much of it subsequently acquired by George Digby, 2nd Earl of Bristol, whose library would be sold in London in 1680. Curiously, the present volume is listed neither in the 1665 catalogue nor the *Bibliotheca Digbeiana* catalogue of 1680, although it most likely remained in France. Both catalogues attest to Digby's fascination with Italian language, poetry, and art: amongst the c. 350 books in Italian found in the catalogue of 1665 are over a dozen Italian dictionaries and grammars, theological and devotional works, verse, and, crucially, several books indicating a keen interest in Italian Renaissance treatises on the art of painting, its history, and its virtues. Particularly notable are Doni's *Disegno*, Dolce's *Dialogo della Pittura*, Barbaro's *La prattica della prospettiva*, and Vasari's *Vite*.

Digby's ownership of Alberti's *Pittura* provides intriguing – and hitherto unstudied – insights into his engagement with Italian art theory, with echoes not only in his understanding of perspective and optics as presented in his 1644 *Two Treatises*, but also in his detailed descriptions of his wife, Venetia (née Stanley). Devastated by Venetia's death in 1633 at the age of thirty-two, Digby 'gathered the drafts of forty-five letters he had written to relatives and friends after her death and added five memoranda, entitling the whole collection, copied on vellum, "*In Praise of Venetia*"' (ODNB). Digby had commissioned numerous portraits of Venetia throughout her lifetime (and on her deathbed), and the inability of painting adequately to capture the refined harmony of her features is a recurrent motif in his letters.

Particularly reminiscent of Alberti is Digby's praise of the 'evennesse and roundnesse in all her partes, and they were distinguished from one an other by such insensible degrees, that ye resultance of beauty out of the secret conspiring of all of them to make that face wch they did, could not be expressed upon a flatt board or cloth' (quoted in Gabrieli (1955) p. 129), where Alberti writes that 'The face which has some surfaces large and other small, some very prominent and other excessively receding and hollow, such as we see in the faces of old women, will be ugly to look at. **The face in which the surfaces are so joined together that pleasing lights pass gradually into agreeable shadows and there are no very sharp angles, we may rightly call a handsome and beautiful face.**' (trans. Grayson, p. 71).

Digby's underlining, largely concentrated in Book I, marks passages on the inspiration painters can take from mathematicians; on the painter's obligation to paint only the visible; on points and on straight and rounded lines; on spheres and concave forms; and, in book II, on nature's natural tendency toward beauty and grace and on the use of black and white in painting. These passages are of particular interest when read in light of Digby's *Two treatises*, in which Digby's analysis of perception and perspective are on multiple occasions situated within the context of painting.





Digby observes that objects appear closer to white in colour when placed under bright light, just as 'painters heighten their colours, and make them appeare lighter by placing deepe shadowes by them: even so much, that they will make obiects appeare neerer and further of, meerly by their mixtion of colours. Because, obiects, the neerer they are, the more strongly and liuely they reflect light, and therefore, appeare the clearer, as the others do more dusky'. This analysis of light and shade forms the basis of his argument that colours are the function of the reflection of light, his understanding of the relationship between light and colour reflecting Alberti's assertion that 'it is evident that colours vary according to light, as every colour appears different when in shade and when placed under rays of light. Shade makes a colour look dimmer, and light makes it bright and clear' (trans. Grayson, p. 44).

The influence of the Italian pictorial tradition on Digby's work has largely been a matter of speculation. Digby's *Pittura*, previously unstudied and omitted from the catalogue of his library, not only provides evidence of Digby's intellectual debt to Alberti, but also demonstrates his active engagement with Alberti's text in Italian, with profound implications for the understanding of both his personal and philosophical works.

Provenance:

1. Sir Kenelm Digby, with his ownership inscription to the title and underlining to c. 6 pp.
2. Inscription 'Wooliscroft', dated 1941, to front free endpaper, perhaps connected to the Wooliscroft antique dealers of Buxton, Derbyshire.
3. 'The Property of a Gentleman', Sotheby's, 30 July 1962 (lot 152), £65 to Cleeve.

BM STC Italian, p. 14; EDIT16 CNCE 722; USTC 808304; Adams A 494; Cicognara 66/388. See Gabrieli, *Sir Kenelm Digby: un inglese italianato nell'età della controriforma* (1957), and 'A New Digby Letter-Book: "In Praise of Venetia"', in *The National Library of Wales Journal*, vol. IX:2 (1955); Grayson, *On Painting* (2004).



2. ALBUM of watercolours and pencil drawings including roses and tulips, birds, insects, 12 architectural scale drawings, and two 'Chinese' drawings. *England, mid-eighteenth century?*

Oblong large 8vo, ff. [51], plus blanks, on Dutch laid paper watermarked LV Gerrevink (cf. Churchill 1935, the mill active 1690-1819); with sketches in pencil, and more elaborate drawings in red, green and yellow, with occasional touches in blue or purple; in very good condition; bound in the original reversed calf, panelled in blind; joints and edges worn.

£1950

An attractive sketchbook, seemingly the work of an unidentified architect or decorative artist.

The architectural drawings, in pencil with scale measurements in pen, are of several pavilions in a neoclassical style, some with pyramidal roofs, linked by a curved wall. The largest pavilion has a courtyard, and there are elevations of all four internal facades, which feature a staircase running up two sides.

Other contents include eleven watercolour flower-pieces of roses and fringed tulips, several leaves of smaller flower studies, and large watercolours of a parrot, an owl, and a cabbage leaf with insects. One of two drawings executed in imitation of Chinese export art features an ornate marble plinth with a base reminiscent of coral - a pencil sketch featuring the plinth alone suggests it may have had a physical model. Further pencil sketches include a figure study and a landscape with a windmill.

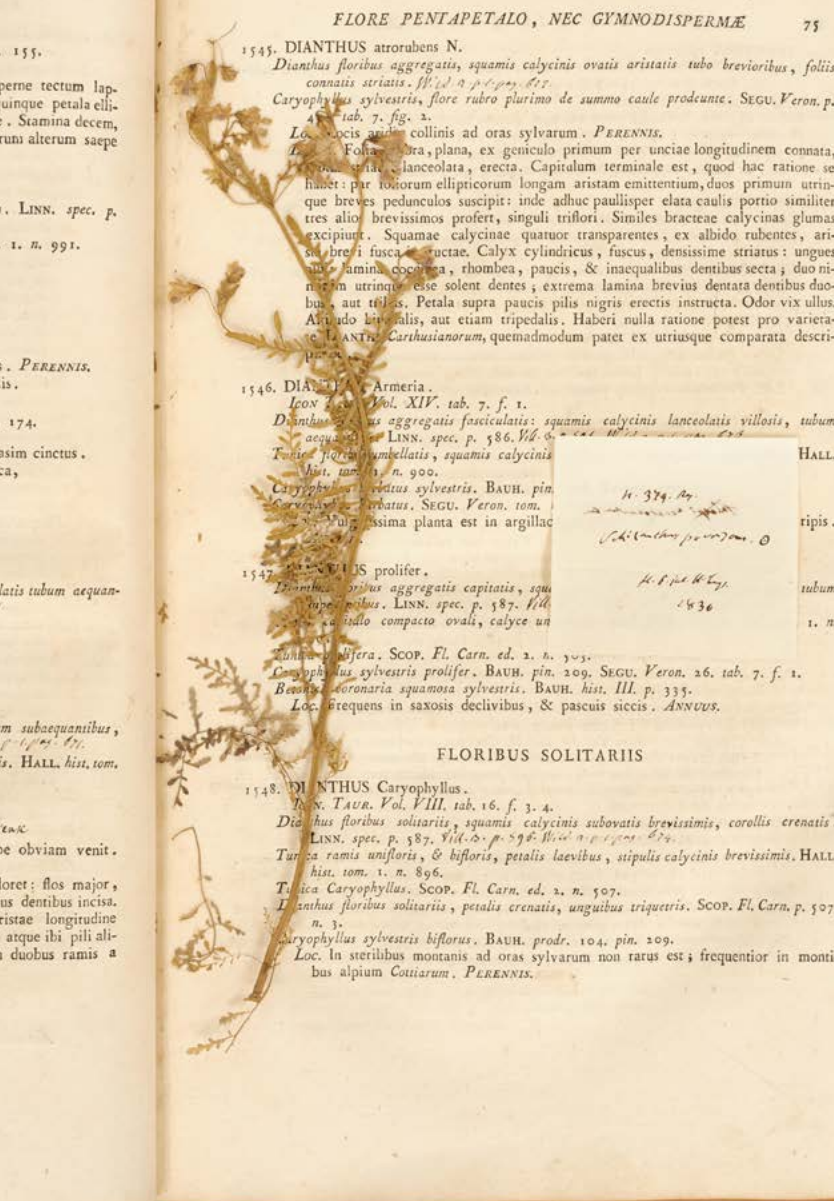


Annotated by the Author's Pupil

3. ALLIONI, Carlo. Flora Pedemontana sive enumeratio methodica stirpium indigenarum Pedemontii [- Florae Pedemontanae icones accedit explanatio nomenclaturae botanicae] ... Tomus primus [- tertius]. Turin, Giovanni Michele Briolo, 1785.

Three vols, folio, pp. I: [vii], xix, [1, blank], 344; II: [iv], 366, 24, [2, imprimatur, blank]; III: [iv], xiv, [2, blank], **with 92 numbered, hand-coloured copper-engraved botanical plates**; title-pages printed in red and black, engraved allegorical vignette to titles, copper-engraved frontispiece portrait of Vittorio Amadeo III by Stagnon after Molinari to vol. I; a few short closed marginal tears and inkstains, browning to a handful of plates and to pp. 150-2 of vol. II, sporadic light foxing to plates; nonetheless a handsome set in contemporary cat's paw calf, spines lined with contemporary printed waste and gilt in compartments, contrasting green and gold gilt lettering- and numbering-pieces, edges stained red, green silk place-markers (that of vol. III detached and loosely inserted), remnants of manuscript shelflabels to spines; joints of vol. I cracked, upper hinge splitting, circular dampstain to upper board, corners and extremities of all three vols worn, a few abrasions; **contemporary ownership inscription 'Joannis Baptista Balbis' to front free endpapers of vols I and II and to front pastedown of vol. III, with annotations on c. 700 pp. in vols I and II and binomial nomenclature to plates in vol. III neatly labelled in the same hand**, loosely inserted botanical sample with label dated 1830 in Balbi's hand (vol. II, p. 74) and undated note 'Scilla campanulata alla trappola del lupo à la vénerie par le Mr le Marquis ... avec Molineri' (vol. II, p. 162), several small leaves and seed pods preserved between the pages, nineteenth-century bookplate of the Ricasoli-Firidolfi family to front pastedowns. **£30,000**

First edition of the earliest Italian regional flora by the 'Linnaeus of Piedmont', here in the extremely rare hand-coloured state and extensively annotated by Giovanni Battista Balbis, the author's pupil and successor at the Botanical Garden of the University of Turin.





Aquilegia alpina.

Carlo Allioni, FRS (1728–1804) was a physician and professor of botany at the University of Turin, and director of the university's Botanical Gardens – established in 1729 as an extension of the medical faculty – from 1760 to 1781. The advent of the Linnaean system of taxonomy prompted Allioni to begin cataloguing the species held at the garden as early as 1761, expanding to include a wide range of Piedmontese flora (among them several previously unclassified species), not merely those of medicinal significance; he and Linnaeus corresponded at length, and Linnaeus named the genus *Allionia* for him in 1753. Allioni's *Florae Pedemontanae*, the culmination of twenty-five years of research, was published in three volumes, the first two listing 2,800 plants divided into twelve classes, and the third **containing ninety-two magnificent botanical plates illustrated by Francesco Peyrolery and engraved by his son Pietro, depicting 237 exotic and native Piedmontese species; the hand-coloured state is extremely rare.**

The gardens continued to flourish in the nineteenth century and reached their height under Giovanni Battista Balbis (1765–1831), Allioni's successor, who recorded over five thousand species in his 1812 catalogue. **Balbis has annotated nearly every page of the text volumes, providing for each species cross-references to Linnaeus, Carl Ludwig Willdenow, Carlo Antonio Lodovico Bellardi, and Dominique Villars, as well as to other works of Allioni's and his own; he adds common names in French and occasionally in Italian, in a few places corrects Allioni, and adds in the names of subspecies not included in the work, such as *Carex davalliana*, discovered fifteen years after the publication of the *Flora Pedemontana*, and *Veronica allionii*, named for the author.** Several fragments of petals, leaves, and seed pods have been preserved between the pages, perhaps something of an occupational hazard for a botanist; Balbis has rather more deliberately inserted a large sample between p. 74 and p. 75 of vol. II, with an accompanying notecard dated 1830, a year before his death, identifying the specimen as a *Schizanthus porrigens*, a species of butterfly flower native not to Piedmont but to central Chile. A second note, inserted at p. 163, mentions a *Scilla campanulata* (Spanish bluebell) found whilst on a hunt with Ignazio Molineri (1741–1818), a close collaborator of Allioni's and head gardener at the Botanical Garden of Turin.

Brunet I, cols 190–1 ('les exemplaires avec planches coloriées sont plus chers que les autres'); Graesse I, p. 81; Nissen I, p. 154; Pritzel, p. 108 ('*Florae Pedemontanae exempla tabulis coloratis rarissime occurrunt*'); Sitwell, pp. 67 and 69 ('the coloured state is extremely rare'). On Allioni and Balbis, see Guglielmone and Siniscalco, 'L'orto botanico dell'Università di Torino', in *Studi di Museologia Agraria* 61 (2021), pp. 51–64.



With Ariosto's Illustrated Sequel

4. **ARIOSTO, Lodovico; Girolamo RUSCELLI, editor.** Orlando furioso ... tutto ricoretto, & di nuove Figure adornato ... Venice, heirs of Vincenzo Valgrisi, 1580.

Two parts in one vol., 4to, pp. [16], 654, [32]; woodcut Valgrisi devices to both titles (EDIT16 CNCM Z1034 and U257, respectively), title within architectural woodcut border with figures, 51 full-page woodcuts within borders, first octave of each canto within woodcut cartouche, woodcut initials, head-, and tailpieces; marginal staining to first few quires, a few quires somewhat toned, some inconsequential paper-flaws and creasing; else a good copy in eighteenth-century *carta rustica* sewn on 2 thongs laced in, spine lettered in ink, foxing and slight wear to boards, corners bumped; twentieth-century private collector's bookplate to front pastedown. **£1500**

First edition of Ariosto's *Orlando furioso* to contain woodcut illustrations for his unfinished sequel to the epic, *I cinque canti*.

'Valgrisi's blocks are the first full-page illustrations for Ariosto. He went one step further than Giolito as he had done in his 1552 Boccaccio in an attempt to compete with the Giolito editions ... In the dedication to Alfonso d'Este, Ruscelli explains to the reader the application of the rules of perspective to multiple scenes in these cuts. The upper part of the block often becomes a map, offering, as Philip Hofer notes, "a tour of the canto by hippogryph"' (Mortimer). The present edition utilises the forty-six blocks from Valgrisi's first quarto edition of 1556, which appear at the start of each canto, their designs varyingly attributed to Dosso Dossi, Battista Dossi, Donato Bercelli, or the circle of Giovanni Britto. **The additional five blocks for the *Cinque canti* appear here for the first time** and were used until c. 1603, the text having first appeared alongside the *Orlando furioso* in 1545.



Ruscelli's editorial prowess is evidenced by the introduction of several paratextual features, including glossaries and new commentaries and annotations to each canto; the popularity of Valgrisi's editions of the *Orlando furioso* was rivalled only by that of Giolito.

BM STC Italian, p. 40; EDIT16 CNCE 2796; USTC 810785; Adams A 1676; Agnelli-Ravegnani, *Annali delle edizioni ariostee* I, p. 151. This edition not in Gamba. See Brunet I, col. 434; Mortimer Italian I, pp. 36-7.



Provincially Printed Marian Miracles

5. AUBERY, Jean-Henri. D. Virgo Guarazonia. Scriptore reverendo patre, P. Ioanne Henrico Auberio Borbonio, religioso presbytero Societatis Iesu. Auch, Arnaud de Saint Bonnet, 1650.

4to, pp. 4, [6], 72; woodcut initials, head-, and tailpieces; light dampstaining to title, small perforation to blank upper margins, tears (without loss) to final leaf (old repair); otherwise a good copy in modern cream wrappers; notes in red ink and pencil to upper cover.

£1250

A seemingly unrecorded (first?) edition of a remarkable neo-Latin poem on Our Lady of Garaison composed by the Jesuit priest Jean-Henri Aubery (1601-1652).

Following several apparitions of the Virgin Mary to a young shepherdess named Anglèze de Sagazan at Garaison, in the Hautes-Pyrénées to the east of Lourdes, a chapel was built there in 1540. It became an important place of pilgrimage from the early seventeenth century, long before the popularity of Lourdes.

Aubery arranges his poem in six books. In the first, he describes the Virgin's appearance to Anglèze and her first miracle there, turning the shepherdess's black bread into a delicious white loaf; we then read of the building of a chapel, of the finding of a miraculous statue of the Virgin, and of a destructive attack by a band of Huguenots, who subsequently die in a variety of unpleasant ways. In book two a certain Pierre Geoffroy is chosen by Mary to repair her chapel, and the narrator describes a miraculous healing fountain. In the third book, when locals have too much fun during the feast of the Nativity of Mary, with disrespectful drinking and dancing, she sends a storm to put them right; and Geoffroy builds a wonderful complex to welcome pilgrims, where they compare the miraculous cures affected upon them. Book four recounts further miracles: a mother and baby brought to safety from a shipwreck; a Jesuit saved from being crushed by his horse; Alphonse d'Ornano, Marshal of France, preserved from the plague; and a Catholic boy saved from a Huguenot's noose. The fifth book provides a detailed description of Garaison's chapel, its paintings, statues, and furnishings, and Aubery's narrative ends with the death of Geoffroy and the election of his successor.

A native of Bourbon-l'Archambault, Aubery taught for many years at Auch and was a prolific writer of Latin verse: his output includes other poems on Marian sites of pilgrimage.

Sommervogel I, 620 records only a Toulouse edition of 1650 and an Auch edition of 1658. **No copies traced on OCLC or CCfr.**



Augustine's Masterpiece

6. AUGUSTINUS, Aurelius. De civitate Dei. Venice, Nicolaus Jenson, 2 October 1475.

Chancery folio, ff. [303] (of 306, without 3 blank leaves); [a-b]⁸ [c-z]¹⁰ [A-H]¹⁰ (without blanks [a]1 and [H]9-10, with blank [b]8); gothic letter, text in two columns, printed headlines, small initials supplied in red with purple penwork decoration, larger initials in blue with red penwork decoration, traces of manuscript signatures; first leaf reinforced around all three margins, stain at foot of gutter in first and last quires, first leaf of the text proper with lower margin excised and replaced, other occasional light marginal soiling, paper repairs to margins of last few leaves; nevertheless a tall and crisp copy bound in eighteenth-century vellum, brown morocco lettering-piece to spine, blue edges; binding a little rubbed with a few wormholes in spine, joints splitting at foot; a handful of early annotations, note on flyleaf about Hieronymus de Bosch (1740-1811), stating that this was item 20 in the folio section of his sale (Amsterdam, P. den Hengst, 13-23 April 1812), and bookseller's label of A.J. van Tetroode of The Hague (active 1831-1865) pasted to foot of front pastedown, paper shelflabel to foot of upper cover. £24,000

A tall copy with some deckle edges of the only Jenson edition of the *City of God*, Augustine's influential treatise written in the wake of the Sack of Rome by the Visigoths in 410. Augustine sought to justify why a Christian state, with the support of God, could be defeated in this way; the result is a monumental tome of political theory and theology, philosophy, and history, covering the history of Rome from its origin a thousand years earlier, and encompassing the philosophical heritage of Greece and Rome.

sed venen moreret
fer. Na illud qd spu
aale erit: 7 mortale
erit: sicut anima cre
pe licet peccato mor
caro quadā uita su
tu: quo etiā sapient
uerat: tamen ppria
rita sua non desinit
ortal ē creata. Sicut
ngeli 7z secundū quē
ut sūt peccando: qz
ut qd deus est: qui n
er 7 beate poterūt
n sic mori: poterūt
rent uiuere atqz fm
mortales creati sūt
m mortem post ali
ntur iudiciū. ut nec
quandoquidem etiā
ribus futuri sunt n
immo ad dei grati
uco sanctorum age
manentiū: ita spūa
induent: ut neqz pec
ioriantur: ea nō imō
e sicut angelorū nec
ferr: natura quide
5 nulla omnino car
ite vel tarditate rēa
autem qstio necessa
7 dōno deo verita
enda. Si libido mē
nrium ex peccato in
primis hominibus
deseruiſſet exōta ē:
atē oculos aperūt
vterū: 7 qz ipudēs
sisteat pudenda re
essent filios propa
fuerant sine preua
t. Sed quia 7 liber
tate tanta ista que
ignitias coartanda
ir commodiore dis
ar.

Aurelii augustini de ciui
tate dei liber. xiiij.

Per inobedientiam primi hoīs in
se mortis ppetuitatē ruituros hoīes
fuisse oēs: nisi multos dei gratia libe
raret. c. primum.

DE JENIS
iam i superiorib⁹
libris ad huma
nū gen⁹ non so
lū nature situ
dine sociandum
verū ēt quadā
cognationis ne
cessitudine in vnitatē concordē pacis
vinculo colligādū: ex hoīe vno dūm
uoluisse hoīes instituere: neqz hoc ge
nus fuisse in singulis quibūqz mori
turū: nisi duo primi quorū creat⁹ est
vnu ex nullo alter ex illo: id inobedi
entia meruissēt: a quibus admissū est
tā grāde peccatū: ut in deterius eo na
tura mutaretur hūana: ēt i posterōs
obligatio peccati 7 mōtis necessitate
trāsmissa. Mortis autē regnū i hoīes
vīqz adeo dīnatū est: ut oēs in fam
qz mortē cuius nullus est finis pena
debita precipites agēt: nisi in quodāz
indebita dei gratia liberaret. Ac per
hoc factū ē: ut cū tot tantqz gentes p
terrari orbe diuersis ritu⁹ moribū
qz viuentes: multiplices linguarum ar
moz: vestitū: sine varietate distincte: nō
tū aptius qz duo quedam genera hūa
ne societatis existerent: quas ciuitates
duas secundū scripturas nostras me
rito appellare possumus. Una dīppe ē
hominum secundum carnem: altera
fm spūm viuē in sui cuiusqz generis
pace volentium: 7 cum id quod expe
tūt assequuntur in sui cuiusqz generis
pace viuētium.

De vita naturali qz nō ex corporis

QUARTVS DECIMVS

tm: s; ex ai intelligēda sit vtiqz. c. ij.

Prius ergo videndū ē qd sit fm
carnē: qd fm spūm viuē. Quis
qd. n. hoc quod diximus: priā frōie i
spicit: vel non recolens t minus adue
rēs quēdam modū scripturę sacre loquā
tur: pōt putare philosophos quidē
epicureos secundum carnem viuere:
quia summum bonum hominis i cor
poris voluptate posuerūt: 7 siqui aliq
sunt quoquomodo corporis bonum
summum bonū esse hominis opiati
sunt: 7 omne eorum vulgus qui non
aliquo dogmate vel eo modo philoso
phantur: sed preclūes ad libidīne: nō
si ex voluptatibus quas corporis sē
sibus capīt gaudere nesciūt. Stoicos
autem qui summū bonum hominis
in animo ponunt secundum spūm
viuere: quia 7 hominis animus quid
est nisi spūus: Sed sicut loquit scip
tura diuina: fm carnē uiuē vtiqz mō
strantur. Carnem quippe appellat nō
solum corpus terreni atqz mortalis a
nimantē: veluti cum dicit nō oīs ca
ro eadē caro: sed alia quidē hoīs alia
autem caro pecoris: alia uolucrum: a
lia piscium: sed alijs multis modis si
gnificatione huius nominis vititur: itē
quos varios locutionis modos sepe
et ipsū hoīem. i. naturāz hominis car
nem nuncupat: mō locutiois a pte to
tū: quale est ex operibus legis non iu
stificabitur oīs caro. Quid. n. hic uolū
ti intelligi nisi omnes homines: Quod
apertius paulo post ait. In lege nemo
iustificatur. Et ad galathas. Societas
autē qz nō iustificatur bō ex operibus
legis. Secundū hoc intellē: 7 verbū ca
ro factū est id ē homo. Quod nō rec
te accipientes qdam putauerunt chri
sto humanam animam deseruisse. Sic
n. a toto para accipit: vbi marie mag
dalene verba in euangelio legūtur di
centis: tulerunt dñm meum 7 nescio

Aurelii Augustini epi de ciuitate dei
liber primus feliciter incipit.

INTEREA LUM RO
ma gothorū irruptione agen
tium sub rege Alarico atq;
ipetu magne cladis eſſa eſt:
cuius euerſione decorum falſo
mutatorū cultores: quos
uſitato noīe paganos uoca
m^{us}: i: chriſtiani iligione ſer
re conātes: ſolito acerbi^{us} a
mar^e deū uex^{us} blaſphemare ce
perūt. Cū ego exardēſceſſe ze
lo dom^{us} dī: aduſus eorū blaſphemias
uel erro: cos: libros de ciuitate dei ſcri
bere inſtitui. Quod opus per aliquot
annos me tenuit: eo q^{od} alta multa in
currebāt: que diſſerri non oporteret:
et me prius ad ſolucendū occupabant.
Hoc autem de ciuitate dei grāde op^{er}
tandem. xxi. libris eſt reſeminatū: quo
rū quinq; primi eos ſtellunt: qui reo
hūanas ita p^{er}ſpexerūt uolūt: ut ad hoc
mutorū deorū cultū: quos pagāi colē
pſuerūt: neceſſariū eē arbitret^{ur}. et q^{od}
phibēt: mala iſta exoriri atq; abūda
contendunt. Sequentes autem quicq;
aduſus eos loquūt^{ur}: q^{ui} fatē^{ur} hec ma
la nec fuiſſe uſq; nec deſuſa mōralib^{us}
et ea nūc magna nūc pua locis ſpibus
pſoniq; uariari. Sed deorū mutorū
cultū quo eis ſacrificat^{ur}: ppter uitaz
poſt mortem futuram eſſe utilem di
putant. Hic ergo. x. libris due iſte ua
ne opīones chriſtiane religioni ad
ſaric reſellunt. Sed ne quiſq; nos alie
na tantum redarguiſſet: non autē nra
aſſeruiſſe reprehenderet: id agit para
altera operis huius: que. xii. libris cō
tinet^{ur}. Quāq; ubi opus ē: et in porib^{us}
.x. que noſtra ſunt aſſeramus: et i. xii.
poſterioribus idarguamus aduerſa.
Duodecim ergo librorū ſequētium p^{ri}
mi quatuor continēt eorū duarū
ciuitatum: quarum eſt una dei: altera

huius mundi. Secūdi quatuor exorū
ſum cap^{itulum} ſeu prociurum. Tertū uero:
qui et poſtrenti: debitos ſineo. Ita om
nes. xxi. libri cum ſint de utraq; ciui
tate conſcripti: titulū tamē a meliore
acceperunt: ut de ciuitate dei poti^{us} uo
carent^{ur}. In quoz^{um} decimo libro nō de
buit p^{ro} miraculo poni: in Albrae ſa
crificio ſtammam celitus factam in
diuſas uictimas cucurriſſe: qm hoc
illi i uifione monſtratum eſt. In. xii. li
bro quod dictum eſt de Samuele: nō
erat de filiis Aaron: dicendū potius
fuit: non erat filius ſacerdotis. Filio
quippe ſacerdotū defunctis ſacerdo
tibus ſuccedere magis legitimi mo
ris fuit. Nam in filiis Aaron reperit^{ur}
pater Samuel: ſed ſacerdos nō fuit:
nec ita i filiis ut eū ipſe genuit^{ur} Aaron:
ſ; ſicut omīs illi^{us} poplī dñr filij iſrael.

De aduerſariis noīe Chriſti: qb^{us} i
uaſtatiōe urbis pp^{er} Chriſtū barbari
pepercerunt uictis capitulum primū.

Glorioſiſſima ciuitatez
dei: ſiue i hoc ſpōum
curſu cū i ipſos pegi
naſ ex fide uiuēs: ſiue
i illa ſtabilitate ſedis e
tne: quā nūc expectat p^{er} patiētiā: quo
aduſq; iuſtitia puerat i iudiciū: dein
cepo adeptura p^{er} excellētis uictoria ul
tia et pace pſecta: hoc ope ad te iſtitu
to: et i ea pmiſſiōe debito: deſcēdē ad
ſus eos q^{ui} p^{er}itoi et^{er} deos ſuos preſe
runt ſili cariffime Marcelline: ſuſcepi
magnū op^{us} et arduū: ſ; dō adiuto: nē.
Tlaz ſcio quibus uiribus opus ſit: ut
perſuadeatur ſuperbis quanta ſit uir
tus humilitatis: qua ſit ut omnia ter
rena cacumina temporalī mobilitate
nutantia: non humano uſurpata ſa
ſtu: ſed diuina grātia donata cellituo
transcendat. Rex enim et conditor: ci
uitatis huius: dō qua loq^{ui} iſtituimus: in

Quod doctria varrois de theolo
gia i nulla ſibi pre cōſdet. cap. xxiij.

Quid igit^{ur} ualeat: q^{ui} uir doctiſſim^{us}
et acutiſſim^{us} varro uelut ſibili
diſputatiōe hos omīs deos incelz et ē
rā redigē: ac referre cōſat et nō pōt^{er} ſu
unt de manibus: reſiliūt: labūt et deci
dūt. Dicturus enim de ſeis hoc eſt de
deabus: qm iquit ut in primo libro di
xi de locis: duo ſunt principia deorū
animaduſa d^{icitur} celo et terra: a quo dī
partim dicūtur celeſtes: partim terre
ſtres: ut in ſuperiorib^{us} initium fecim^{us}
a celo cum diximus de ſan^{ctis}: quez alq
celum alq^{ui} dixerunt eſſe mundam: ſic
de ſemis initium ſcribēdi fecimus a
tellure. Sentio quātam moleſtiā tale

The City of God appeared in print early; Sweynheym and Pannartz printed it three times between 1467 and 1470, and this is the second edition to appear at Venice. It is one of two Venetian editions from 1475 which have almost identical imposition; the other was printed by Gabriele di Pietro of Treviso. More unusually, both these 1475 editions also contain the name of the printer in the centre of the headline of the first leaf of text ('Nicolaus Jenson gallicus' here).

HC 2051*; BMC V 175; GW 2879; Goff A1235; BSB-Ink A-858; Bod-inc A-522; ISTC ia01235000.

Presented by Charles Burney, Owned by John Sparrow

7. **BENTLEY, Richard et al.; [Charles BURNEY, editor].** Richardi Bentleii et doctorum virorum epistolae, partim mutuae. Accedit Richardi Dawesii ad Joannem Taylorum epistola singularis. London, William Bulmer, 1807.

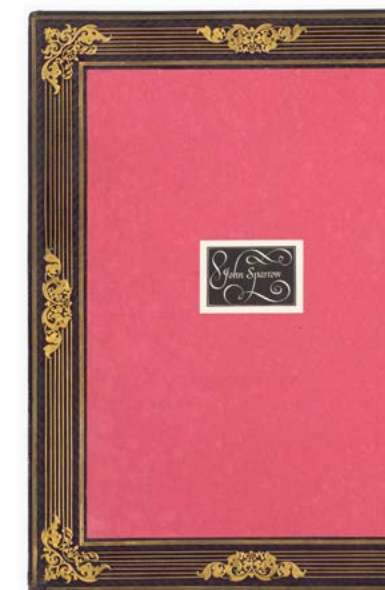
Large 4to, pp. [4], 330, [1], [3, blank]; 4 engraved plates (portraits of Bentley and Gravius and facsimiles of one letter from each to the other); occasional very light foxing (heavier to plates), a few minor stains, title-leaf partly detached; otherwise an excellent copy in contemporary straight-grained purple morocco, covers elaborately panelled in gilt and blind with three concentric frames and an arabesque centrepiece, spine gilt in five compartments between flat bands with title and imprint lettered direct, turn-ins broad and elaborately gilt, morocco joints, pink endpapers, edges gilt; a handful of minor scuffs, joints a little creased, front hinge partly broken; **editor's letterpress presentation slip tipped in between front flyleaves, editor's engraved presentation slip with presentee in manuscript ('For The Rev.^d Rob. Nares. British Museum')** pasted to front flyleaf (see below), early reader's notes in ink and later booksellers' notes in pencil to front flyleaf, a few notes and corrections in pencil to margins, booklabel of John Sparrow to front pastedown. **£1750**

First edition of the correspondence of Richard Bentley, a large paper copy splendidly bound and presented by Charles Burney to the British Museum's Keeper of Manuscripts, with attractive later provenance.

Called by Housman 'the greatest scholar that England or perhaps that Europe ever bred' (p. 25), Bentley (1662-1742) made extensive contributions to textual criticism and classical philology, compiling many editions and discovering *inter alia* the Homeric digamma. Much of his work was expressed in correspondence both private and public, e.g. his *Letter to Mill* (1691) on John Malalas and his *Dissertation upon the Epistles of Phalaris* (1697) addressed to William Wotton. The present edition was the first to collect his letters and includes correspondence between Bentley and men such as Pieter Burmann, Samuel Clarke, J.G. Graevius, Jean Le Clerc, and Sir Hans Sloane.

Edited by the musician and music historian Charles Burney, the collection was published for private distribution in a run of 100 or 150 copies on large paper (cf. Bartholomew and Lowndes with Brunet) and 50 on small paper. **Our copy was presented by Burney – with two presentation slips, one with a handwritten address and both now tipped in – to Robert Nares (1753-1829), Keeper of Manuscripts at the British Museum and son of the composer James Nares.**

Clergyman and philologist, the younger Nares was appointed Keeper in 1799 and edited the third volume of the *Catalogue of the Harleian Manuscripts*. 'Of Nares's numerous publications two have retained the significance which his contemporaries attributed to them. ... His *Glossary* (1822) is a vade-mecum for readers of Elizabethan literature, the aim being to provide explanations of particular "words, phrases, names and allusions to customs, proverbs, etc" that might be encountered, especially in the writings of Shakespeare ...



Green Velvet, Engraved Silver Furniture – The Abbey Copy

8. [BIBLE. The Holy Bible ... London, Robert Barker and the Assigns of John Bill, 1638.]

[bound as issued with:]

[PSALMS.] The Whole Booke of Psalmes: collected into English Meeter ... London, G. M. for the Company of Stationers, 1638.

12mo, pp. [1100], wanting all before A3 (the first leaf of Genesis), *Psalm*s: pp. [10], 99, [9]; title-page of New Testament within woodcut border (first letter of 'The' dropped from the forme), woodcut initials, title-page of *Psalm*s within a border of printer's tools; a good copy, ruled throughout in red, in contemporary green velvet, silver cornerpieces engraved with portraits of the Apostles (James, Judas, Matthias, and Thomas to upper cover; Philip, Bartholomew, Matthew, and Judas again on the lower cover), diamond-shaped silver ornament to centre of each cover, engraved with scenes of Mary Magdalene washing Christ's feet (upper cover), and the wedding at Cana (lower cover), set within vines; one of four clasp bosses (engraved with a daisy), gilt edges; edges rubbed (velvet worn through), joints worn and partially split; in a folding cloth box by A. Winstanley of Salisbury, green morocco label to front cover with the arms of J. R. Abbey (see below). **£3500**

An attractive velvet binding with English engraved silver decorative furniture – the most luxurious of English bindings in this period, often the preserve of royal libraries. The engraved silver clasps and bosses, which served a dual function in helping to preserve the surface of the velvet, are particularly fine.

Provenance:

1. Eighteenth-century ownership inscription of Robert Muckalt, manuscript record of the births of Muckalt children 1761–1774 to pastedowns.
2. From the library of J.R. Abbey, with his pen code to rear endpaper ('J A 7364').
3. Sotheby's, *Six Centuries of Book Binding*, 7 November 2002, lot 61.

ESTC S122844; STC 2329.6; Herbert 527; this is a variant, in which A3, col. 1 line 3 reads 'and the earth'.





No. 9 Bible

Rothschild's Macklin Bible

9. [BIBLE.] The Holy Bible. The Old Testament (& New Testament), embellished with Engravings, from Pictures and Designs by the Most Eminent English Artists ... London, Printed for Thomas Macklin, by Thomas Bensley, 1800.

Six vols in seven, large folio, each with a half-title; a total of 70 etched and engraved plates (dated between 1791 and 1800) and 100 engraved vignettes; some scattered foxing to plates as always, withal a fine copy; in an extremely handsome contemporary binding of dark blue straight-grained morocco by Staggemeier and Welcher (with their ticket in vol. I), covers with a wide border of roll-tools (hexagons, vines, and acanthus leaves), later central gilt arms of Baron James de Rothschild (see below), spines gilt in seven compartments with fillets and a large floriate lozenge, raised double bands, dentelles gilt, glazed pink paper endpapers, morocco hinges, double endbands sewn in red, yellow, and blue silk thread, red silk markers, all edges gilt; a few small scrapes to covers and joints, a few neat restorations to corners, endcaps, and joints, skilful retouching; bookplates of James de Rothschild, booklabels of the Chateau de Ferrières. **£9500**

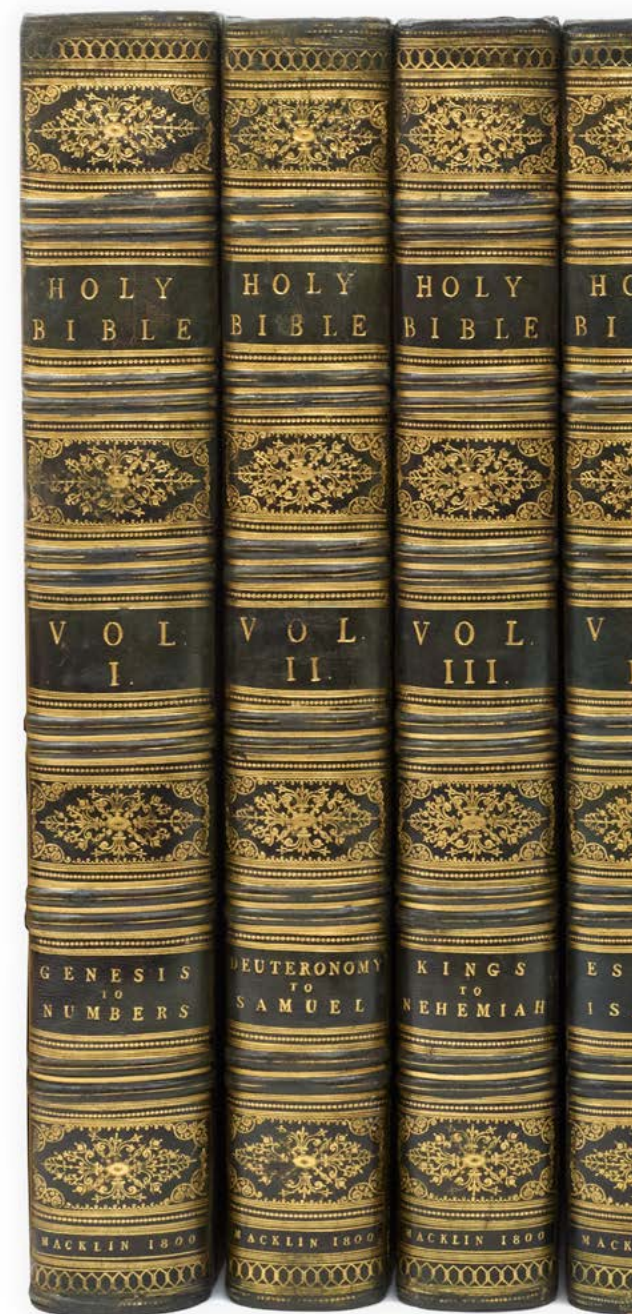
A wonderful set, in an extremely attractive contemporary binding by Staggemeier and Welcher, of this monumental feat of British printing, the grandest and most ambitious of all English Bibles.

Printed on a new, thick wove Whatman paper in a specially designed large type, and illustrated with seventy full-page engravings after Fuseli, Reynolds, Kauffman, West, and others, and a suite of emblematic ornamental head- and tail-pieces by Louthembourg, Macklin's Bible was the culmination of a project that had begun as early as 1789. It was an enormously expensive venture - Reynolds alone was paid £500 for his illustration of the Holy Family - which nearly bankrupted Macklin, and one which he himself never saw finished; he died before the last of the vignettes had been completed.

A matching edition of the Apocrypha was printed in 1816 and, as often, is not found here.

Provenance: Baron James Mayer de Rothschild (1792-1868), the German-born banker, industrialist, and art collector who founded the French branch of the family and became adviser to ministers and kings, banker to the French government, financier of France's industrial growth, and one of the richest men in the world. His Château de Ferrières, 35km from Paris and designed by Joseph Paxton, was perhaps the grandest private home of its day; it was completed in 1862, the inauguration attended by Napoleon III.

Herbert 1442. *Please note: this item is extremely heavy, and will attract commensurate shipping charges.*





No. 10 Braun

10. BRAUN, Adolphe. Untitled flower study (camellia). c. 1870?

Albumen print from a collodion negative, 380 x 480 mm, on a blue stiff paper mount; a few minor surface marks but in excellent condition. **£1200***

An exquisite monumental flower study by Adolphe Braun (1811-1877). Born in Besançon, Braun's first career was a designer of textiles, and his first exercises in flower photography in the late 1840s and early 1850s were intended as compositional aids. His album of *Fleurs photographiées* (1855) brought him wide attention and he established a successful enterprise with his sons, specialising also in Alpine landscapes.

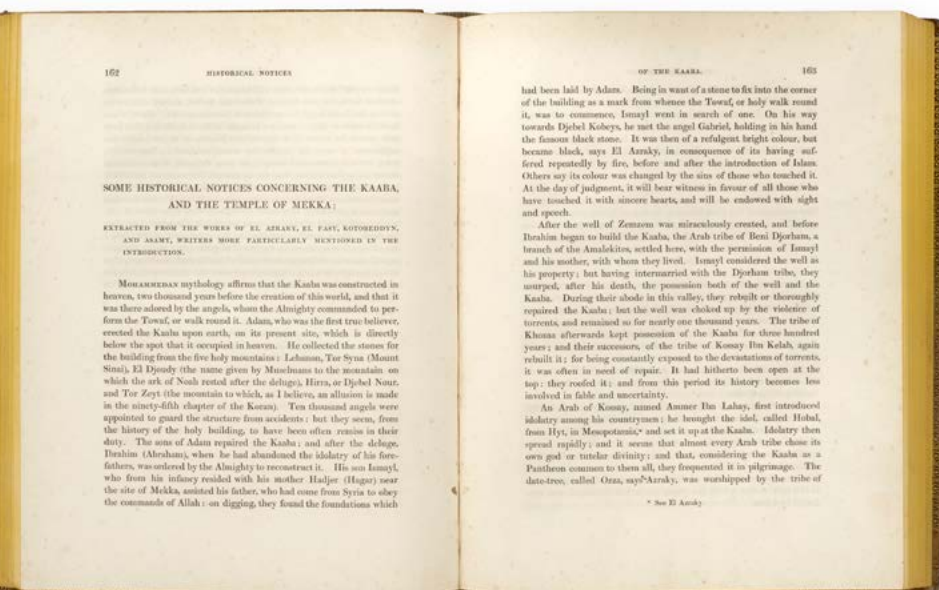
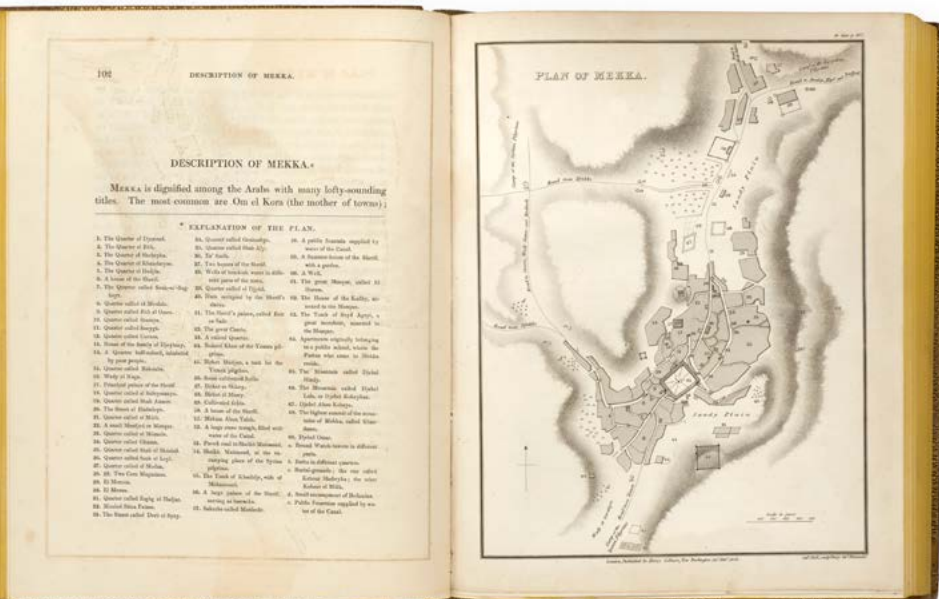
11. BRAUN, Adolphe. Untitled flower study (orchids). c. 1870?

Albumen print from a collodion negative, 480 x 380 mm, on a blue stiff paper mount; a few minor surface marks but in excellent condition. **£1200***

An stunning monumental flower study by Adolphe Braun (1811-1877). Another image employing the same branches but in a different arrangement was sold from the collection of Paul Kasmin at Stair on 5 December 2024 (\$2300).



No. 11 Braun



Johann of Arabia

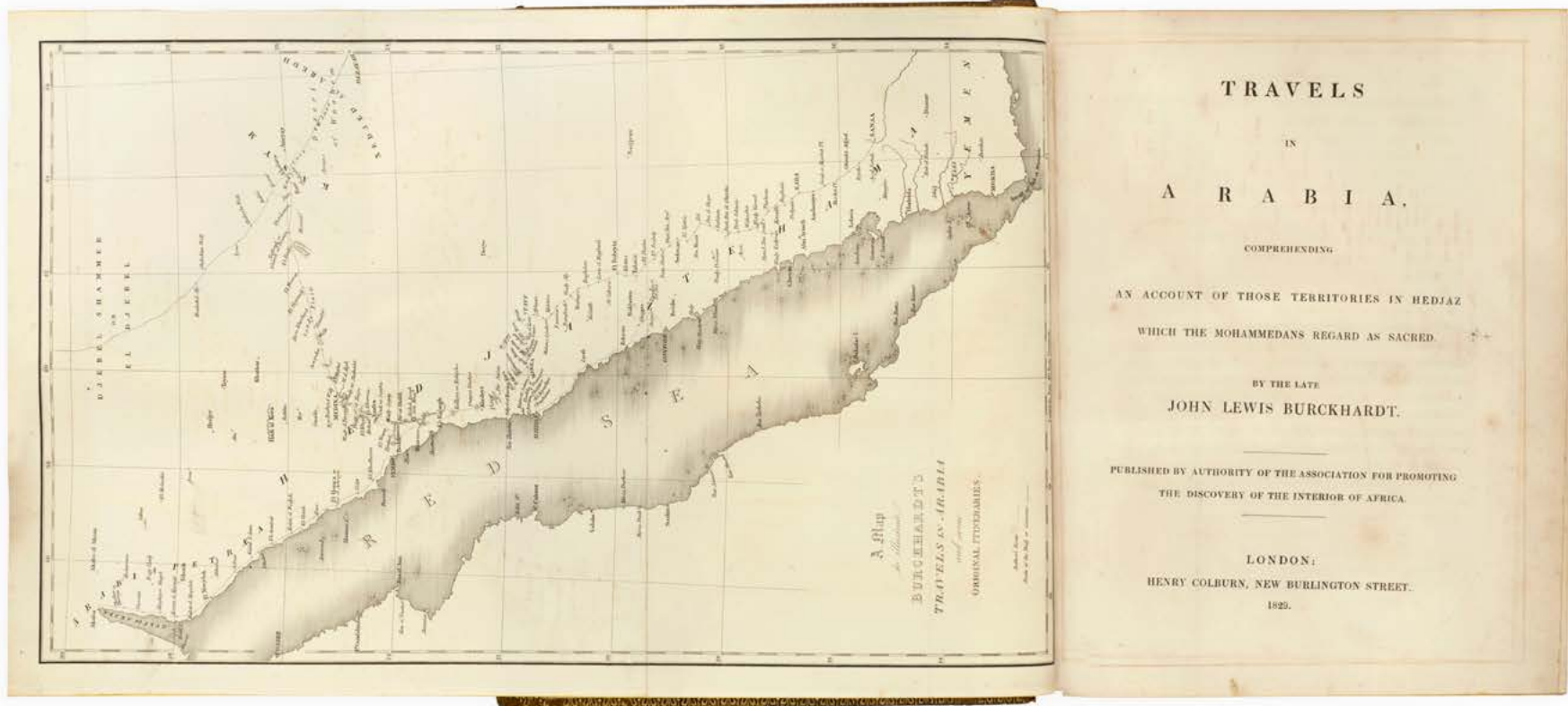
12. BURCKHARDT, Johann Ludwig (John Lewis). *Travels in Arabia, comprehending an account of those territories in Hedjaz which the Mohammedans regard as sacred ...* Published by authority of the Association for Promoting the Discovery of the Interior of Africa. London, Henry Colburn, 1829.

4to, pp. xvi [i.e. xv], [1, errata], 478; with half-title, folding map, and 4 engraved plans; some light spotting and foxing, occasional light marginal marks; very good in contemporary speckled calf, gilt Greek key border to covers, spine gilt in compartments with red and green morocco labels, marbled endpapers, gilt turn-ins, yellow edges; some splitting to joints and wear to spine and corners. **£3750**

First edition, in one volume, recounting Johann Ludwig Burckhardt's journey to Mecca on behalf of the Association for Promoting the Discovery of the Interior of Africa in 1814.

Born in Lausanne to the famous Basel-based Burckhardt family, Johann Ludwig - or John Lewis, as he was later known in England - joined the African Association in London in 1808 with the initial intention of further exploring the Niger river. Having taken courses in Arabic at Cambridge and London, further supplemented by a seven week stay in Malta, he arrived in Syria the following year disguised as a Muslim of Indian origin, and spent the next four years travelling through Syria and Nubia. By 1814 Burckhardt was in Jeddah, sick with fever, having just crossed the Red Sea from Abyssinia. It was at this time that Muhammad Ali Pasha, then in Mecca, heard of Burckhardt's presence nearby and summoned him.

'Burckhardt expressed a wish to visit Mecca as a Muslim pilgrim, and the pasha, although he was aware of Burckhardt's nationality, consented, provided he could satisfy a competent committee of Muslim examiners. Two learned doctors of the law questioned him and pronounced him not only a Muslim but an exceedingly learned one. After this Burckhardt dined with the kady, or chief religious judge of Mecca, said prayers with him, and recited a long chapter of the Koran; having thus placed



himself on the best of terms with the authorities, he went as a pilgrim to Mecca, acquitting himself as a good Muslim. It is unlikely that any Christian or European had accomplished this feat before, and the penalty of discovery would probably have been death. Burckhardt, however, mixed freely with the pilgrims without being suspected, and spent September, October, and November of 1814 in Mecca, and in the following January joined a caravan to Medina in order to visit the prophet's tomb. Here he was again laid low by fever, probably malaria, until April, when he returned in an exhausted condition, via Yanbu' al-Bahr, to Cairo, arriving in June' (ODNB).

Burckhardt died in Cairo in 1817 at the age of just thirty-two. A first posthumous edition of his journals, entitled *Travels in Syria and*

recounting several expeditions undertaken between 1810 and 1816, was edited by the retired military officer and fellow of the Royal Society William Martin Leake and published in 1822. This was followed, in 1829, by the present volume, which recounts Burckhardt's journey to Mecca in 1814 and was edited by the British orientalist William Ouseley. Included are a folding map depicting Hejaz and Tihamah, and four plates with detailed plans of Mecca, Mount Arafat, a pilgrim camp called 'Wady Muna', and Medina. In the judgement of Leake, Burckhardt's account is 'the most accurate and complete account of the Hedjaz, including the cities of Mekka and Medina, which has ever been received in Europe'.

Blackmer 239; Gay 3606; Howgego B76.



New York and the Golden Age of Hollywood

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

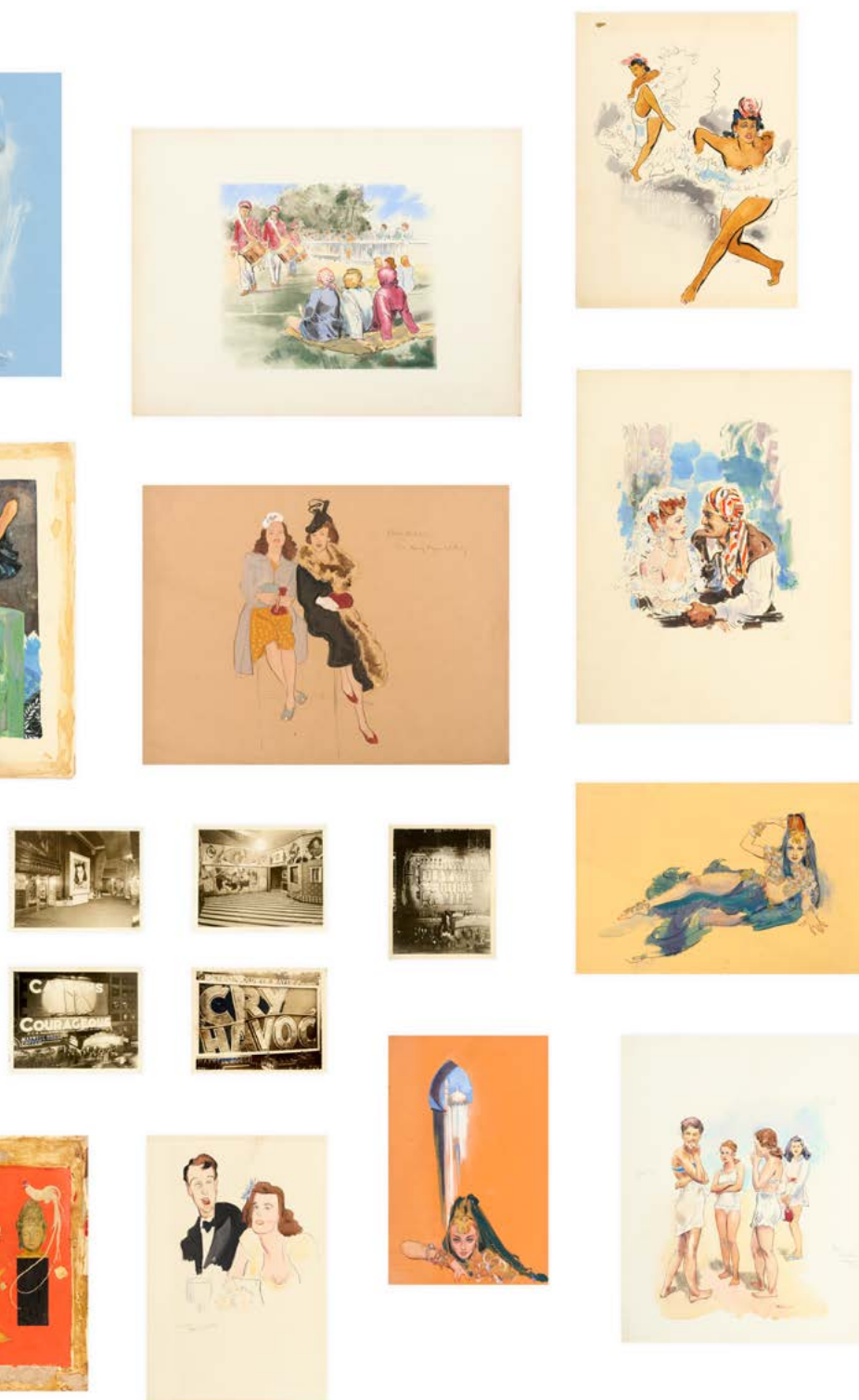
An archive of c. 290 individual pieces, most watercolours, a few pastels, some sketches in pencil and ink, on paper and board; 2 sketchbooks; scrapbooks; photographs, cuttings and ephemera; largely in very good condition, with very occasional tears, water damage and light soiling.

£200,000*

A remarkable archive of material by the prolific artist Hal Burrows, art director at Metro-Goldwyn-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.

Born in Utah, Harold Longmore (Hal) Burrows (1889–1965) studied under Robert Henri and Mahonri Young, and 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 cutouts and pin-ups, many of which featured Burrows's



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).

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 beach scenes feature 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.

The Heart of Burton's Venomous Attack on Speke

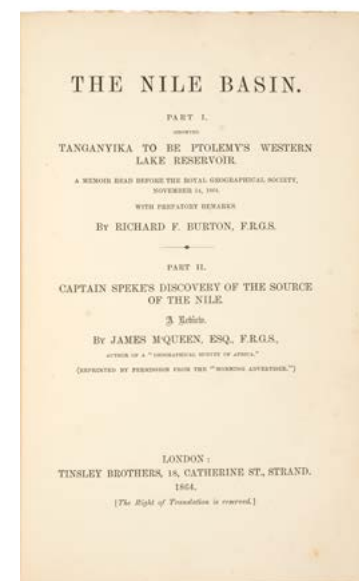
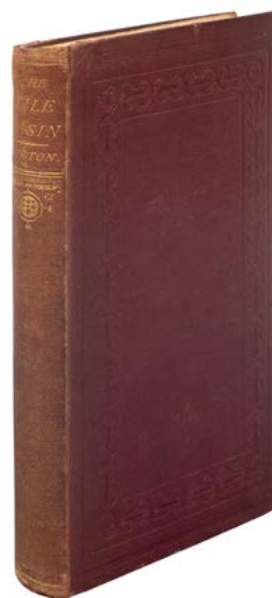
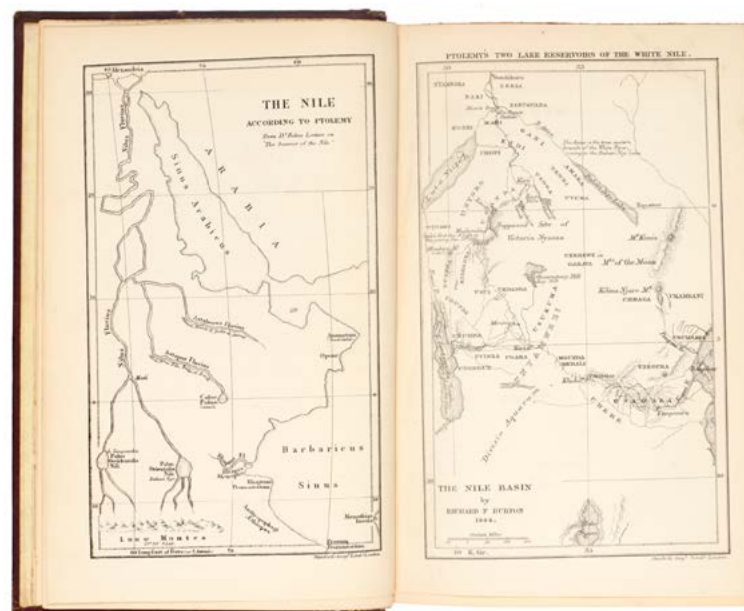
14. BURTON, Richard Francis, and James MACQUEEN. *The Nile Basin.* Part I. Showing Tanganyika to be Ptolemy's western lake reservoir. A memoir read before the Royal Geographical Society, November 14, 1864. With prefatory remarks ... Part II. Captain Speke's discovery of the source of the Nile. A review. By James M'Queen ... London, Tinsley Brothers, 1864.

8vo, pp. [4], 195, [1, blank], with 3 maps; a little foxing at end, a very good copy; bound in original maroon cloth, covers stamped in blind, spine lettered in gilt, yellow endpapers; spine slightly sunned, a little wear to extremities, a few small marks to boards, hinges neatly reinforced; partly erased ink inscription dated 1870 to head of half-title, embossed blind stamp of W.H. Smith & Son library to front free endpaper, bookseller's ink stamp to front pastedown. **£2500**

First edition, complete with the three maps. This work, 'which absolutely exudes venom, was the heart of Burton's frontal attack on [John Hanning] Speke's geographical theories. Burton dedicated it, with a marked degree of sarcasm, to "those kind friends, especially to those members of the Royal Geographical Society, who have aided and encouraged me to come forward with this statement"' (Casada). The second part comprises James MacQueen's 'scathing attack on John Speke through a lengthy review of the latter's *Journal of the Discovery of the Source of the Nile*' (*ibid.*).

Francis Galton's 1864 review of *The Nile Basin* for *The Reader* (vol. IV, p. 728) suggests that Burton and MacQueen are far too harsh in their criticisms of Speke.

Casada 49; Penzer pp. 74-75.



...a voce. *Alto* *hinc* *conspicimus* *ea* *agros* *gradibus*
manente *pariterat* *propter*

Chudthorst in Comitatu
Generali

Page 145

Ego 7. 12. Amatus.
 Pictatus sumq; Viri
 Differington in
 Caravilla
 humillime Dicata est.

Page 140

An engraving of a library interior. On the left, a large, multi-tiered bookshelf is filled with books. Several figures are gathered around the base of the shelf, appearing to be engaged in study or discussion. In the center, a figure stands near a large, open book or document. To the right, another figure is seated, possibly writing or reading. The room features large windows with multiple panes, allowing light to enter. The overall style is characteristic of 18th-century book illustrations.

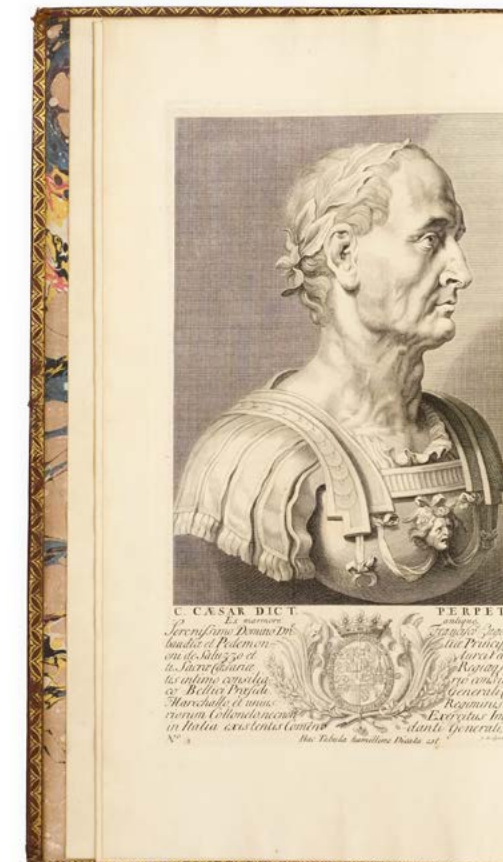
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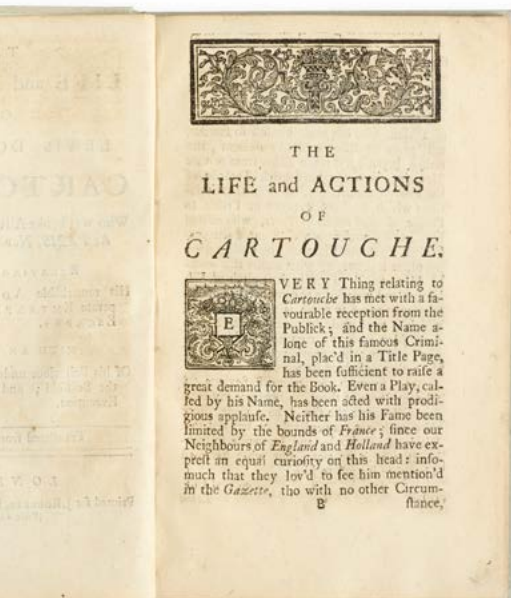
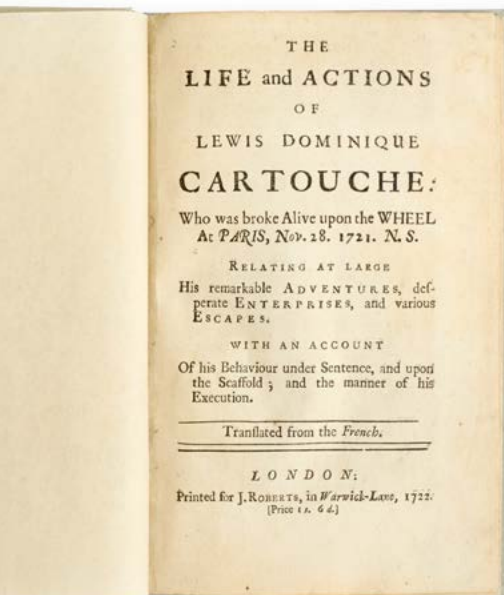


The eighty-seven plates comprise a frontispiece portrait of Caesar, a portrait of the dedicatee (folded), a double-page engraved title-page, six double-page engraved maps (of Gaul, Britain, Germany, Italy, Egypt, and Spain), plans of military camps, views of armies and battles (most notably a battle using elephants on a large double-page plate), costume plates (including a depiction of a Wicker Man and an animal sacrifice), plates of military activity such as building walls or siege towers, and the large double-page plate famously depicting an aurochs. The volume concludes with nine double-page plates of the Triumphs of the Caesars by Huyberts after Andrea Mantegna, seemingly based on woodcut copies by Andrea Andreani rather than the originals, located then (and now) at Hampton Court.

The bookseller and publisher Jacob Tonson (1655/6–1736) was perhaps the most successful printing entrepreneur of his time. He specialised in literature and Classical texts, both in the original and in translation, and helped shape some of our modern ideas about great works of literature. Tonson paid particular care to the presentation of this work, with regard to layout, typography, and illustration; the paper, typeface, and artists were all Dutch, though the printing was carried out for Tonson in London by John Watts. *Emigré* Dutch artists produced high quality engravings, which have ensured the enduring interest in this edition, beyond the careful scholarship of Samuel Clarke (see Suarez, 'Hard cases: confronting bibliographical difficulty in eighteenth-century texts', *PBSA* 111 (2017), pp. 1–30).

'Among Tonson's major publications during the Kit-Cat years is his great folio edition, in Latin, of the works of Julius Caesar; some nine years in the making, it finally appeared in 1712. **No English publisher had ever produced so lavish a book before, with its careful scholarship (the texts were edited by Samuel Clarke), its numerous maps, and its eighty-seven engravings done in superb detail by Dutch artists.** The book was dedicated to the duke of Marlborough, and had as its frontispiece Kneller's portrait of Marlborough. Again, this was published by subscription, and in this case Tonson arranged to have each subscriber's coat of arms printed on each double-plate page' (*ODNB*).





A Prince of Thieves

16. [CARTOUCHE.] The Life and Actions of Lewis Dominique Cartouche: who was broke alive upon the Wheel at Paris, Nov. 28. 1721. N.S. Relating at large his remarkable Adventures, desperate Enterprises, and various Escapes. With an Account of his Behaviour under Sentence, and upon the Scaffold; and the Manner of his Execution. Translated from the French. London, Printed for J. Roberts ... 1722.

8vo, pp. 88; headpiece and factotum initial; a very good copy; bound in modern boards.

£1750

First edition in English, published in the same year as the French original.

Louis Dominique Bourguignon, alias 'Cartouche' (1693-1721), began his life of crime stealing fruit from women at the gates of his Jesuit school and books from his wealthy classmates. To avoid punishment for theft he fled Paris, and a foray among the gypsies taught him 'all the Cant that the Thieves use among themselves; and how to conceal Thefts after he had committed them'. Once more in Paris he worked as a pickpocket, marrying into a family of thieves, then as an informant to the Lt.-Gen. of Police, Marc René de Voyer, marquis d'Argenson: 'None of his old Comrades escaped, who had ever affronted or provoked him'. A brief and accidental career in the army was cut short by the Peace of Utrecht in 1719, and Cartouche recruited from among his newly

unemployed companions an underworld 'Confederacy' with its own strict 'Laws'. Its 200 members comprised burglars, pickpockets, fences, and sex workers, and 'in a little time nothing else was talk'd of in Paris, but Robberies in the Streets, Murders, and Assassinations upon the *Pont Neuf*.' Forced into hiding by his increasing notoriety, he slept in a different bed every night, until his final betrayal and arrest in 1721. Ballads were composed, plays improvised, portraits engraved, and all Paris visited him in prison - 'there was a certain *je ne scay quoy*, either of Awe or Majesty in his Countenance' - before he was broken on the wheel.

Published in the same year as *Moll Flanders* and *Col. Jacque*, this work exploits a similar ready market for the lives of rogues. A now-discredited attribution of this translation to Defoe was inevitable. On its own merits, the present *Life* is nevertheless fascinating, highly readable and not without moments worthy of Defoe: among his criminal band, Cartouche is as an 'Arbitrary Prince' - 'he rewarded or punished them according to their deserts. These Acts of Sovereign Authority made him fancy himself a King indeed. He had Mistresses and Flatterers, he had Money and Subjects; he made himself enemies by his Ambition; and like a King, he encamped upon his Enemies lands, that he might not be chargeable to his own Subjects.'

ESTC T135100.

Defending Female Monarchs

17. CHALMERS [CHAMBERS], David, Lord Ormond. *Histoire abbregee de toutes les Roys de France, Angletaire, et Escosse ... [with:] La Recherche des singularitez plus remarquables, concernant l'estat d'Escosse ... [and:] Discours de la legitime succession des femmes aux possessions de leurs parents: & du gouvernement des princesses aux Empires & Royaumes ... Paris, Robert Coulombel 'at the sign of Aldus', 1579.*

Three works issued together, 8vo, pp. 16, ff. 17-24, 235, [5]; ff. [iv], 32, [1]; [vi], 34, [2]; Aldine device to title-pages of second and third works; very good copies, bound in early stiff vellum, yapp edges, green ties (frayed), front hinge cracked; ownership inscriptions to head of title-page scored though, early eighteenth-century armorial bookplate of John Hay, second Marquess of Tweeddale (1645-1713, Franks 14192/*566). **£2500**

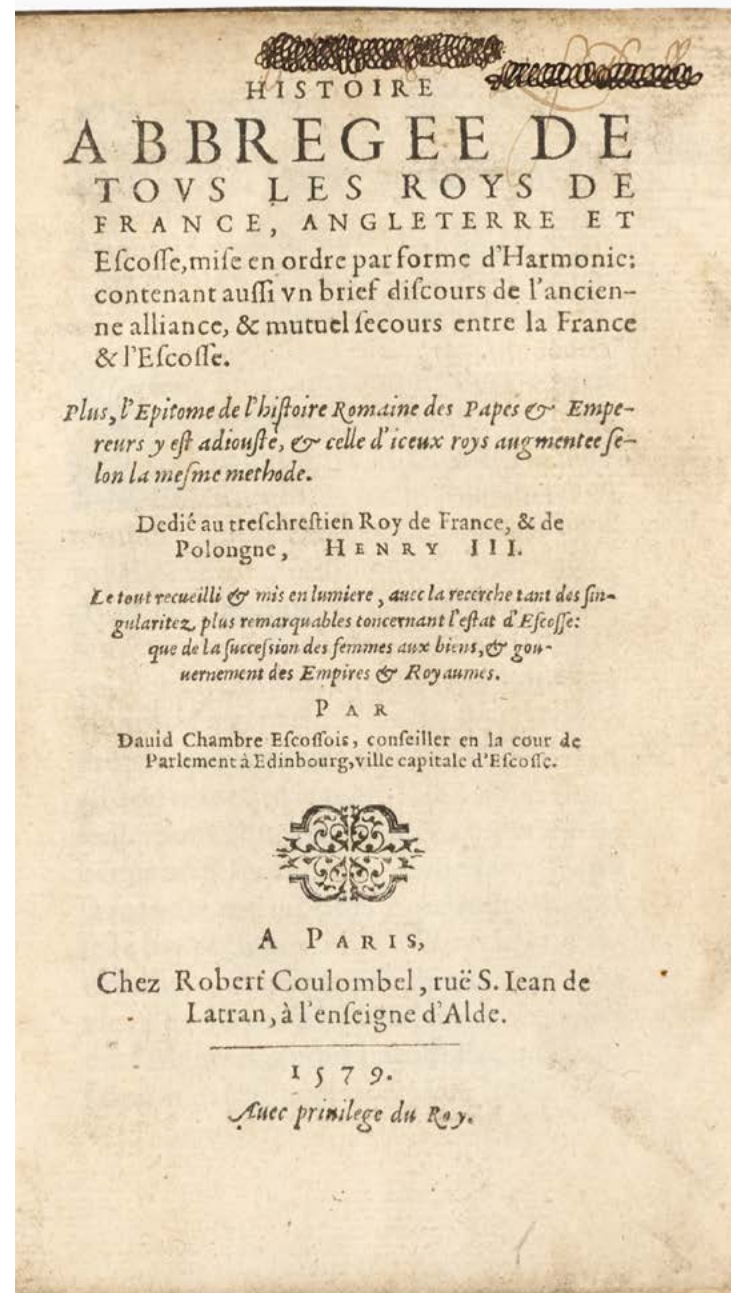
First edition of the three principal works of David Chalmers (c. 1530-1592), a faithful follower of Mary, Queen of Scots, who appointed him Lord of Session and Privy Counsellor.

He was sent into exile after being implicated in the murder of Darnley and assisting in the escape of Mary from Loch Leven, settling in France, where the manuscripts of these works were presented to Charles IX in 1572. He was allowed to return to Scotland in 1584 and resumed his career as a judge.

The first work, which drew heavily on Boethius, 'was a small triumph of compilation, exposition, and typography. It placed Scotland in the mainstream of European history as seen by French readers, and emphasized the continuity of the Franco-Scottish alliance against England (dated by Chalmers to AD 792). Just to make sure, he included a description of that alliance as an appendix' (ODNB). It also includes accounts of popes and emperors. The second work is an account of the three estates of Scotland dedicated to Mary Queen of Scots; it 'stressed the civilized nature of the Scots, even the highlanders'. The third work (written 1573), dedicated to Catherine de' Medici, is a defence of the right of women to inherit the property of their parents and of princesses to succeed to their parents' thrones.

Provenance: John Hay, 2nd Marquess of Tweeddale, Lord Chancellor of Scotland 1704-5 and a firm supporter of the Union of Scotland and England.

Brunet I, col. 1763; Renouard 299:3; BM STC French, p. 98.



One of the Greatest British Generals Lays Down the Law

JEAN DUC ET COMTE DE MARLBOROUGH,

Prince du Saint Empire, Marquis de Blandford, Baron Churchill d'Annand & de Sandridge, un des Conseillers de Sa Majesté dans son Conseil Privé, Chevalier du très-noble Ordre de la Jarretière, Grand Maître de l'Artillerie, Colonel du premier Régiment des Gardes, Capitaine Général de ses Armées, & Commandant en Chef l'Armée Confédérée.



Comme le Bon Dieu a beni les justes Armes des Hauts Alliez par la défaite de l'Armée de France, & que la-dessus Nous sommes entrés dans le Pays-Bas Espagnol, que Nous reconnaissons appartenir légitimement à Sa Majesté Catholique le Roy Charles Troisième, & que Nous voulons protéger ledit Pays & tous les Habitans dans la pleine jouissance de tous leurs biens & effets comme bons Sujets de ladite Majesté. Nous défendons par la presente à tous les Officiers & Soldats de Notre Armée de faire le moindre tort auxdits Habitans, mais au contraire de leur donner toute aide & assistance requise; Decla- rons en outre que les Soldats qui seront trouvez au pillage ou faisant aucun dommage auxdits Habitans soit en leurs Maisons, Bestiaux, Meubles ou autres Biens, seront sur le Champ punis de mort; Et pour prevenir d'autant mieux les Marodes & obliger les Officiers à tenir leurs Soldats dans une exacte disci- pline, Nous Decla- rons aussi que les Régiments ou Corps auxquels appartiendront les Soldats qui seront saisis contrefaisans à Nos ordres, seront obligés à dédommager incessamment les Habitans de toutes les pertes & dommages qu'ils auront souffertes sans autre forme de procès que d'avoir saisi les Soldats dans le fait, lesquels seront en outre punis de mort comme cy-dessus.

Et afin que personne ne pretende cause d'ignorance, Nous ordonnons que les presentes soient leues & publiées incessamment à la Tête de chaque Esquadron & Bataillon de Notre Armée, & que les Imprimés en soient aussi distribués à chaque Compagnie. Fait au Champ de Beaulieu ce vingt-sixième jour du Mois de May 1706. Estoit signé, Le Pr. et Duc de MARLBOROUGH. Plus-bas, par Monseigneur A. CARDONNEL.

18. CHURCHILL, John, 1st Duke of Marlborough. Jean Duc et Comte de Marlborough, Prince du Saint Empire, Marquis de Blandford, Baron Churchill ... Comme le bon Dieu a beni les justes armes des hauts alliez par la défaite de l'armée de France ... Fait au champ de Beaulieu ce vingt-sixième jour du mois de May 1706 ... [S.l., s.n., 1706].

Broadside (c. 420 x 330 mm), 31 lines of text, 6-line woodcut factotum initial; some chips and dustiness to edges, creases from folding, some offset; ink inscription to upper left corner. **£500***

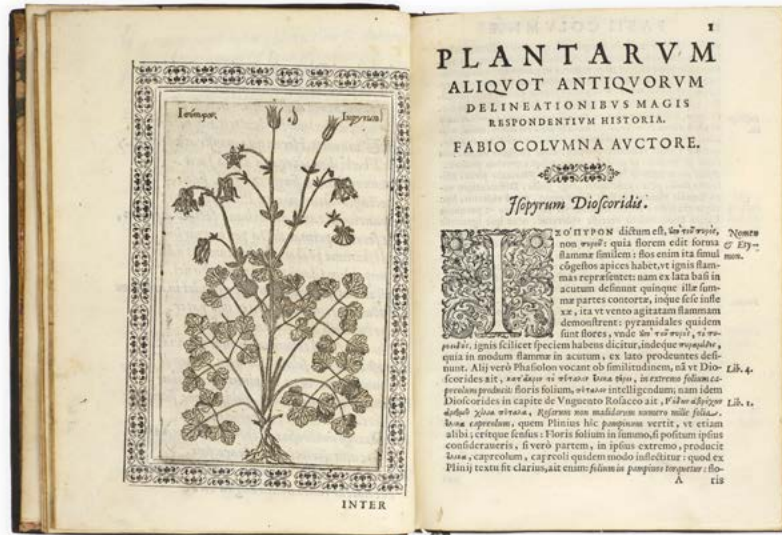
Very rare broadside issued by the 1st Duke of Marlborough – one of the greatest generals in British history and ancestor of Sir Winston Churchill – following his victory at the battle of Ramillies in May 1706, during the War of the Spanish Succession.

The battle of Ramillies, fought in the Spanish Netherlands between an alliance of Dutch, English, and Danish forces, and a Franco-Spanish-Bavarian army, was one of Marlborough's most significant victories. 'During this battle Marlborough distinguished himself with his flexible overall management of his forces, having worked out a clear battle

plan and taking tactical initiative with a clear understanding of events as they unfolded on the battlefield. The allies had some 4000 casualties, while the French lost about 6750 killed with an additional 8250 captured' (ODNB). Marlborough showed considerable personal bravery; he was thrown from his horse while rallying the Dutch cavalry, and his equerry decapitated by a cannonball.

Issued a few days after the battle, this broadside instructs Marlborough's officers and soldiers to bring no harm to the local population: soldiers found pillaging or damaging local houses, livestock, or moveable goods would be executed on the spot, and their regiments obliged to pay compensation and damages. So that none could claim ignorance of Marlborough's directive, the text here was to be read to each squadron and battalion, and issued in print to each company (though we have found no record of examples in English, Dutch, or Danish). The printing in French suggests that this proclamation may have been intended more to pacify the local population than to inform the officers themselves.

Only one copy traced on OCLC, at the Royal Library of Belgium.



First Intaglio Illustrations

19. COLONNA, Fabio. Φυτοβασανος, sive Plantarum aliquot historia ... Naples, Orazio Salviani, 1592.

4to, pp. [viii, supplied in neat eighteenth-century manuscript facsimile], [ix-xvii], 120, 32, [8, index]; with 37 full-page etched illustrations by Colonna, each within a border of printer's ornaments, extra-illustrated with an engraved portrait of the author (from *La Sambuca lincea*, 1618); a very good, clean copy in eighteenth-century green morocco, sides blocked with a curious unidentified design; armorial device of Tommaso Giuseppe Farsetti to foot of spine (partially lost to insect damage). **£4000**

First edition, a landmark in botanical illustration, 'the first strictly botanical book with intaglio prints' (Blunt).

In search of a cure for his own epilepsy Fabio Colonna (1567-1650), a lawyer by education, turned to the study of botany, and his modest but botanically accurate illustrations, drawn and probably etched by him, are among the first botanical etchings. One of the early members of Naples's Accademia dei Lincei, Colonna later became interested in astronomy (he corresponded with Galileo) and music, inventing a fifty-string meantone-tempered instrument.

Provenance: from the celebrated library of the Venetian poet and bibliophile Tommaso Giuseppe Farsetti (1720-1791), though apparently not listed in any of the sale catalogues of his books and manuscripts 1776-1788.

Adams C 2394; Blunt, pp. 87-89; BMC STC Italian, p. 191; Hunt 165 (37 plates); Mortimer (Italian) 130; Nissen, *BB* 386 (38 plates); Pritzel 1822 (36 plates).

Hair Today, Gone Tomorrow

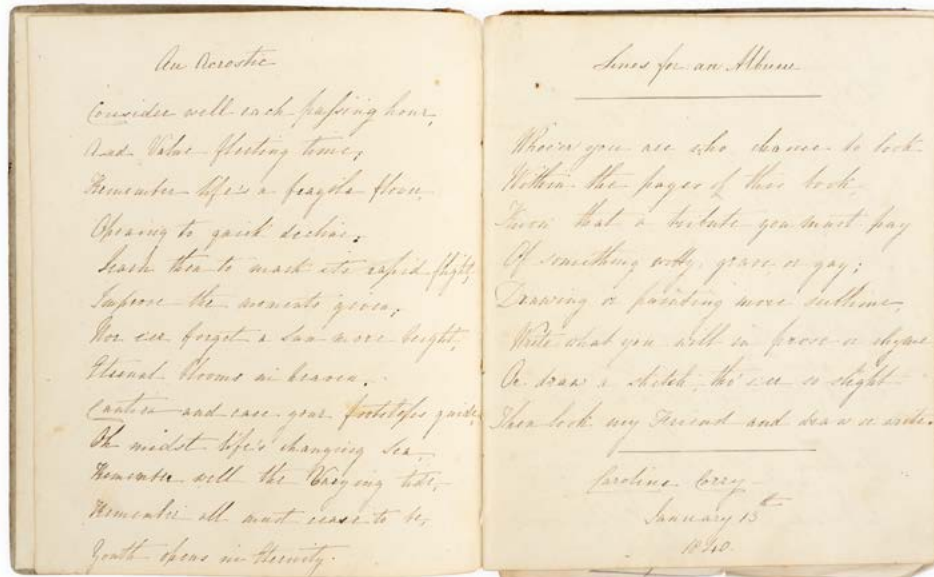
20. [COMMONPLACE BOOK.] Caroline CORRY.
Manuscript album of verse, some original. 1840s.

Manuscript on paper, 4to, pp. [84], plus one loose leaf laid in; pen on paper in a neat hand; one pen drawing, several pasted-in engravings, one leaf with 28 locks of hair stitched in, dated 1840-44; in very good condition, bound in contemporary quarter red roan with drab blue-grey sides; spine sunned and chipped at head.

£850

A striking example of that most Victorian act of commemoration. 'Of all keepsakes, memorials, relicks, most dearly, most tenderly, most devotedly, do I love a little lock of hair and oh when the head it beautified has long mouldered in the dust, how spiritual seems the undying glossiness of that sole remaining ringlet ...'. Corry has accordingly plucked twenty-eight little curls from the heads of friends and family and mounted them in a tribute both touching and gruesome.

The album includes a number of original verses, including 'An Acrostic' which opens the album, some 'Lines for an Album', and likely some of the many unattributed pieces. Attributed poems include several by Byron, and others by Reginald Heber and Joanna Baillie.



Cutting Corners

21. [COOKERY.] The British Jewel; or complete Housewife's best Companion. Containing, I. A Number of the most common and useful Receipts in Cookery ... II. The best and most fashionable Receipts for all Manner of Pastry, Pickling &c. ... III. Directions for making all Sorts of English Wines ... IV. A Table to cast up Expenses ... V. Every Man his own Physician ... VI. The Manner of preparing the Elixir of Life ... VII. Directions for destroying Rats, Mice, Bugs, Fleas, &c. ... and a choice Variety of useful family Receipts. Together with a Method of restoring to Life People apparently drowned ... Also, the complete Farrier ... to which is added, the royal Gardener, or monthly Calendar ... London, J. Miller, 1783.

8vo, pp. 112, with woodcut diagrams on how to truss meats on pp. 17-23, and table plans on pp. 108-10; title-page rather browned, some other spots and stains, K1-2 torn (no loss), else a good copy; lower edges partly uncut, trimmed to an oval shape to mitigate corner-wear and bound in contemporary limp sheep, with an extra strip along the spine, remains of ties at fore-edge (worn and stained); near-contemporary ownership inscription to title 'Eliz. Polgrean her Book', with scattered pen trials and accounts in the margins.

£1250

Very rare edition of this delightful catch-all domestic guide, trimmed by its female Cornish owner into an unusual but wear-resistant shape.

As well as the contents copiously detailed on the title-page, there is a Supplement (pp. 105-12) with instructions on how to brew beer and how to set table for, for example, an eighteen-course royal dinner at St James's, because you never know.

The British Jewel was first published in 1769 (one copy in ESTC), then in 1776 and several times thereafter. **This edition is not in ESTC or Library Hub, but OCLC records a copy at the University of Guelph in Ontario.**



Unrecorded Engravings

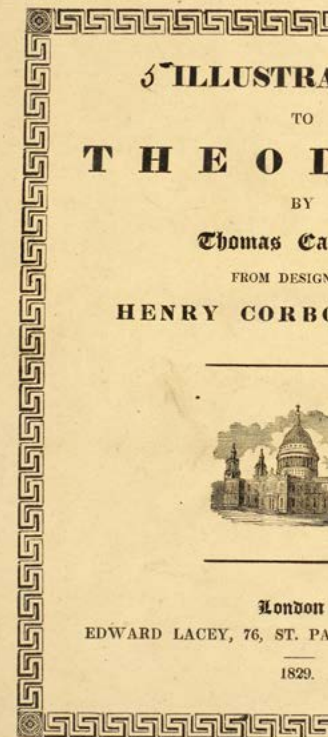
22. CORBOULD, Henry, *illustrator*. [Cover title:] *Illustrations to Theodric*, by Thomas Campbell, from designs by Henry Corbould, Esq. London, Edward Lacey, 1829.

Large 4to, ff. [6], comprising an engraved title-page and 5 engraved plates by W.O. Knight after Corbould; a fine copy, stitched, in the original printed yellow paper wrappers (faced with blue paper on the pastedowns), with a vignette of St Paul's; the number [5] added to the title in manuscript. £650

Unrecorded, a suite of five engravings for Thomas Campbell's *Theodric* (1824), though seemingly not intended for inclusion in any particular edition.

Corbould (1787–1844) was taught by his father Richard Corbould, then by Fuseli at the Royal Academy, where he was a friend of Flaxman, Stothard, and Benjamin West (for whom he also sat as a model). He was occupied for thirty years with drawings of the ancient marbles of the British Museum, and provided a similar service for the sculptures of private collectors such as the Duke of Bedford. The image of Victoria on the Penny Black was based on a drawing by Corbould.

Not in Library Hub or OCLC.



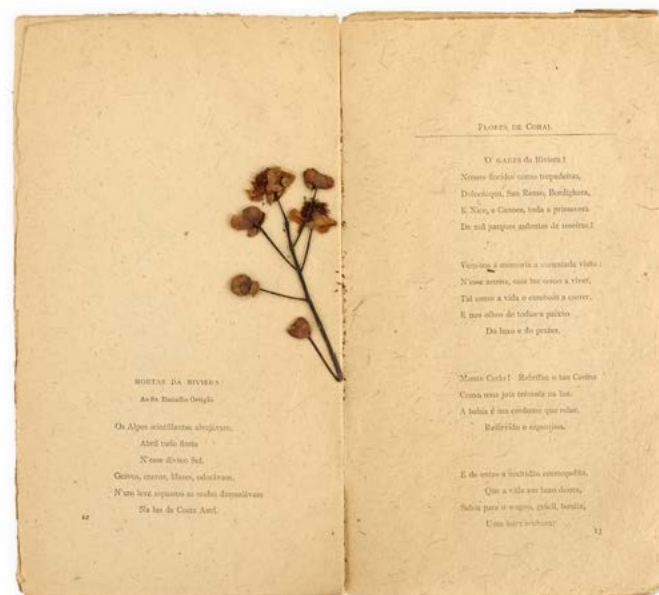
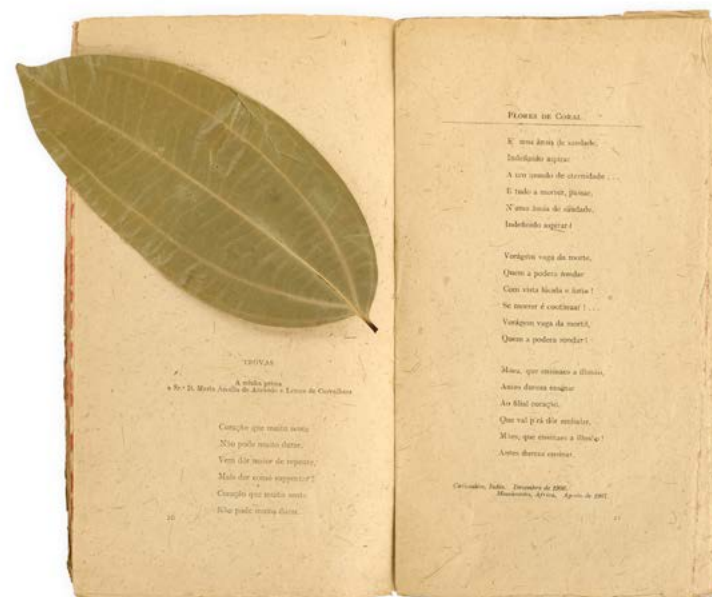
The First Book Printed on Timor

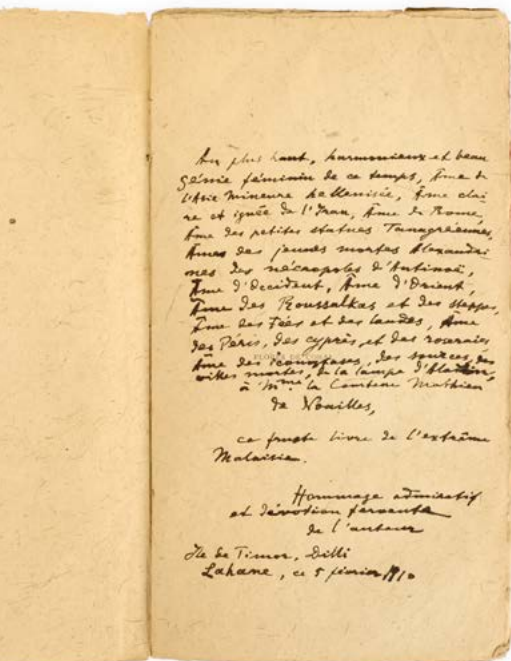
23. DE CASTRO, Alberto Osório. *Flores de Coral.* Últimos Poemas. Dili, Ilha de Timor – Insulindia, Imprensa Nacional, 1908 [(colophon:) 31 December 1909; (wrapper:) 1910].

Tall thin 8vo, pp. 272; uncut, and in very good condition, in the original red, silver-sprinkled printed paper wrappers (dated 1910) preserved in a folding red morocco-backed box with paper sides (signed 'D. Montecot'); small portions of covers and spine wanting, short closed tear to upper cover at foot; tissue repairs and remnants of old adhesive to lower wrapper; some pressed tropical (?) flowers, a large leaf, and a moth preserved between the pages; signed and numbered by the author, with lengthy authorial presentation inscription on the half-title (see below); two gilt paper samples with red geometric woodcut designs loosely inserted. **£4750**

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

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





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

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

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

No. 24 Delamarche



Firsts: London 2025

Around the World in 244 Pieces

24. [DELAMARCHE, Alexandre, *cartographer*; Bernard COUDERT, *lithographer*.] 'Atlas'. Paris, Legay, [c. 1889].

Three (probably of six) large engraved maps (320 x 460 mm), partially hand-coloured, each map laid on a wooden board and dissected into up to 138 pieces, boards lined with yellow paper verso and edged with gold paper; very well preserved in its contemporary wooden box, hand-coloured lithographic title signed 'Coudert' mounted to top, edges decorated with gold and floral patterned papers; box a little worn at extremities, title lightly dust-stained with a few minor scuffs and small stains. **£875**

An attractive set of large educational jigsaw maps showing the world, Europe, and France, preserved in its original allegorical box.

The hand-coloured allegorical lithograph by Bernard Coudert on the puzzles' case shows Geography personified, holding an atlas and globe and sitting atop the Earth, flanked by the figures of two warriors: one in distinctive Scottish Highland dress, the other seemingly drawing on visual tropes of the indigenous people of Africa, America, and the Pacific, with a feathered headdress, a tasselled spear and small shield, draped in a tiger skin and wearing bracelets, anklets, and necklaces. Above on a scroll is the title 'Atlas' between the flags of France, the British Merchant Navy, the Ottoman Empire, and the Qing dynasty, and below an array of (no doubt fanciful) ethnographic objects – mostly weapons – surrounded by the names of the continents.

The three maps, from a Delamarche Atlas, show the world ('Mappe-Monde en deux hémisphères', nos 77-78), Europe ('Carte politique de l'Europe, 1889', no. 80), and France ('France divisée en 86 départements' and, inset, 'France divisée en ses 32 provinces', nos 70-71). Other sets are known to include Asia and the Americas, with maps in varying states suggesting production over the course of several years.

The invention of jigsaw maps, also known as dissected maps, dates back to the late 1760s and is variously attributed to Lady Charlotte Finch (1725-1813), royal governess to the children of George III and Queen Charlotte; to Jeanne-Marie Leprince de Beaumont (1711-1780), author of *Beauty and the Beast*; and to London cartographer and engraver John Spilsbury (1739-1780), the last being the only one of the three to label his creations properly and to produce puzzles on a more industrial scale. Jigsaw maps, often cut along national or regional borders as here, had primarily an educational purpose in allowing children to learn about countries, continents, and their relative positions. Although considerably more expensive than normal maps, they soon became very popular.

See Williams, *The Jigsaw Puzzle: Piecing together a History* (2004).



A Cabinet of Curiosities: Presented by the Author to a Fellow Numismatist

25. DUMERSAN, Théophile Marion. *Histoire du cabinet des médailles, antiques et pierres gravées; avec une notice sur la bibliothèque royale, et une description des objets exposés dans cet établissement ... Paris, chez l'auteur, 1838.*

8vo, pp. [4], iv, 191, [1]; some browning and foxing; otherwise a good copy in contemporary green calf-backed boards with marbled sides, spine lettered in gilt, green silk place marker; very slightly rubbed; presentation inscription in ink to verso of half-title 'offert à Mr Millingen par l'auteur Dumersan' (see below), a few authorial corrections in the text, collector's small red ink stamp to title. **£650**

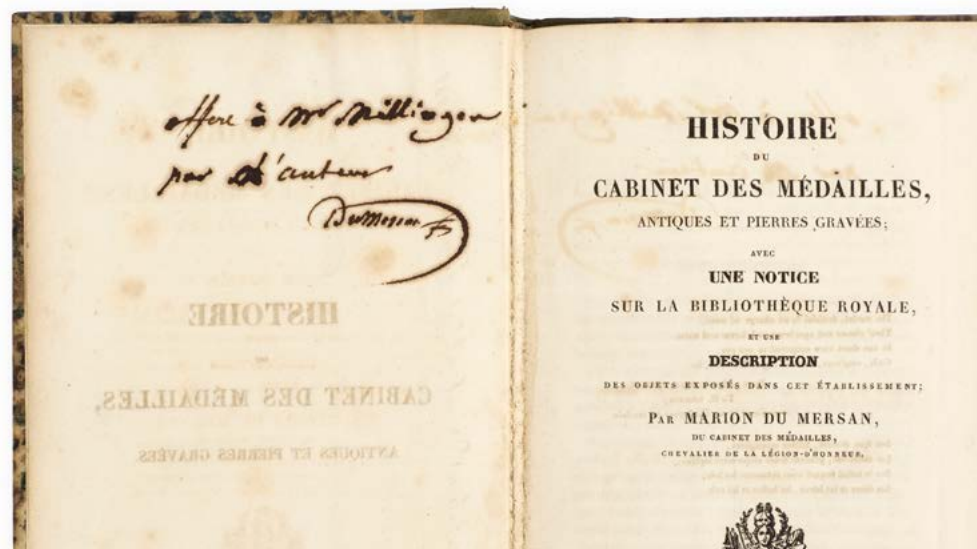
First edition of a description of the Cabinet des Médailles, forerunner of the Museum of the Bibliothèque nationale de France, with a presentation inscription from the author to the archaeologist and numismatist James Millingen (1774–1845).

When his family met with misfortune during the French Revolution, the fifteen-year-old Dumersan (1780–1849) found employment as an assistant at the Cabinet des Médailles under the antiquary Millin de Grandmaison. He played a key role in classifying the collection, and protected it from dispersal by the allies after the defeat of Napoleon in 1815; he rose to the rank of curator in 1842. In his spare time he was a prolific writer of plays and vaudevilles.

Dumersan's *Histoire* describes the Cabinet's armour, busts, vases, chess sets, enamels, seals, sculptures, medals, bronzes, engraved gems and cameos, and glass, from the throne of King Dagobert, to François I's armour, to the shields of Scipio and Hannibal. He includes a brief description of the departments of manuscripts, engravings, maps and plans, and a short history of the bibliothèque royale. The work ends with a chronological history of the Cabinet from François I

to 1837, ending thus: 'In order that the public may enjoy all its riches, we have increased the number of displays; and communications being easier due to the increased number of personnel who can welcome scholars and students, the Cabinet des Médailles has never been more frequented or more useful than it is today' (*trans.*).

Provenance: James Millingen studied numismatics under the bibliophile Clayton Mordaunt Cracherode and worked at the French Mint in Paris; he was imprisoned as a British subject during the French Revolution. Following his move to Italy, 'he wrote and compiled valuable works in French and Italian on coins, medals, Etruscan vases, and related subjects, and also contributed articles to learned journals in Britain and on the continent. He bought antiquities with considerable discernment, and supplied private collections and most of the important museums of Europe, including the British Museum, with fine examples of ancient art' (*ODNB*). His library was sold by Sotheby's in 1849.



Cross-Stitched

26. [EMBROIDERED BINDING.] Notebook in cross-stitch binding. [Germany, nineteenth century.]

16mo (c. 94 x 66 mm), [22] blank ff., largely filled with early nineteenth-century pencil notes in German, one sketch; pamphlet-stitched in green- and black-printed patterned silver cloth wrappers with embossed gilt paper border, edges gilt, tied with a ribbon (detached at one end) into a green roan-backed case, each board with a cross-stitched floral design in coloured and silver threads and metal sequins on a punched card, embossed gilt paper borders, gilt paper pencil-fastenings at fore-edge, silk pastedowns formed into pockets (containing two manuscript notes, one reading 'D. Kollar', the other dated 16 May 1838); lower board slightly dust-stained with one or two loose threads, spine lightly scuffed, otherwise remarkably well-preserved.

£650

A delightful and highly unusual cross-stitch binding, likely designed to be embroidered at home by its owner.

While both the notebook and its case were evidently professionally produced, the cross-stitched panels on pre-punched cards seem more likely to be domestic – albeit accomplished – craftwork. Each panel has a pattern punched around the edges and used to form elaborate borders, while the lively central floral arrangements were evidently embroidered freehand.



Peepshow on Printed Waste: The Four Seasons

27. [ENGELBRECHT, Martin.] [Vier Jahreszeiten. Serie 89.]
[Augsburg, Martin Engelbrecht, c. 1750.]

Six copper-engraved views (75 x 91 mm), trimmed closely and with progressively smaller cut-outs in the centre, each sheet lined with printed waste (forming three adjacent pairs, one including the date '[M]. DCCC. VI'), contemporary hand-colouring, the fifth view lettered 'N. 89.' in the plate; old manuscript numbering to versos. £1750*

An attractive hand-coloured engraved peepshow showing the four seasons, with summer in the foreground retreating into winter behind, lined with printed waste from an illustrated Dutch religious broadside.

In the first two scenes brightly costumed figures harvest wheat and hay, followed in the fourth by men and women gathering crops from a field and plucking fruit from a tree, gathered in half-barrels below; the third, rather incongruous among its agricultural neighbours, shows a well-dressed pair in an idyllic sylvan setting, with a large golden sculpture, a balustrade, a potted tree, and a scattering of red and orange flowers. The final two scenes show winter, with bare trees and pale light around figures slipping on ice.

The engraver and publisher Martin Engelbrecht (1684–1756) is known principally for his peepshow engravings, for which he obtained an imperial privilege in 1719 (subsequently renewed in 1729 and 1739). In addition to the 'Four Seasons' he published also separate peepshows showing the seasons individually, and the plates for the 'Four Seasons' peepshow appear to be taken from the others and can be found in mixed states: here the second and fourth are the same as those in 'Autumn' and the fifth and sixth as those in 'Winter'; our set differs from Milano's only in the last two plates.

Milano, *Martin Engelbrecht: Perspektivtheater - Dioramen* 117 ('Vier Jahreszeiten, Serie 89'); see also 80 ('Herbst, Serie 61') and 81 ('Winter, Serie 62').





Cards against Immorality

28. [EVANS, Jonathan.] The Christian's Pack of Cards: designed to improve instead of killing Time ... The fourth Edition, enlarged and improved. Coventry, M[ary] Luckman; London, J. Mathews. [1780s-90s?].

40 unnumbered cards (including title card), with rounded corners, letterpress printed on one side only; top of one card torn away with loss, rather soiled and thumbed, withal very good; in the original sheep over pasteboard slipcase (worn), a few nineteenth-century inscriptions to the blank versos. £2500*

An apparently unrecorded set of Bible-study cards, provincially printed by Mary Luckman.

'Here neither King, nor Queen, nor Knave,
The Pocket and the Mind enslave ...'

Each card features a Scripture quotation at the head, a meditation, and a summary quatrain or sextet. Colossians ii. 6. for example elicits the commentary 'To be a professor, and not a professor; to have the form of godliness, and be destitute of the power; is to be as sounding brass or a tinkling cymbal, nominally alive, but really dead ...

'Why should I turn aside, as those
Whose garments are unclean;
I loathe the path the sinner goes,
I hate the ways of sin.'

The Coventry printer, bookseller, and stationer Mary Luckman had succeeded her husband Thomas after his death in 1784, and was active until 1801. The author of the cards is not firmly identified but is likely Jonathan Evans (1748/9-1809), a former ribbon-weaver and follower of the Nonconformist George Burder; also a hymnist, he started preaching at Foleshill near Coventry in the early 1780s, at first from a houseboat on the canal. His flock grew and a chapel was established, of which he was ordained minister in 1797. Luckman published several other works by him.

If this is indeed the 'fourth edition', then the cards were evidently read with such assiduity that they have not survived. **We can trace no other examples of this or any other edition.**



A Poetical Pearl in England

29. EYB, Albertus de. *Margarita poetica*. Paris, Ulrich Gering, 29 November 1478.

Chancery folio, ff. [140] (of 142, without initial and final blank leaves); a-r⁸ s⁶ (without A1 and S6, blanks); roman letter, initials supplied in red and/or blue, paraphs in red and blue; first and last few leaves washed (affecting rubrication) and slightly soiled with defects in outer margin (rust holes from clasp fixings on the original binding?), repaired tear to foot of a8, other occasional light staining, otherwise a very good copy with generous margins; bound in early nineteenth-century English diced russia with a delicate gilt fillet triple frame, the outer section with blind foliate decoration, the corners of the central section with blind fan tooling, spine gilt in compartments, edges gilt, gilt dentelles, marbled endpapers; binding slightly rubbed, joints repaired with buckram, spine rubbed and slightly chipped, paper label to foot of upper cover; early Latin annotations in ink to c. 16 pages at the start of the volume (some cropped), c. 23 manicules in red or black to last few quires, sixteenth-century English inscriptions to final verso (see below), monogrammed bookplate of Sir John Hayford Thorold and the Syston Park bookplate to front pastedown (see below). **£15,000**

Very rare edition of a Renaissance manual on letter writing from the first Parisian press, a rubricated copy with early English provenance.

Eyb (1420–1475) had studied at university in Erfurt, Pavia, Bologna and Padua, absorbing Italian styles of rhetoric; he composed his *Margarita poetica* in 1459, though the present printing only comprised the first section on letter writing, *Praecepta artis rhetoricae*; the other sections not included here covered oratory. The whole text was first printed in Nuremberg in 1472; this is the third Paris edition, all of which contain just this first section.

honoratē pſtabit
bis: qbus ſc3 mo-
plura in fine orō
i actionem ſigni-
minat. vt Ego ei
t nulla res tā ma-
cerē. **E**xēplū
uit dictionibus. vt
or, ſi gratitudo in
ous orōnibus ver-
ne tibi amiciffimū
eres. Eodē quoq;
ibus ſiue dictioni
tribus dictionibus
ū temperatē inui-
emus. De plurib;
imū cur mihi ad-
affimibus ſedulo
i ſtuderim. **E**x
ce orōni iſeruiat
s oēs ex qbus pro
cari poſſim exgro-
ule orōni iſeruiat
ne ad ſtudiū ſcien-
amur. danda eſt
virtutē illā q̄ affeq
Exemplū biver
in fine orōnis col
go qdē tantope
ſſime ſuſcepi cura
verba infinita col-
tria tibi nunc ſub-
erevolunt deū im-
e tenent. Itē ſingu
beā memoria tue
Marcū ei ciceronē
.b. iiii.

romanoꝝ patria imortales ſibi
pompeius: tales a. M. Ciceron
eſt ex ipſo laudes pſecutus, toto
aggeratus eſſe videt, vt niſi ipſi
berivelit ppetua debeat ipſū ci-
ri ſibi mentoꝝ viciffitudine nō
ſubſtāte exēpla ſumere poſſes,
et potuiſſem tot tibi dediſſe pce-
Tu ſeſimutertium ergo pce-
vic3 q; hoc relatiū q; que
aīcedente: ſed inter relatiū dē
tur aliqd. Vt hoies diligo q; pac-
et ocio ſtudent. Cicero eloqūſ
pſtitit. Platonē oēs impimis lau-
aī alios aperuit. Nonnunq; etiā
pponit. Vt quos in vrbe tumul-
pncipiū et cā extiterūt. Simili
nem nullo aīcedēte expſſo. vt
or3 rōnem q̄ iniuriar3 habebis.
equo aīo ptumeliā hanc iudical
ablatiuo etiā hac dicēdi rōne
Vt qua animi prudētia ſemp
denter pſultoq; factury. **H**oc
poſt ſui aīcedēs colloceſ. Vt. l.
gna ſperantē: leges romanoꝝ
duces laude gloriaq; anteceſſit.
Tu ſeſimiquartū pceptum
aduerti enī q̄plunū i
pceptū eſſe diligenter obſeruar
quod pſonale vel impſonale, ſi
nem aut paſſionem ſignificans
quī vias faciens cū multum ā
itineris finē: et q̄ ſi laboris ſui te-
creat. Ita etiā ex verbis in fine o
totius orōnis aī actē aptius exp
ori qdē intelligētia acceſcat.
plurimū reſonas p̄cinniorē pſe-

Ulrich Gering (d. 1510) set up shop in Paris with Martin Crantz and Michael Friburger in 1470, at the instigation of two Sorbonne scholars, who had become acquainted with them in Basel; their partnership was prolific and lasted until 1477, after which Gering continued to print under his own name and, later, in association with others. These early Paris printers attempted to move away from the gothic lettering usual in contemporary French books; the typeface used by them for the first few years of production was roman, and Gering returned to roman type when he became sole proprietor of the printshop in the later 1470s.

The Latin annotations to the first few quires partly repeat phrases from the text, and partly expand on them; the word 'observandi' ('to be observed' or 'pay attention') is noted several times alongside relevant passages.

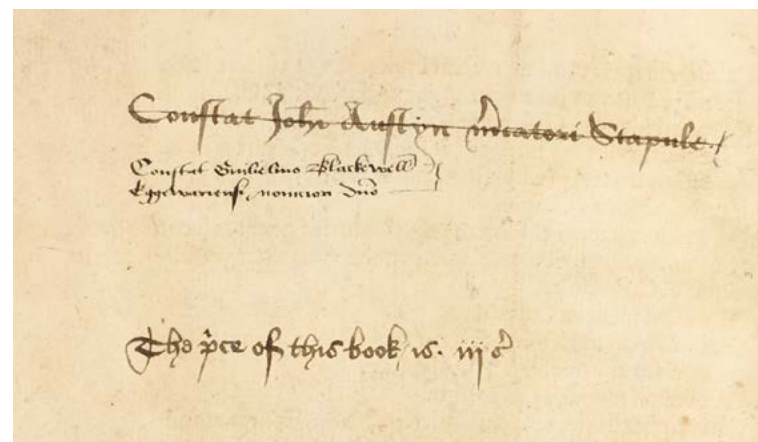
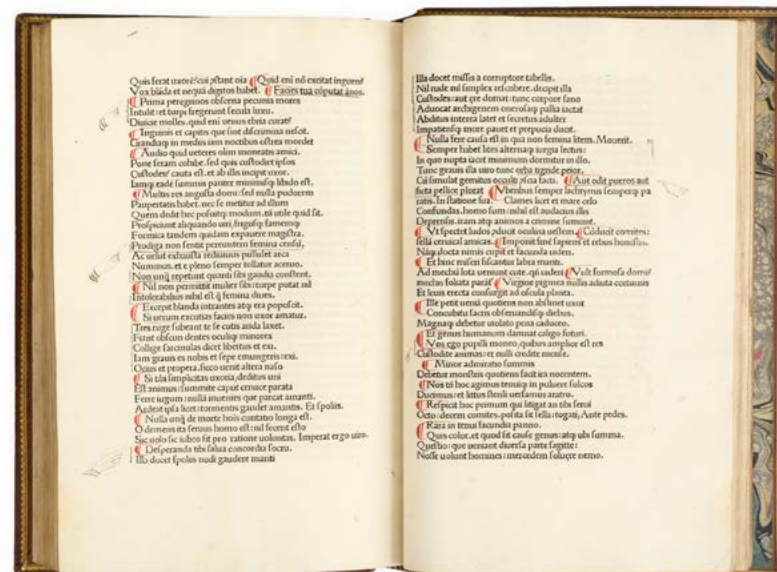
Provenance:

The final verso of the book contains three inscriptions in early English hands:

1. John Austyn, 'm[er]catori Stapule' (a merchant of the Staple; before 1558, the Staple trade of wool and other raw materials was based in Calais).
2. William Blackewell of Edgware (d. 1570), a member of the Company of Scriveners and a town clerk of London. There are a few Latin annotations in his hand in chapter 14, where he mentions Sallust's use of *peritia* and *scientia*, and one in chapter 22, where he comments on a phrase about friendship which is referred to by everyone, particularly judges.
3. An early purchase note, 'The p[ri]ce of this book is iii s'.
4. Sir John Hayford Thorold (1773-1831); this was lot 778 in the Syston Park sale (Sotheby's, 12-20 December 1884), where it was purchased by Bernard Quaritch for £15-5s (it subsequently appeared in Quaritch's 1888 catalogue, item 37280, £7-15s). Loosely inserted is the London bookseller William Ridler's manuscript description (written on the back of an invoice of his, dated 4 February 1891): '**A most precious morsel of antiquity ... the present is a fine specimen quite perfect, in a noble roman letter**', now priced at only £4-4s.

ISTC records only eleven other complete copies: none in Germany, and only one in the US (Brown University).

HC 6821; BMC VIII 22; GW 9540; Goff E172; ISTC ie00172000.



Dancing and Fencing, but not Magic Tricks or Romances

30. FATHERS LEGACY (The): or Counsels to his children. In three Parts. Containing the Whole Duty of Man, I. To God. II. To himself. III. To Man in all Conditions. Useful for Families ... *London, Printed for Henry Brome ... 1678.*

8vo, pp. [12], 220, [10, table and advertisements], with an engraved frontispiece of the royal arms; a fine crisp copy in contemporary speckled calf; ownership inscription to front free endpaper: 'Eliz: Trumbull July y^e 24th 1679'. **£1850**

First and only edition, very scarce, of a fine courtesy book written by an anonymous former soldier, this copy owned by the wife of the English Ambassador to France.

Part I, dealing with religion, is unexpectedly brief (pp. 1-26), and the bulk of the text is more practical, with an emphasis on physical as well as mental education – 'Studies and Exercises ought to be jointly performed'. It is almost certainly a translation from a French original (internal evidence suggests a date of c. 1660), slightly modified for an English audience. The author's children are named as Philip, Armand, Hardwin, and Charles; his brother and sister lost children fighting in Battles of the Thirty Years' War in the 1630s, while he himself was at the Siege of Breda (1637, aged 40); and references to the King and Queen on p. 71 make no sense for Charles II and would seem to refer to Louis XIV and his mother.

'There is no man of what condition soever, nor any Nation whether of the new or old world, that loves not dancing'; sword play is also recommended, but not hunting which 'brutifies' a man.

'Renounce all sorts of dangerous leaps, juggling tricks, and slights of hand', but you are allowed to see others perform them at Bartholomew Fair. In study 'before all things, learn Cosmography', learn arithmetic but not algebra, and take as your model the life of the 'Chevalier Wayard' (i.e. de Bayard). In reading, Romances inculcate more morality than True Histories, but daughters should avoid them, especially 'Astrea [L'Astrée, by Honoré d'Urfé], which by the variety of many amorous Histories ... secretly kindles in young hearts that natural and sweet passion', and so is 'only fit to be read at an after Season, when these wanton flames are extinguished'.

Considerable time is devoted to the military, which he intends as his sons' profession (he recommends the academies of M. de St Luc in Brouage and M. de Vic at Calais), and the court, with advice on the vices to avoid there and how best to survive – be pliable, not too scrupulous about honour, follow fashion but do not set it.



Eliz: Trumbull
July 24th 1679

In 'Of the will of a child', the author seems remarkably modern in observing that his son's self-will first presented itself in the 'resistance that you made to mine ... as if the desire of acting in liberty were more violent in us, that of our own our security'. While in 'Of Sensual Love' he is more courtly, advising his son to find a beautiful mistress 'somewhat more mature than you' and endeavour to win her esteem chastely, serving her until the 'season of debauchery' passes.

There are also chapters, *inter alia*, on moderation of the appetite, wealth and poverty - ('regard more the poor man that is undefended, than the rich'), lying, anger, grief, play (chess is approved, dice not), the duties of spouses to each other and to their children, joy, sedition, and death.

Provenance: the bold ownership inscription is that of (Katherine) Elizabeth Trumbull (née Cottrell or Cotterell, 1653-1704), wife of Sir William Trumbull (1639-1716). Well educated and sprightly, daughter of the Master of Ceremonies and Master of Requests at court, she had married for love in 1670 - 'never wife had such a husband as my selfe', she would write - and their affection, though childless, saw them through her husband's unexpected appointment as Special Envoy to France in 1685, just after the Revocation of the Edict of Nantes, and then Constantinople in 1687. Elizabeth's father Charles Cotterell (1615-1710) was himself a very accomplished courtier, but also a competent translator from French and a friend of the poet Katherine Philips - could he perhaps have been responsible for this text?

ESTC R201986; Wing F555.

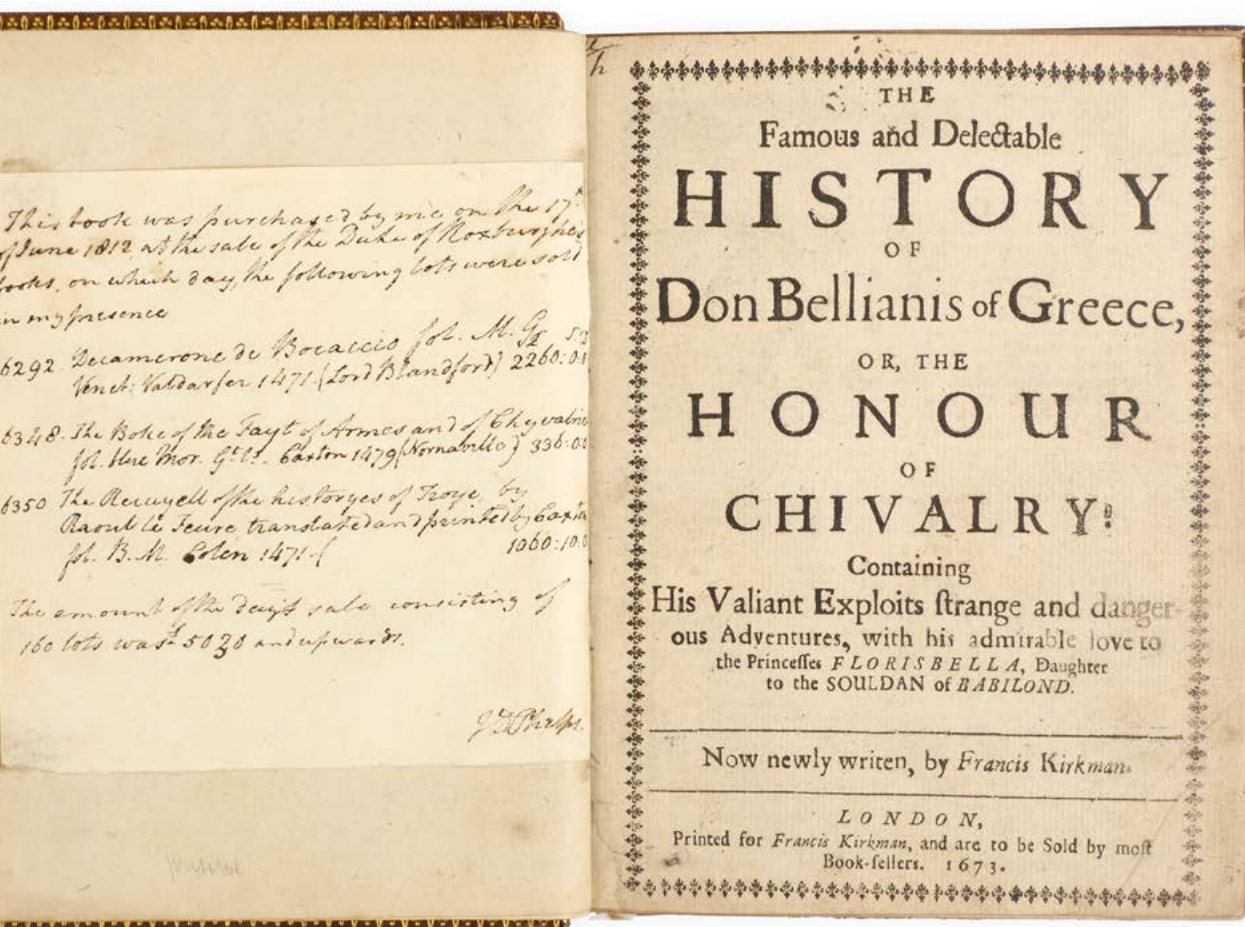
With a Survey of Romances: The Roxburghe Copy

31. FERNÁNDEZ, Jerónimo. The famous and delectable History of Don Bellianis of Greece, or, the Honour of Chivalry. Containing his valiant Exploits strange and dangerous Adventures, with his admirable Love to the Princess Florisbella, Daughter of the Souldan of Babilond. *London, Francis Kirkman, 1673, 1671, 1672.*

Three parts, 4to, pp. [6], 32, 49-96, 90-93; 88, 93-168; 2, '42' [i.e. 78]; bound without the woodcut frontispieces to parts I and II (the same block) found in some copies; some foxing, rather browned in places, but a good copy; bound in nineteenth-century polished calf, gilt lozenge to covers, gilt turn-ins; a few pen trials, from the library of the Duke of Roxburgh, purchase note of J.D. Phelps pasted in. **£3750**

First complete edition of Francis Kirkman's version of the chivalric romance of Belianis of Greece, a continuation of *Amadis de Gaul* first published in Spanish in 1547. A partial English translation had appeared in 1598, and Kirkman had earlier published editions of parts I (1650) and II (1664), but 'now you have it Compleat ... without any expectation of any Alteration of Addition'. In the third part Kirkman took 'more than ordinary pains in describing the ancient Kingdom of Ireland'.

Kirkman had been an early enthusiast of romances, which he had begun to collect at school, teaching himself French in order to translate *Amadis de Gaul*. His later output as a bookseller including both these works and reissues of earlier English drama, of which he was a proto-bibliographer, listing 690 examples in his preface to *Tom Tyler and his Wife* (1661).



The preface here similarly 'surveys the available chivalric, Elizabethan, and heroic romances, its recommendations perhaps sustaining these titles' long popular success' (ODNB) - it mentions his own translation of part of *Amadis de Gaul* alongside *Valentine and Orson*, the *Seven Champions of Christendom*, *Palmerin of England*, and many other chapbook staples, as well as Sidney's *Arcadia* and the *Urania* of Lady Mary Wroth.

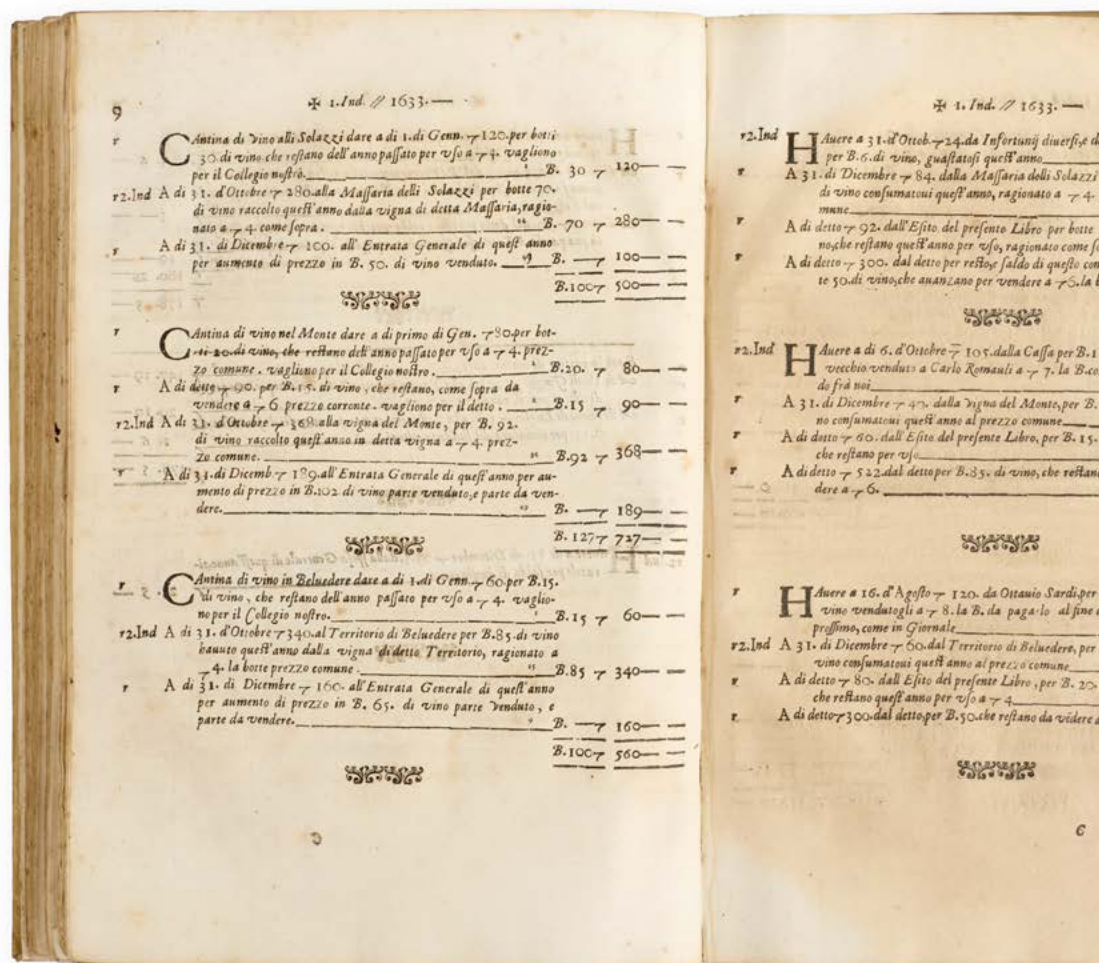
Provenance: John Ker (1740-1804), 3rd Duke of Roxburghe, sold as lot 6364 in the 1812 auction catalogue of the Roxburghe library. Formed over the last three decades of his life by one of the most obsessive collectors in the history of bibliomania, it amounted to some 30,000 volumes. Lots 6066-6420 were devoted to 'Romances', including the celebrated Valdarfer *Decamerone* (1471), the sale of which was the occasion for the foundation of the Roxburghe Club. John Delafield Phelps (1764/5-1842), who purchased this volume for £1 6s, also reports the sale 'in my presence' of the *Decamerone* and two Caxton incunables; a founder member of the Roxburghe Club, he collected Gloucestershire books in particular.

'The Highest Expression of Early Bookkeeping'

32. FLORI, Lodovico. Trattato del modo di tenere il libro doppio domestico col suo esemplare ... Per uso delle case, e collegii della medesima Compagnia nel Regno di Sicilia. *Rome, Lazzari Varese, 1677.*

Three parts in one vol., folio, pp. [iv], 126, [2]; ff. [ii, including special title], 32, [2, without blank ²H6, with a nineteenth-century blank leaf inserted in its place, crudely repaired at foot]; ff. [i], 50, [3]; complete with two folding printed tables at end of part I; woodcut devices to titles and at end, woodcut initials and headpieces, typographical ornaments; foxing and browning in places (most severe to part I), intermittent light waterstain to upper outer corner of first half of text and final few leaves, minor restoration to the gutter of a few leaves, repaired tear to gutters of ³A1.4; bound in contemporary vellum over boards, author and title in manuscript to spine; front endpapers renewed; three manuscript slips loosely inserted (see below). £2250

Rare sole reissue of the even rarer first edition (Palermo, 1636) of 'the highest expression of early bookkeeping. One has to reach the nineteenth century to find another author of Flori's calibre' (Peragallo).



TRATTATO
DEL MODO DI TENERE
IL LIBRO DOPPIO
DOMESTICO

COL SVO ESEMPLARE

COMPOSTO DAL PADRE

LODOVICO FLORI

DELLA COMPAGNIA DI GIESU'

PER VSO DELLE CASE, E COLLEGII
della medesima Compagnia nel Regno di Sicilia.



Stampato in Palermo, e ristampato in Roma per il Lazzari Varesc.
MDCLXXVII.

CON LICENZA DE'SUPERIORI.

Flori, an Italian Jesuit who spent most of his life in Sicily, wrote his *Trattato* for the benefit of the island's Jesuit houses. **'It is an outstanding work. Flori's precise and clear-cut definitions and his illustrations of double-entry books testify to his firm grasp of the subject of bookkeeping.** He was well acquainted with the writings of previous authors, whom he divides into two groups: writers of mercantile bookkeeping, such as Paciolo, Casanova, Manzoni, Tagliente, Moschetti, Grisogono, and others; and writers of administrative bookkeeping (*libri nobili*), such as Simon Stevin and Don Angelo Pietra. He believes Pietra's work is of such a high order that it cannot be improved upon, but he is induced to write his book because Pietra's work was unknown in Sicily. He naturally follows Pietra very closely, but his more detailed and careful elucidation of bookkeeping principles and technique distinguishes his book as a masterpiece in its own right. ...

'Flori ... also states the object of his work: to write and arrange his book so clearly that one could easily trace the course of transactions through the accounts and also learn how income and expenses are properly allocated to the fiscal periods in which they arose. The ledger, he said, should be kept up to date so that information on the financial status of the monastery would always be available. **This is the first time that an author mentions the placing of transactions in their proper fiscal periods;** Flori makes it one of the principal points of his book. This is a great advance and shows Flori's deep understanding of bookkeeping ... Flori's outline of a crude petty-cash system is also of interest. It is much nearer to modern practice than Paciolo's *spese di casa*, which is nothing more than a cash allowance for household expenses ... The first mention of a suspense account (*conto pendente*) is found in Flori's book ...

'Flori also was the first to distinguish between the trial balance, ledger closing, and financial statements. His precise definitions, his profound knowledge and very detailed elucidation of bookkeeping principles and mechanics, all contributed to make his book the highest expression of early bookkeeping. One has to reach the nineteenth century to find another author of Flori's calibre' (Peragallo, pp. 83-88).

Restanti.			Credi.			Debiti.		
Dispenza conto di formaggi e scalati per conto a per vfo.			D. Pietro Campofranco.			P. Procuratore della nostra Provincia.		
8. 18			P. Procur. Generale della nostra Comp. per la valuta di 6. 10.			Fabbrica della nostra Chiesa.		
Dispenza conto di cacciali per cant. a per vfo.			Collegio di Salemi.			Pier'Angelo Africani.		
14			Collegio di Trapani.			D. Vgo Zagariola.		
Dispenza conto d'oglio, per cant. 25. per vfo.			Collegio di Sciacca.			Collegio nostro per quanto resta in credito fino al presente per saldo di quello conto.		
86. 10			Collegio di Marsala.			3765. 3. 8		
Dispenza conto di salumi, per bar. per vfo.			Cesare Longo.			74189. 2		
10. 8			Donato Belli.					
Dispenza conto di legumi, per tum. di lencuccio.			8. 7. 7					
1			Forno per 3 di farina di maiorca.					
2			Cantina di vino alli Solazzi B. 23.					
Dispendere B. 70			per vfo					
300			Cantina di vino nel Monte B. 15.					
per vfo.			Da vendere B. 87.					
60			Catin di vino in Bello. per vfo B. 20.					
Da vendere B. 45			Catin di vino in Coll. per vfo B. 9.					
100			Granaro di frumento forte alli Solazzi 10. per vfo.					
30			Grati fructu in Bello. 24. per vfo.					
30			Granato di maiorca in Collegio.					
per vfo 40.			Da vendere 43.					
114. 10			Grand'orzo in Coll. per vfo 20.					
10			Da vendere 18.					
36			Fratello Michele Amosdi Comptatore in cont.					
4. 16. 1			Fratello Gio. Paolo Morelli Soprastante alle Focchioni in cont.					
12. 24. 9			Infermeria per 12 cant. di zucchero.					
Sartoria per 3 pezze di faja da Gubbio.			10					
40			Granato di frumento forte in Belvedere.					
30			Da vendere 116.					
232			Caffa in contanti.					
105. 20			Granato di legumi in Belvedere.					
17. 2. 5			Da vendere 15.					
Granato di frumento forte in Collegio 63. per vfo.			Da vendere 136. 12					
24. 15			Tavola in contanti.					
313. 15								
227. 23. 11								
74130. 22. 6								

Flori explicitly conceived his treatise as a guidance for the administration of the Jesuit Province of Sicily: perhaps the most important, both in number of Colleges and in economic weight, a strategic hub of prime relevance for the Order. The *Trattato* was widely adopted in Sicilian Jesuit Colleges and Houses. This Roman reimpression testifies to a template that became successful well beyond the remits for which it had been conceived.

Our copy seems to have been put to use by an eighteenth-century reader. The three manuscript slips of paper inserted into the work show jottings of accounts: one, dated 1795, on one side totals

prices of livestock (including oxen, sheep, and suckling pigs), and on the other shows a list of money owed to various accounts; another is a receipt; the third comprises a fragment of a calculation.

BM STC Italian, p. 349; USTC 1730806; Cerboni, p. 54 ('raro'); Kress 1433; Kress *Italian* 181; Sommervogel III, 804-5.1; not in Einaudi. See ICA, p. 3; Peragallo, *Origin and evolution of double entry bookkeeping: a study of Italian practice from the fourteenth century* (1938).

From an Alpinist's Library

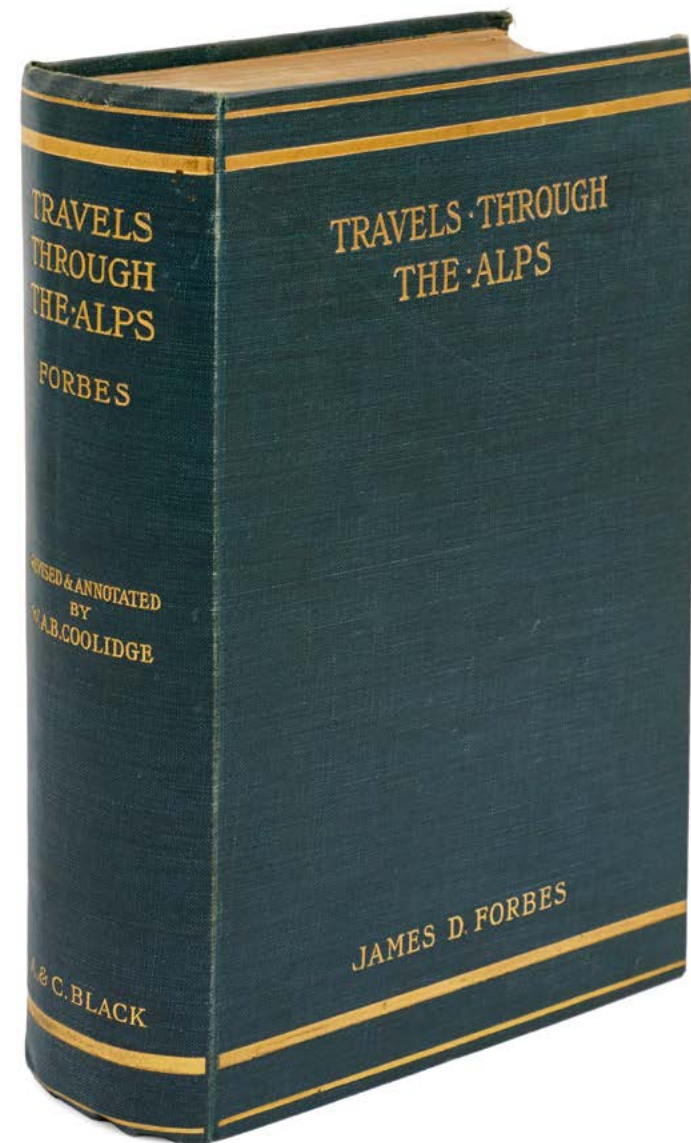
33. FORBES, James David. *Travels through the Alps ...* New edition revised and annotated by W.A.B. Coolidge ... With portrait, new maps, and many illustrations and diagrams. London, Adam and Charles Black, 1900.

8vo, pp. xxxviii, [2], 572; with portrait frontispiece, 6 folding maps (2 in pocket at end), and numerous topographical sketches and illustrations within text; small abrasion to last page, a very good copy, uncut and partly unopened; bound in publisher's green cloth, spine and upper cover lettered in gilt, top edge gilt, green endpapers; extremities very slightly worn; inscription 'Guido Rey 1901' in red pencil at head of half-title, short pencil note in Italian loosely inserted facing p. 322, a few marginal pencil marks. **£450**

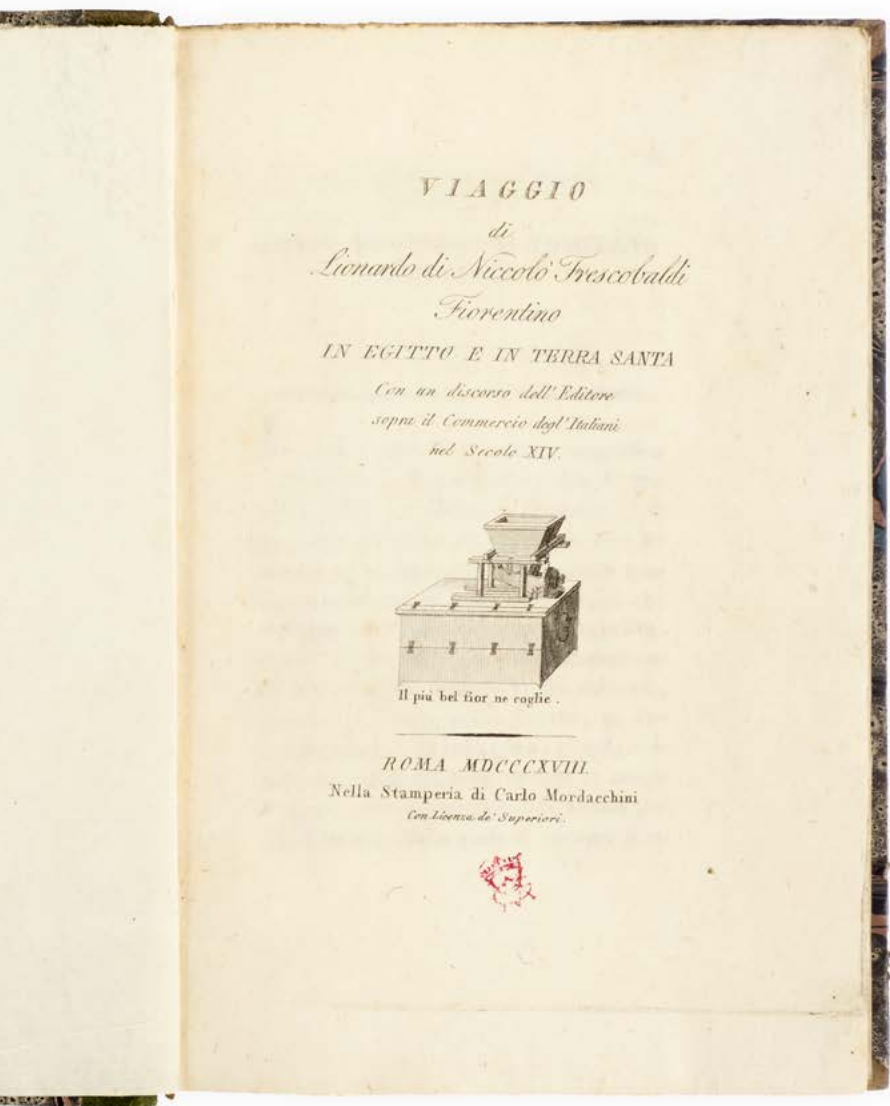
A handsome edition of four of Forbes's chief writings relating to his Alpine travels, from the library of Guido Rey (1861-1935), the distinguished Italian Alpinist, writer and photographer.

Physicist, geologist and mountaineer, Forbes (1809-68) was professor of natural philosophy at Edinburgh University and published important works on the polarisation of heat and on glaciers. 'His reputation as a mountain man is commemorated in the naming of the Aiguille Forbes and the Forbes Arête in the Alps and of Mount Forbes in both Canada and New Zealand' (ODNB). This edition collects Forbes's *Travels through the Alps of Savoy and other parts of the Pennine chain*; *Journals of Excursions in the High Alps of Dauphiné, Berne, and Savoy*; *Pedestrianism in Switzerland*; and *Topography of the Chain of Mont Blanc*.

Nephew of Quintino Sella (founder of the Club Alpino Italiano), Guido Rey is particularly noted for his ascents of the Matterhorn and Mont Blanc. His published works include *Il monte Cervino* (1904) and *Alpinismo acrobatico* (1914).



A Medieval Traveller in Egypt and the Holy Land



34. FRESCOBALDI, Lionardo. Viaggio di Lionardo di Niccolò Frescobaldi Fiorentino in Egitto e in Terra Santa con un discorso dell' editore sopra il commercio degl' Italiani nel secolo XIV. Rome, Carlo Mordacchini, 1818.

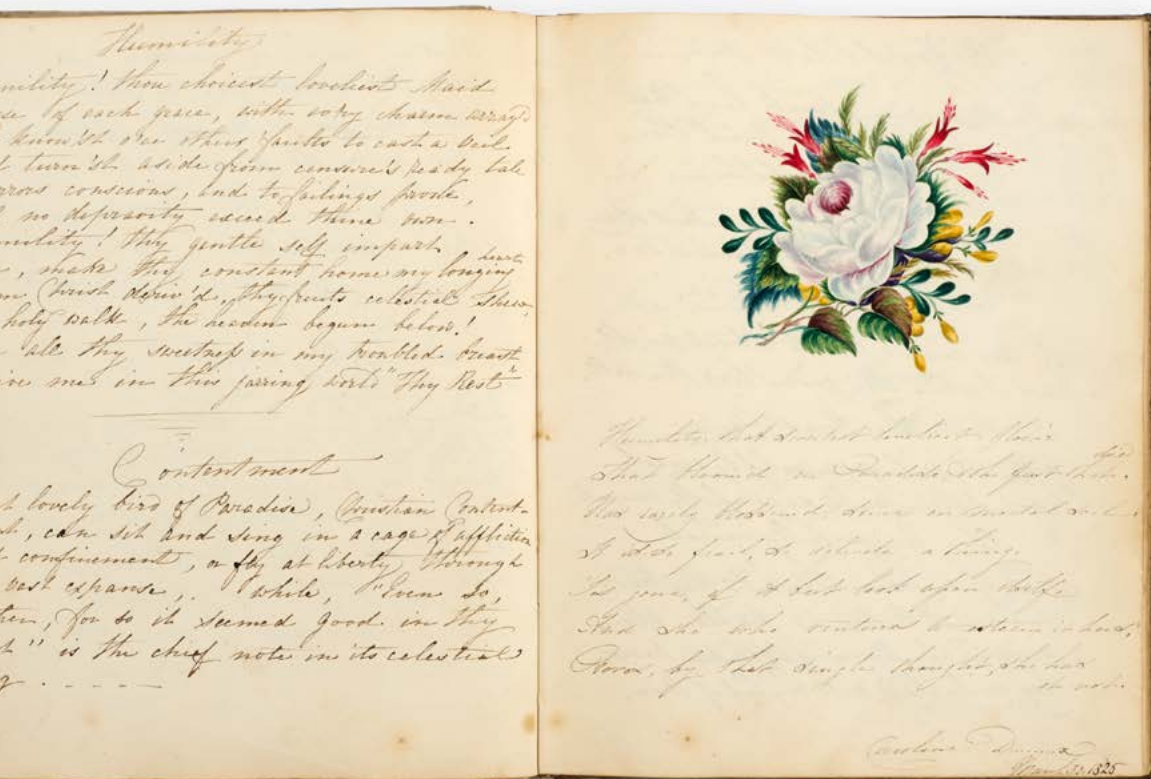
8vo, pp. xiii, [3], 196, [4]; engraved title-page; a few paper-flaws to blank margins, some light foxing at end, a very good copy; bound in contemporary green calf-backed boards with marbled sides, spine lettered and decorated in gilt; slight wear to extremities; collector's small red ink stamp to title, occasional small marginal pencil marks.

£750

First edition of a medieval account of a voyage to Egypt and the Holy Land undertaken by the Florentine nobleman Lionardo Frescobaldi (c. 1324–1413), edited from a manuscript in the Vatican.

Frescobaldi 'travelled with two compatriots, and at the urging of the king of Naples, to the Holy Land in 1384–5, and he wrote this account on his return. It was published in 1818 by the librarian of the Barberini Library in Rome, Guglielmo Manzi (1784–1821), who prefixed to his edition an essay ... on the activities of Italian merchants abroad in the fourteenth century. Frescobaldi and his companions went first to Venice, whence they sailed to Alexandria in Egypt, in order to visit St Catharine's monastery on the way to Jerusalem. Frescobaldi describes the churches and holy places in great detail, and then describes their route home, via Damascus and Beirut, thence by ship (and after enduring a terrible storm) to Venice. Frescobaldi's lively curiosity about everything he saw makes this account of his pilgrimage a fascinating read' (Cambridge Library Collection).

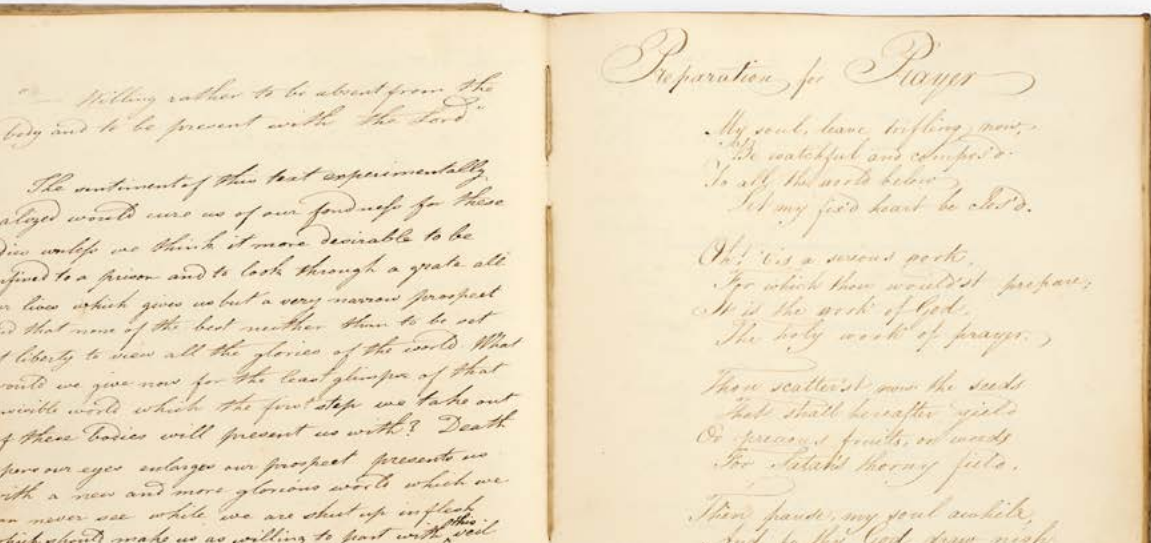
Tobler p. 42; Weber 89. Not in Blackmer.



Nonconformist Friendship Album

35. [FRIENDSHIP ALBUM.] Album of poetry and prose with watercolour illustrations. [London, c. 1824-1832.]

Manuscript on paper (watermarked 'Gater 1822'), in English, 4to, pp. [114] + 50 blanks; elegantly written in several hands in dark brown, green, and lilac ink, floral watercolour border to first poem, two watercolour illustrations (one of which mounted), two pencil sketches; well-preserved with occasional faint spotting and light marginal toning, a few marginal stains to endpapers; bound in contemporary vellum, borders filleted in gilt, 'E.F.' gilt directly to upper board, edges gilt; upper joint cracked but holding well, soiling to upper cover, boards a little bowed; numerous contemporary attributions throughout (see below). £850



An attractive nineteenth-century album collecting poems (many of Scottish, Irish, and Nonconformist interest) and hymns, along with several charming drawings in pencil and ink, with ties to several London families.

The contents of the album display a notable penchant for the work of late eighteenth- and early nineteenth-century Scottish and Irish poets, including James Montgomery (1771-1854, 'Lines

addressed to Mr Bennet on his visit to the South Sea Islands', 'What is Life?', and 'The Crucifixion'), Thomas Moore's *Lalla Rookh* and 'The Last Rose of Summer', *Tam o'Shanter* by Burns, and Thomas Campbell's *Pleasure of Hope*. The work of various female poets likewise appears throughout, notably that of Susanna Blamire (1747-1794), known as the Muse of Cumberland for her regional songs and poetry ('When the soft tear steals silently down from the eye') and Jane Taylor (1783-1824) ('The Philosopher's Scales'). Much of the writing probably derives from contemporary literary miscellanies or periodicals, but some poems appear to be original, including an occasional poem 'On the death of the Revd J Spencer by Martha Hamilton.'

The 'E.F.' who originated the album has not been identified, but there are associations with several families in London, perhaps connected through religious ties, and some contributors have dissenting connections: Reverend John Blackburn (1791-1855), minister at the Claremont Chapel, Pentonville Road, London, has excerpted a poem, 'The Deceitful Halo', from the *Congregational Magazine*, of which he was the editor from 1818 to 1845. Another contributor, 'L. Habbard', has included a hymn, 'Come let us join our cheerful song', presented by a young woman to 'The Clark of a Dissenting Chapel in Birmingham'. Other recurrent names include members of the Wallington and Desormeaux families.

It's All Greek to Me

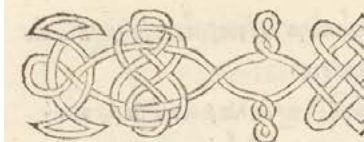
36. GAZA, Theodorus. Grammatica introductiva; De mensibus; Apollonius Dyscolus: De constructione; Herodianus: De numeris. [(Colophon:) Venice, Aldus Manutius, 25 December 1495.]

Folio, ff. [198]; [a]α-ιλ⁸ a⁸ b¹⁰ AA-LA⁸ MM⁸; Greek text with title and preface in Latin, large woodcut initials and headpieces; title slightly soiled and with skilful paper repair to lower outer corner, very lightly washed and pressed with a few very skilful marginal repairs, small rust hole in first three leaves (touching headpiece and one character), but a very good, wide-margined copy; bound in nineteenth-century brown morocco by Francis Bedford (front turn-in signed in gilt), boards panelled in blind and gilt with gilt floral cornerpieces, spine gilt in compartments and lettered directly in gilt, edges gilt; very slightly rubbed at extremities; nineteenth-century armorial bookplates of William Horatio Crawford of Lakelands and John Vertue, Bishop of Portsmouth (1826-1900) to front pastedown.

£45,000

A beautiful example of early Greek printing, containing the *editio princeps* of the grammar of Theodorus Gaza, and one of the first texts to be printed entirely in Greek.

Theodorus Gaza arrived in Italy from the Byzantine Empire around 1440, teaching Greek in Mantua, Ferrara, Rome, and Naples, and translating Greek texts into Latin, in particular Aristotle. He probably composed much of his grammatical treatise while teaching in Rome in the early 1450s; it was widely distributed in manuscript from the 1460s onwards, reaching England, Paris, Louvain, and Germany by the 1480s. It proved particularly successful in England, where numerous manuscripts were produced before this first printed edition.

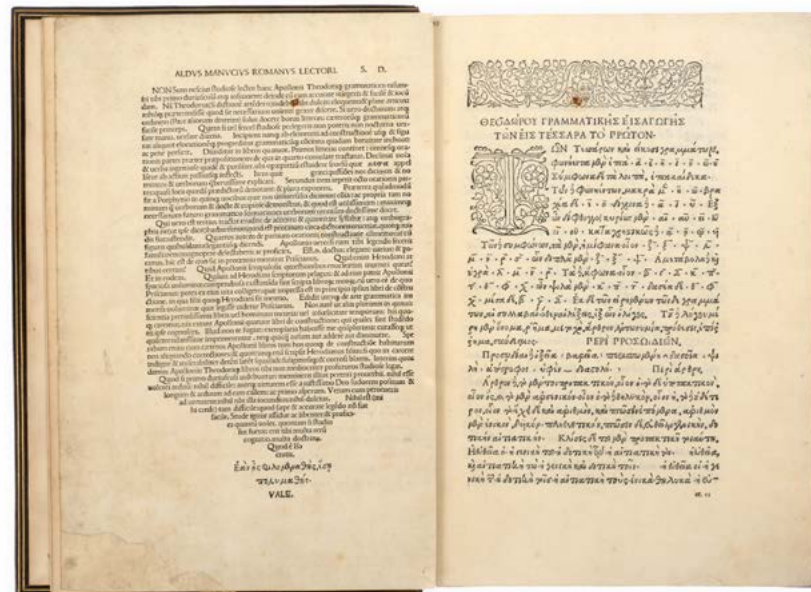
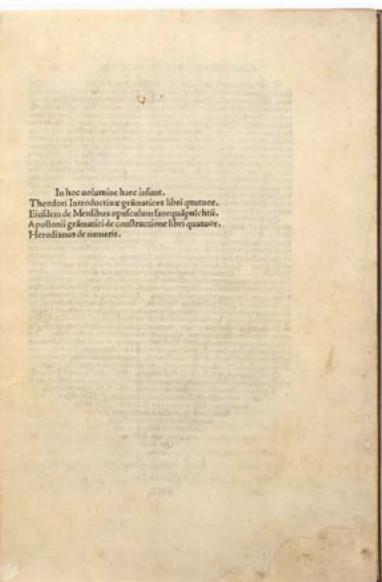


ἈΠΟΛΛΩΝΙΟΥ ἈΛΛΗ
ΤΑΞΕΩΣ
ΠΡ

Ὁ Π ὅν τρώπῳ ἡ πᾶσι χεῖ
πλεονέκῳ πᾶσι λέ
αἰλίζ

ΝΤΑΙΣ
εἰ πᾶσι φων
εἰ αὐτῶν λό
μὲν ἐκασ
νὺν σὺν πᾶ
ρτὶ λῶς λό
πᾶσι τῶν ὅσων

πᾶσι πᾶσι ἀκριβέως ἐκδοθέντα
ἡ γὰρ τῶν σοφῶν, ὅσοι γὰρ πᾶσι
ἐν τῇ ἐκδοτῇ καὶ τῇ πᾶσι
πᾶσι ὅσων ὅσων ὅσων
λαμνῇ, ταυτὸ δὲ ἐκδοτῇ ἐκδοτῇ
κτλ. ὅσον ἀποτελεσθῇ τῶν λέξε
καὶ πᾶσι λέξε μέρος οὐσίας το
γρῦ, ὅσον κατέλληλον ἐκδοτῇ
πᾶσι λέξεως, πᾶσι φωνῶν
τῶν λόγων, καὶ ὡς πᾶσι σοφῶν
πᾶσι πᾶσι, οὕτως καὶ ἡ σὺν ταῖς
λαμνῇ ἀποτελεσθῇ ὅσον πᾶσι



Compared with earlier grammars, Gaza sought to simplify grammatical structures; he also arranged the text so that the simple material in the first book was then expanded in greater detail for the second. Alongside the grammar, Aldus included Gaza's treatise on the calendar as well as a work by the second-century grammarian Apollonius Dyscolus and a text on Greek numerals attributed to the second-century writer Herodian.

Unlike other Greek grammars in circulation at this time, the text was solely in Greek (except for the preface by Aldus), and it was printed in a larger format, which was reflected in its initial purchase price, higher than, say, the grammar of Constantinus Lascaris which had been issued in a quarto format earlier in 1495, with the text in both Greek and Latin. These grammatical texts were in keeping with Aldus' programme of Greek publications, designed to enable scholars to learn enough Greek themselves to read the Greek texts of Aristotle, Theocritus, Theophrastus, Athenaeus, and Aristophanes that were soon to appear from Aldus' press.

Provenance:

1. From the library of William Henry Crawford (1815-1888) at Lakelands House, Blackrock, Cork. He 'is remembered ... for his magnificent generosity to the intellectual and cultural institutions of his native city', particularly as a benefactor of Queen's College Cork and its library (DIB). The sale of his own library in 1891 raised £21,254, more than any previous Irish collection. His sale, Sotheby's, 17 March 1891, lot 1329, £2 2s to Quaritch for:
 2. John Gennadius (1844-1932), Greek ambassador to London and the foremost collector of Greek books; omitted from his sale, Sotheby's 28 March 1895.
 3. John Vertue, Bishop of Portsmouth (1826-1900), appointed the first Roman Catholic Bishop of Portsmouth in 1882.
- HC 7500*; BMC v 553; GW 10562; Goff G110; ISTC ig00110000; Aldo Manuzio tipografo 5; Botley, appendix I: 16; Renouard 4/2.



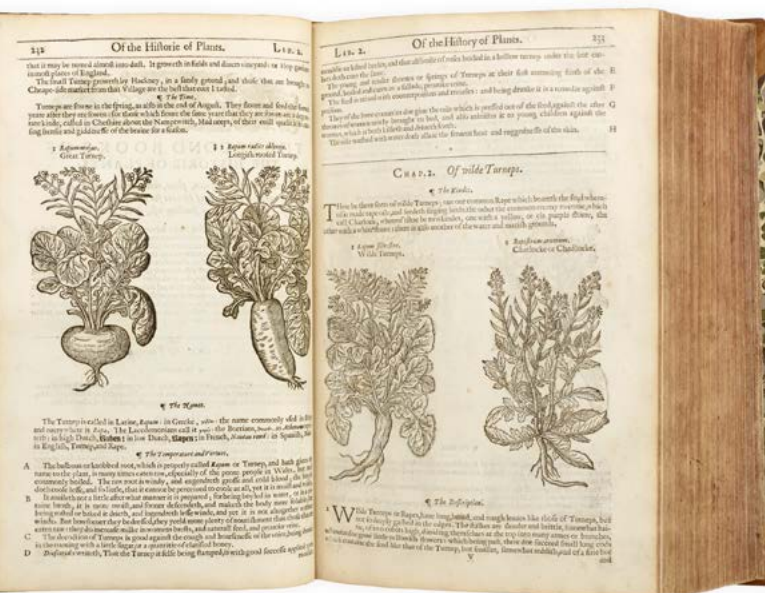
37. GERARDE, John; Thomas JOHNSON, editor.
The Herball or general Historie of Plantes ... very much enlarged and amended ... London, Printed by Adam Islip, Joice Norton, and Richard Whitakers, 1633.

Folio, pp. [2, engraved title], [35], [1, blank], '1630' [recte 1634], [2, woodcuts, blank], [46], [2, blank]; without the preliminary blank; copper-engraved title by John Payne with contemporary hand-colouring, over 2500 woodcut illustrations in text, woodcut ornaments and initials; very slight toning with occasional spots, a few minor marginal chips and paper-flaws (affecting headline of Qq3 and Yyyyy6), faint inkstains to p. 228 and 540-541, Zzzzzz6 torn and creased with losses (margins crudely repaired); a very good copy in modern half calf with marbled sides to eighteenth-century style, spine gilt in compartments with gilt green morocco lettering-piece; lightly scuffed at joints; old ink ownership inscriptions to dedication including 'Thos^s Caton' and 'Jn^{is} Price Jes: Coll: Oxon / A.D. 1763', pressed flowers loosely inserted to pp. 860-861 and 1224-1225. **£3250**

Second edition of Gerard's *Herball*, edited and expanded by Thomas Johnson, with an extensive new set of Plantin woodcuts and a hand-coloured engraved title by John Payne.

The *Herball* is the principal work of John Gerard (c. 1545-1612) and the most substantial English vernacular herbal: though working closely from Dodoens's famous *Cruydeboeck*, Gerard contributed his own observations, often from specimens from his own garden near Barnards Inn on land likely belonging to his patron William Cecil, Lord Burghley, as well as adding notes on localities in England. Notable is his description of the potato, which he grew with success in London: though erroneously identified as the 'Virginian potato' (rather than Peruvian), Gerard's illustration was the first to appear in any herbal.





The first edition of 1597 used around 1800 woodcuts from Bergzabern's *Eicones plantarum* of 1590; the second edition of 1633 replaced them with superior and more numerous blocks obtained from Plantin in Antwerp.

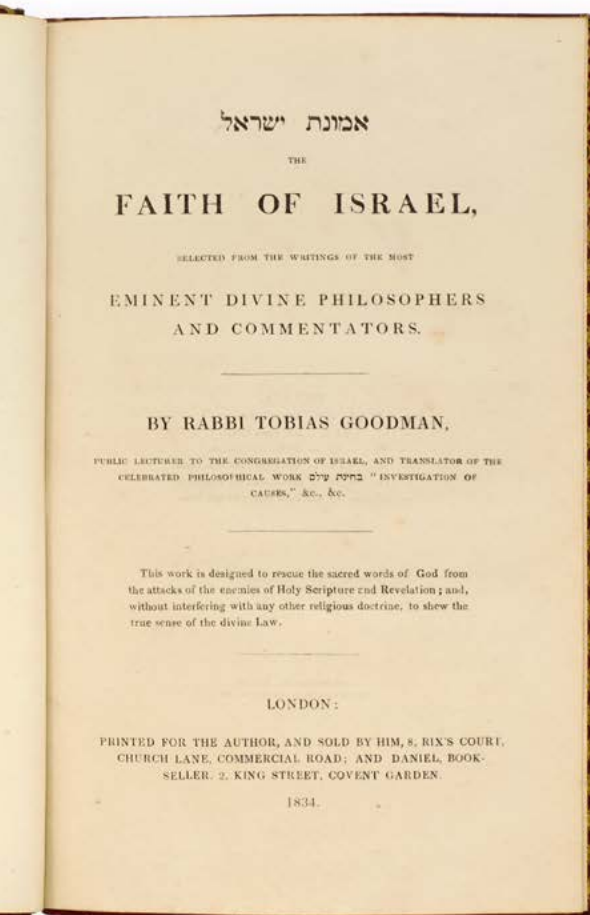
'The first edition of Gerard's herbal (1597) held the field without any competition for more than a generation. It was not until it began to be noised abroad that a certain John Parkinson would soon produce a new herbal to take its place, that the successors of Gerard's original publisher were brought to the point of undertaking a second edition. In 1632 they commissioned Thomas Johnson, a well-known London apothecary and botanist, to carry out the work, with the proviso that it must be accomplished within the year. This heavy task Johnson accomplished with marked success, even adding a balanced and comprehensive historical introduction. He recalls Gaspard Bauhin in his scholarly anticipation of modern methods of editorship. He has, for example, a system of marking the text to distinguish the degrees to which he has altered or re-written Gerard's descriptions. Johnson's new version was illustrated with a set of 2766 blocks, previously used in the botanical works issued by Plantin. The "Herball", thus transformed, reached a far higher level than Gerard's own edition' (Arber, *Herbals*, p. 134).

'Despite the many errors and repetition of folklore, such as the story of the barnacle tree from which geese were supposed to be hatched, Gerard's *Herball*, being in the English vernacular, is still one of the best-known English herbals. In 1633 Thomas Johnson edited a new, more scholarly, edition which was so well received that it was reprinted in 1636' (ODNB).

ESTC S122165; Nissen BBI 698.



Sponsored by Sir Moses Montefiore



38. GOODMAN, Tobias, Rabbi. *Faith of Israel*, selected from the Writings of the most eminent Divine Philosophers and Commentators ... London, [John Wertheimer for] the author, 1834.

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

First and only edition in book form of an 1819 sermon given by Rabbi Tobias Goodman, thought to have been the first to have delivered a sermon in English in a British synagogue, our copy from the Rothschild Library at Exbury House, Hampshire. Goodman's sermon on the death of Princess Charlotte of Wales in 1817 is the first Jewish sermon printed in English; his *Faith of Israel* sermon,

delivered two years later at Liverpool's Seel Street Synagogue and published as a twenty-page pamphlet in the same year, was intended to 'rescue the sacred words of God from the attacks of the enemies of Holy Scripture and Revelation'. He expanded his sermon over the course of several years and its publication in book form was sponsored twenty-five years later by Sir Moses Montefiore (1784-1885) and Lady Judith Montefiore (1784-1862, *née* Barent Cohen), to whom the book is dedicated. The resulting work is both an educational textbook of sorts and a defence of the Jewish faith from Christians (Goodman was an outspoken opponent of the evangelical London Society for Promoting Christianity Amongst the Jews) and the then-nascent Reform movement.

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



From the Library of a Merchant and his Wife

39. HANWAY, Jonas. An historical Account of the British Trade over the Caspian Sea, with a journal of travels from London through Russia into Persia, and back again through Russia, Germany and Holland, to which are added, the revolutions of Persia during the present century, with the particular history of the great usurper Nadir Kouli ... London, Dodsley, Nourse, Millar, Vaillant, & Patterson, Waugh, and Willock, 1753.

Four vols in three, 4to, with 4 frontispieces, 15 plates, and 9 folding maps; half-titles to vols III and IV (all called for), vols III and IV titled *The Revolutions of Persia*; very occasional light spotting, a few short tears to joints of maps; a very good set in contemporary British speckled calf, spines gilt in compartments with gilt red and green morocco lettering-pieces, board-edges roll-tooled in gilt, edges speckled red; lightly rubbed with a few small scuffs, endcaps a little chipped with short splits to joints; 1780s pictorial-armorial bookplate of Arthur and Elizabeth Holdsworth, Widdicomb [Widicombe] to upper pastedowns, engraved by Coventry after Baines. **£1400**

First edition of Hanway's narrative of his trade mission to Russia, Persia, and the Caspian Sea, with a contemporary bookplate bearing the names of the prominent Devon merchant and ship-owner Arthur Holdsworth and his wife.

Having joined the Russia Company in 1743, Jonas Hanway (1712-1786) sailed for Riga in April that year, before travelling on to St Petersburg, Moscow, and Astrakhan in an attempt to re-establish the fragile trade route to Persia via the Caspian Sea. His mission proved unsuccessful: he was robbed by Khyars and later concluded 'that the trade held no great promise, for Persia was too poor and Russia was wholly disinclined to see the expansion of Persian power on its southern frontier' (ODNB). Published after his return to London in 1750, his *Account* is notable as one of the first European reports of the Caspian region, for its considerable information on the Russian court, where he spent several years, and the German cities visited on his return journey, and for its extensive contemporary history of Persia.

Provenance: The present set bears a striking contemporary bookplate with the names of both Arthur Holdsworth (c. 1757-1787) and his wife, Elizabeth (c. 1760-1827, née Holdsworth). Holdsworth, a successful merchant, served as Governor of Dartmouth Castle from 1777 until his death and as Member of Parliament for Dartmouth from 1780.

ESTC T93947; Goldsmiths' 8801; Kress 5268.

Appealing Armorial

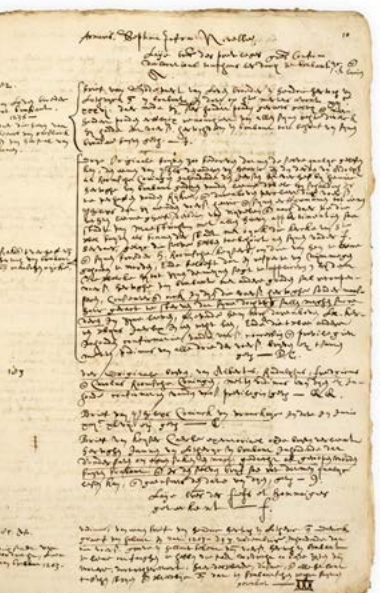
40. [HERALDRY.] Manuscripts relating to Low Countries nobility. [*Low Countries, mid-seventeenth century?*]

Three manuscripts on paper (watermark with 'CC' monogram), largely in the same hand in French, Dutch and Latin, folio (33 x 22 cm), I: ff. [18], with 151 hand-drawn and coloured banners and coats of arms and 103 helms and crests in ink, some pasted in on slips, several heraldic descriptions in French of the helms in brown ink; II: ff. [16], with 75 hand-drawn and coloured banners of arms and 27 helms and crests in ink, a few with accompanying notes, several blank banners, 2 pp. of hand-drawn arms and 3 pp. with printed hand-coloured arms pasted thereon loosely inserted; III: ff. [29], neatly written in brown ink, up to 50 lines per page, with some additional notes in a second hand; a little wear to corners and edges, occasional marks; overall very well preserved; each vol. unbound, stitched at head and foot of spines. **£1750**

A fine set of manuscripts relating to Low Countries heraldry and history compiled by a learned local antiquary.

The first two volumes contain 226 neatly drawn and coloured arms, mostly in the form of banners, together with 130 associated crested helms drawn in brown ink, with accompanying text providing occasional heraldic descriptions. The delightful donkey-crested helm of 'Boutersheym' (Boutersem) is, for example, described thus: 'teste d'asne de sable le museau coupé et oreilles avec la langue d'argent'. Some handsome pasted-in full heraldic achievements are also included.

The third volume comprises a copy of a 1588 inventory in Dutch and French of documents in the archives of the dukes and duchesses of Brabant. It summarises privileges, letters, confirmations, vidimuses etc., providing a wealth of information on the history of Brabant from the twelfth to the sixteenth century.



Book on Wheels

41. HURTADO, Eugenio, *scribe*. [Missal for feast days.] *Madrid, 1827.*

Manuscript on paper, elephant folio (642 x 480 mm), ff. [2, colophon, index], 27, '27-182' [i.e. 28-183]; neatly written in black ink, in Latin, 11 or 12 lines per page, musical notation on 5-line red-ruled staves, large historiated initial 'A' to f. 1^r, large initials in multiple inks throughout, smaller initials in red or blue, colophon ('Lo excribio / en Madrid / Eugenio Hurtado año de 1827') written within a stencilled border in red, blue, green, and yellow inks; short tear to outer margin of first 2 ff. (not affecting text), longer tear to final leaf, light thumb-marks to a few corners, dampstain to upper margin of a few leaves; bound in contemporary calf over 16-mm wooden boards, tooled in gilt, large brass cornerpieces, the lower pieces incorporating four wheels on the tail-edge, brass corner bosses, large central bosses (renewed), clasps to fore-edge (one lacking, the other partially defective), edges gilt and gauffered, ribbon tabs to fore-edge (mostly defective), neat thumbholes excised from outer margins of most leaves, 2 pierced brass plates fixed to inner boards to support the bookblock (causing some rubbing of the tail-edge), primary endbands sewn with parallel threads around ?rolled-paper cores, sewn with thick thread on 7 supports laced in, spine lined with canvas; a little rubbed at extremities, slight chips to tailcap, but overall very well-preserved.

£9500

An extraordinary and enormous liturgical manuscript with painted and stencilled decorations, in a remarkable binding on wheels for ease of movement.

Active in Madrid in the first decades of the nineteenth century, Eugenio Hurtado was a music professor, choirbook calligrapher, and seller of brushes and inks, based at 29 Calle de San Roque (*Gaceta de Madrid* 65, 30 May 1818, p. 540). He received several commissions from the Royal Court, particularly for the Infante Antonio Pascual of Spain (1755-1817), the younger brother of Charles IV of Spain and Ferdinand I of the Two Sicilies.



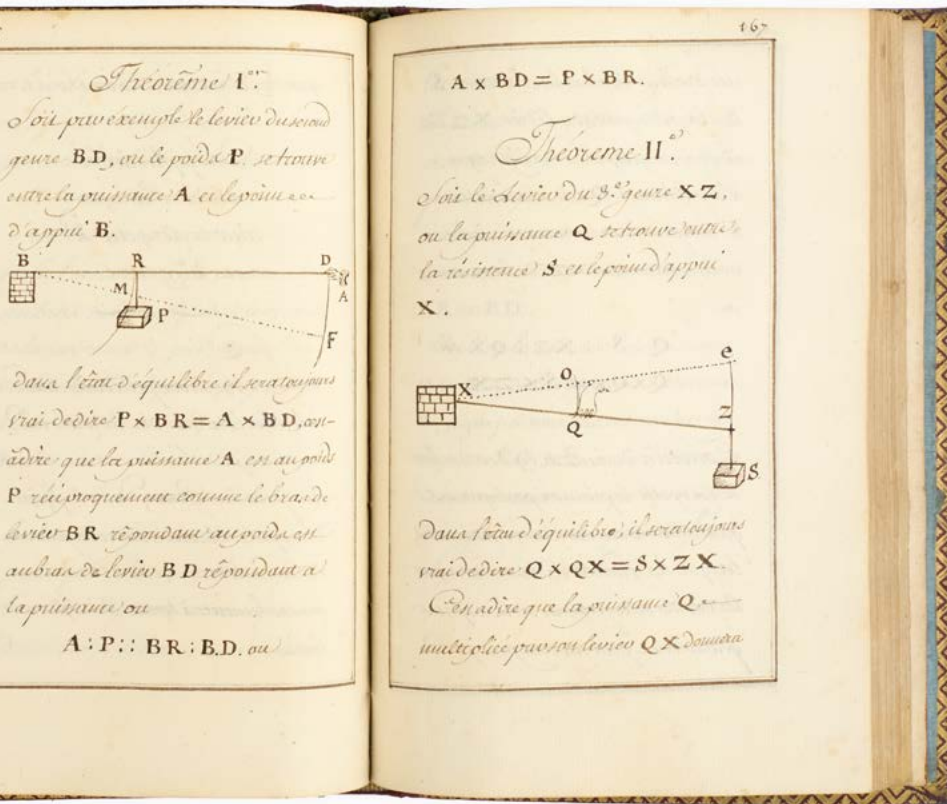


He won a silver medal at the Spanish exhibition of 1828 for his stencil templates ('chapas caladas'), as used here, with 'alphabets, vignettes, fleurons, friezes, and other ornaments' (*Memoria de la Junta de Calificación de los productos de la industria española...*, 1830, p. 59). Several examples of his work are preserved in the Real Biblioteca in Madrid.

The present manuscript is remarkable both for its enormous size and for the attempts by the binder to accommodate this, most strikingly the incorporation of wheels. Another notable feature of the binding is brass plates affixed to the tail-edge to support the bookblock, as it is too heavy to be kept from collapsing by rounding and backing alone.

This volume weighs approximately 40 kg. Please enquire for shipping quotes.

Mechanical Manual, Maybe Montesquieu's



42. [HYDRAULICS.] Précis des connoissances nécessaires pour la mécanique l'hydraulique et les autres sciences relatives aux arts. [France, first half of the 18th century].

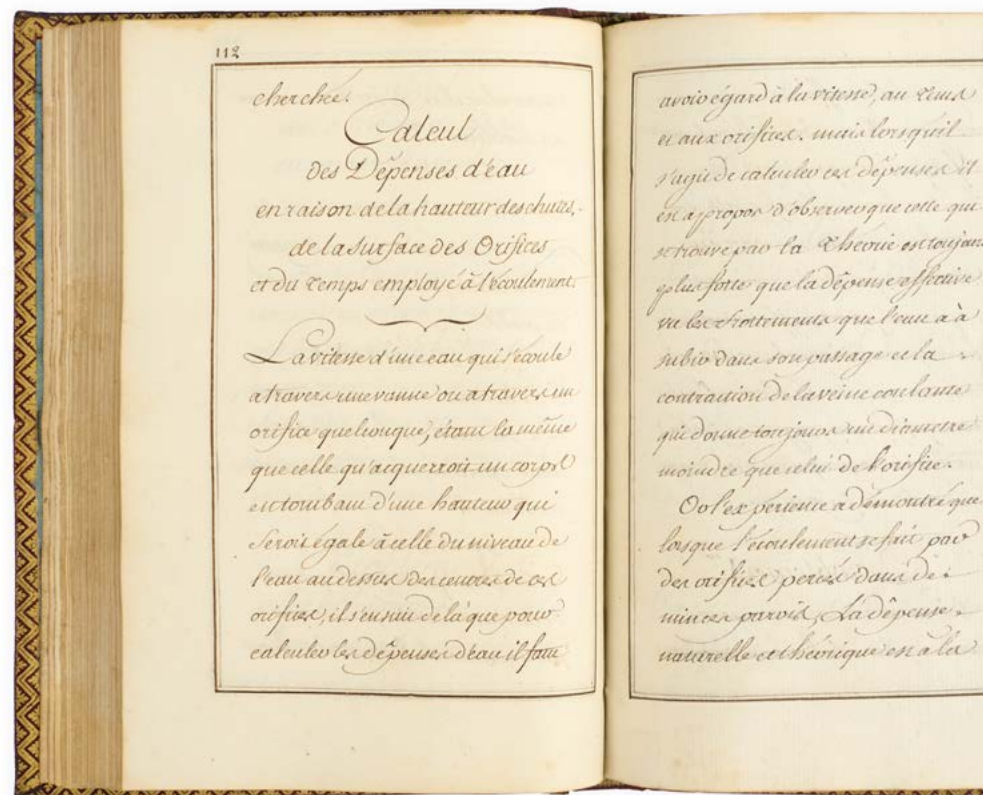
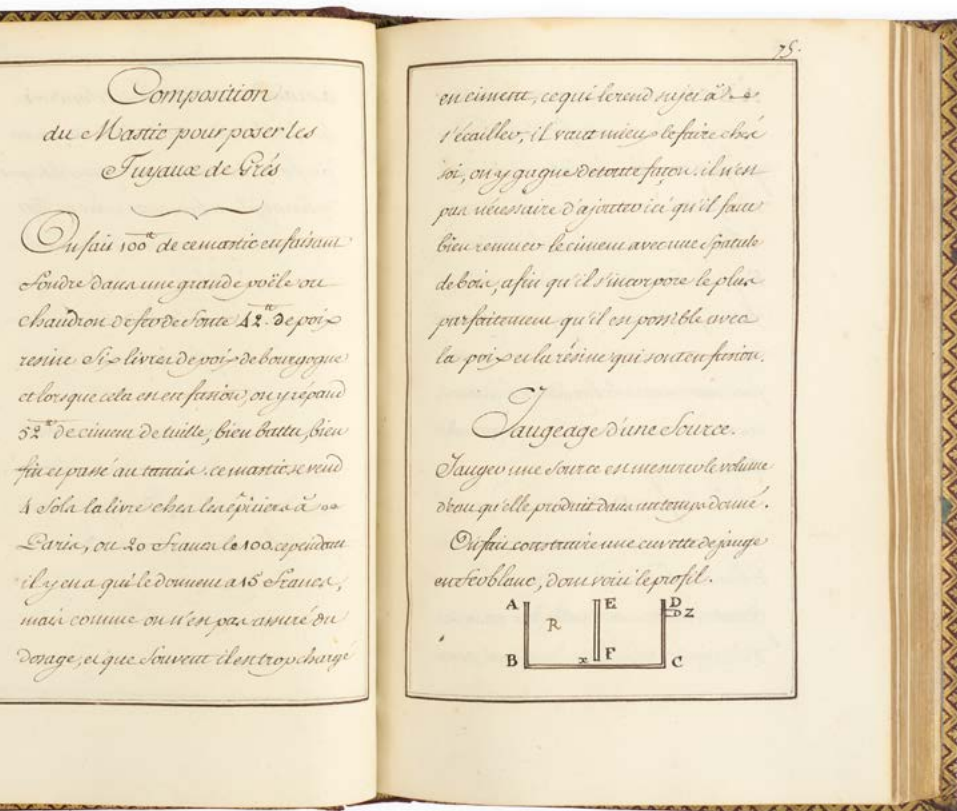
Manuscript on paper in French, 4to (200 x 145 mm), pp. [2], 231, [9, mostly blank], 12 [index]; very neatly written in brown ink in a single hand, 16 lines per page, text within ruled border throughout, several small diagrams within the text; very slight marginal foxing and toning; very good in eighteenth-century red morocco over thick boards, gilt dentelle border to covers, spine gilt in compartments with lettering-piece (chipped), gilt turn-ins and edges, pale blue silk endpapers; extremities rubbed, central arms to covers cut out and crudely replaced with circles of brown leather; eighteenth-century manuscript notes to endpapers, provenance note of Pierre Gélis Didot, dated 12 Février 1872, before index, his ink stamp to title, his bookplate to front endpaper with old bookseller's description.

£3500

A handsomely written eighteenth-century manuscript devoted largely to hydraulics, purportedly once owned by the great French political philosopher Charles Louis de Secondat, baron de La Brède et de Montesquieu (1689-1755).

A note towards the end, by the architect and art historian Pierre Gélis Didot (1853-1937), translates as follows: 'This book belonged to Montesquieu. It comes from Mr Dufour agent of the affairs of the Secondat family. Mr Dufour gave it to the grandfather of Mr Lenoir and Mr Lenoir gave it to me.' **Montesquieu was certainly interested in mechanics and machines**, occasionally employing mechanical analogies in his published works; **his famous *De l'esprit des lois* employs the idea of a coiled spring on several occasions, and also uses the image of a hydraulic system to draw attention to the good regulation and diffusion of power.**

Much of the apparently unpublished content in this manuscript is devoted to problems and solutions involving water: on the weight and thickness of pipes variously made of lead, cast iron, wood, and terracotta; on determining the weight of columns of water; on constructing reservoirs; on gauging water sources; on calculating the speed of rivers, waterfalls, and jets of water; and on waterwheels, pumps, and mills.



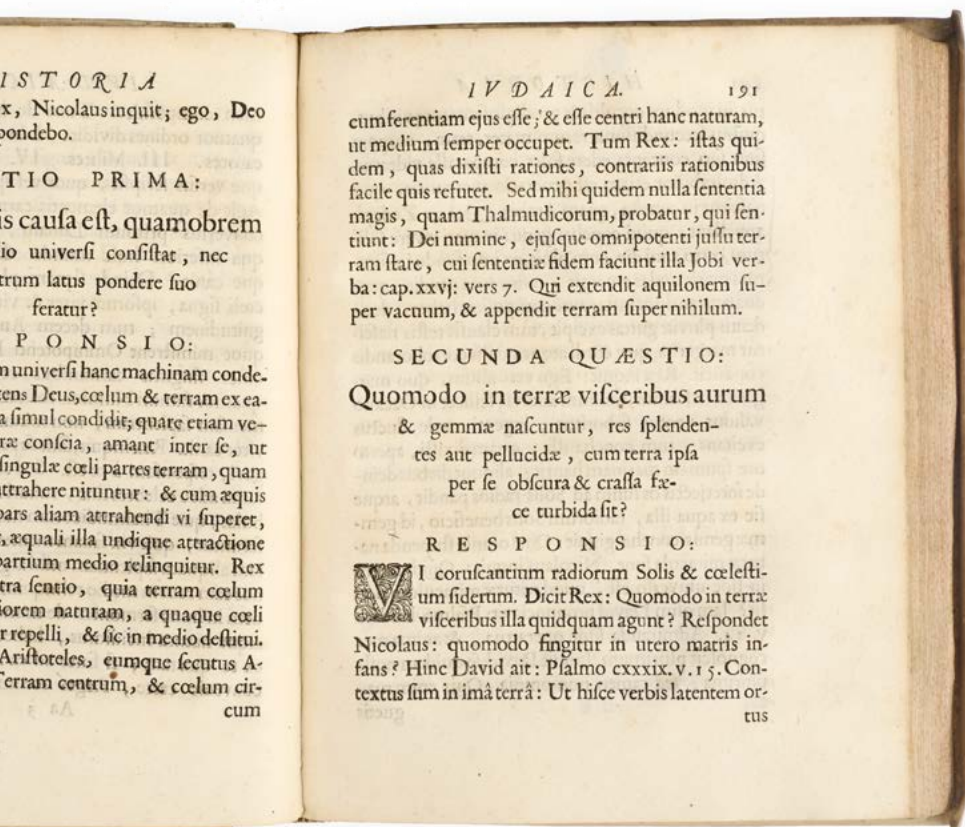
Other portions of the manuscript cover mathematical symbols; weights of goods such as gold, marble, wine, beer, wood, and clay; geometry, finger multiplication, and the rule of three; human power and horsepower; and levers, pulleys, wheels, gears, and resistance. The notes to the rear endpaper relate to gauging heights.

The central arms removed from the covers were most likely cut out during the French Revolution, and then repaired by a later owner.

'One of the Outstanding Achievements of the Hebrew Literature of the Renaissance'

Annotated by Pierre-Daniel Huet

D. de H. 788.
A.



43. IBN VERGA, Solomon; Georg GENTIUS, translator. *Historia Judaica res Judaeorum ab eversa aede Hierosolymitana, ad haec fere tempora usque, complexa. De Hebraeo in Latinum versa a Georgio Gentio. Amsterdam, Pieter Niellius, 1651.*

4to, pp. [16], 464; occasional passages in Hebrew, woodcut arms of Amsterdam to title-page, woodcut initials; dampstain at foot of title leaf, a little light foxing, a few small paper-flaws, overall a very good copy; bound in contemporary Dutch stiff vellum, yapp fore-edges, title in ink in Latin and Hebrew at head of spine, edges sprinkled red; lower joint split at head, upper board slightly bowed, a few marks; armorial ex libris (1692) of Pierre-Daniel Huet and shelfmark label 'X. E.' to front pastedown, 'D. de H. 788 A.' to front flyleaf, Huet's manuscript notes to front and rear endpapers, his occasional brief marginal annotations, marginal marks and underlinings, ownership inscription at head of title 'Domus profess. Paris Societ. Jesu'.

£3750

First Latin edition of Solomon Ibn Verga's *Shevet Yehudah*, an important account of persecutions suffered by the Jews and a reflection upon the origins of antisemitism, from the library of the distinguished French savant and bishop Pierre-Daniel Huet with annotations in his hand.

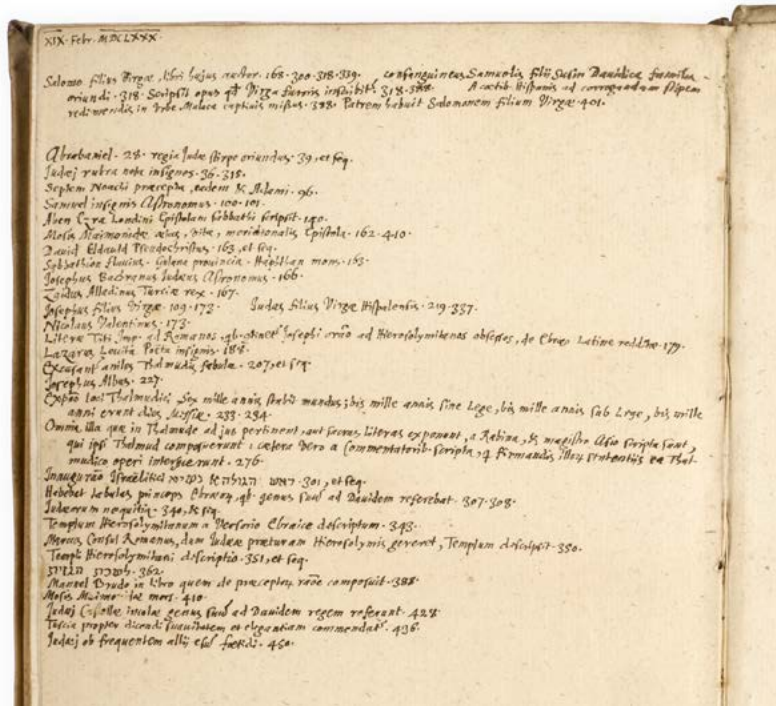
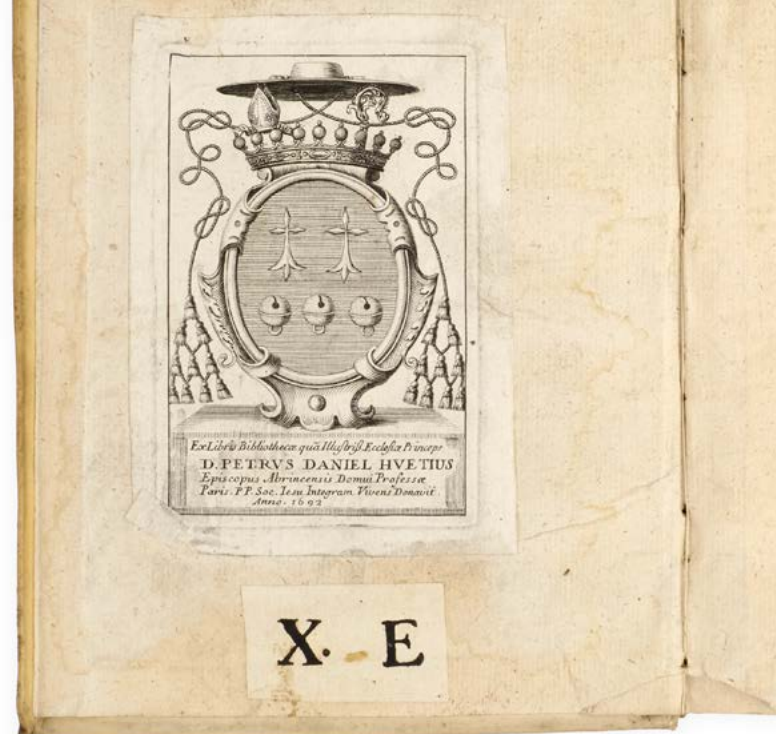
Ibn Verga (c. 1460-1554) was an important Spanish-Jewish historian. After the conquest of Málaga in 1487 he raised funds for ransoming Jews taken captive there; following the expulsion of the Jews from Spain in 1492 he settled in Lisbon. When large numbers of Jews in Portugal were forcibly baptised, he was compelled to live as a

converso, eventually moving to Italy in 1506. His *Shevet Yehudah*, composed in the 1520s, is 'a compilation of accounts of the persecutions undergone by the Jews from the destruction of the Second Temple until his own day. At times, the author intersperses the historical account with disputations and deliberations, of which some are authentic and others imaginary. By means of these, he tried to clarify the problem of the hatred against the Jews, to examine their special destiny, to offer answers to the claims of their enemies, to rebuke his people for their social and moral faults, and to voice his objection against certain philosophical opinions ... For his own period, he mentions some of the events which he heard of or witnessed and for which he is sometimes the only source. The work has special importance in the annals of Jewish historical thought ... [it] is one of the outstanding achievements of the Hebrew literature of the Renaissance' (*Encyclopaedia Judaica*). This Latin translation was undertaken by the German orientalist and diplomat Georg Gentius (1618-1687).

Provenance: from the library of Pierre-Daniel Huet (1630-1721), Bishop of Soissons and later of Avranches, a French scholar, antiquary, scientist, and philosopher, one of the most brilliant and renowned intellectuals during the reign of Louis XIV, 'whose incisive skepticism, particularly as embodied in his cogent attacks on René Descartes, greatly influenced contemporary philosophers' (*Britannica*). Huet's father was a convert from Calvinism, but he was nonetheless educated by a Protestant pastor as his tutor during some of his first academic years. He studied at the Jesuit school in his native Caen, before moving to Paris where he forged a close friendship with Gabriel Naudé, librarian of the Mazarin Library. In 1652 he visited the court of Queen Christina of Sweden, in whose library he discovered some fragments of a commentary on St Matthew by Origen, which led to an edition of Origen in 1668. He later assisted the French bishop Jacques Bossuet, tutor to the Dauphin Louis, son of Louis XIV, and edited the celebrated series of Delphin Classics. Though not a Jesuit himself, Huet spent his last years in a Jesuit house in Paris, and bequeathed his library of some eight thousand books to the Jesuit College in Paris. With the expulsion of the Jesuits in 1763, the library reverted to Huet's heirs who sold much of it to the Bibliothèque du Roi, some volumes being sold off.

The rear flyleaf bears notes in Huet's neat hand in Latin and Hebrew, dated 19 February 1680, which clearly demonstrate his close engagement with Ibn Verga's text. These include, for example, notes on Ibn Verga himself as well as on Abraham Ibn Ezra, Maimonides, the Talmud, and the Jewish temples in Jerusalem. A note to the front flyleaf relates to persecutions suffered by the Jews in Spain and Portugal.

STCN 089893883; USTC 1821019.



Edifying and Curious

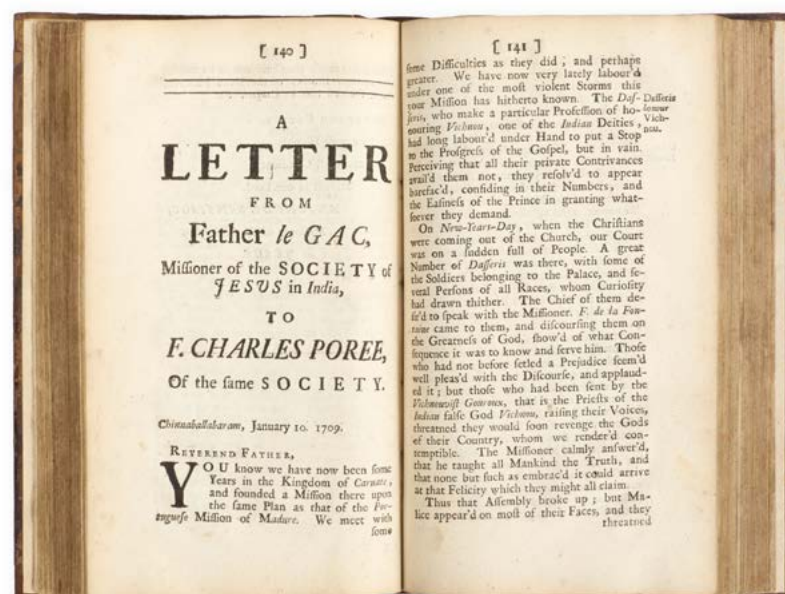
44. [JESUITS.] The Travels of several learned Missioners of the Society of Jesus, into divers Parts of the Archipelago, India, China, and America. Containing a general description of the most remarkable towns; with a particular account of the customs, manners and religion of those several nations ... Translated from the French original ... London, for R. Gosling, 1714.

8vo, pp. [16], 335, [17, index and advertisements], with 2 folding plates (Chinese inscription and Ginseng plant); title within double ruled frame, initials, head-, and tailpieces; bound erroneously between the 'Contents' and the first 'Letter' is The Beginners of a monastic Life, in Asia, Africa, and Europe by Sir Roger Twysden, normally found as part of the 1698 reissue of Henry Spelman's *The history and fate of sacrilege*; some foxing and browning, occasional marks; overall good in later calf, gilt fillet and blind decorative borders to covers, rebaked, new endpapers. **£1250**

First English translation of twenty-two letters by major French Jesuit missionaries in Asia and the Americas, taken from Charles Le Gobien's *Lettres édifiantes et curieuses* (1711-13). The Jesuits largely dominated seventeenth and early eighteenth-century missionary activity in the Americas and in the Far East, and thus stood at the forefront of the burgeoning disciplines of ethnology, anthropology, sinology, linguistics, world geography, and the comparative study of religions which the discovery, categorisation, and understanding of these new foreign peoples and places required.

Ten letters cover India, seven China, two Canada (Hudson's Bay and Accadia), and one each South America ('concerning the new mission of the Moxos'), the Philippines, Japan, the Nicobar islands, and Greece. A letter on the virtues of Ginseng by Father Petrus Jartoux inspired Jesuit missionaries in Canada to look for, and discover, ginseng there - the Jesuits then cornered a very valuable trade in the plant from Canada to China. Other letters cover the Brahmins of India, the imperial court in Beijing, the native tribes of Bolivia, and the Anglo-French battle at Hudson Bay.

ESTC T93294; Löwendahl, 326; Sabin 40707. Cf. Urs App, *The Birth of Orientalism* (2010).



Off-the-Shelf Sermons for Parish Priests

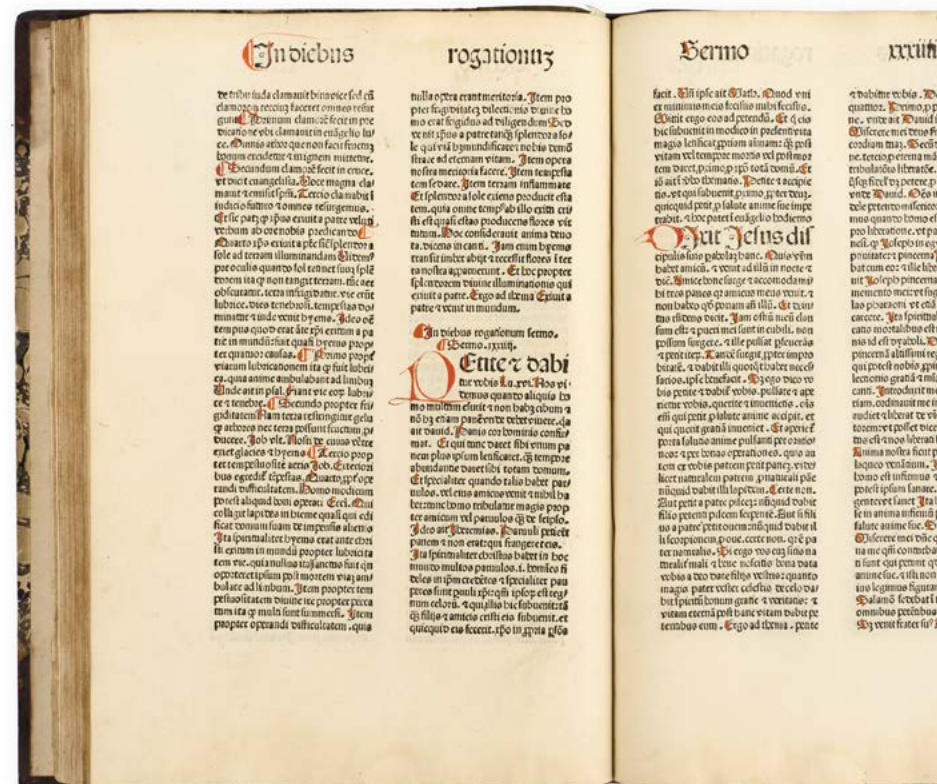
45. JOHANNES DE VERDEN. Sermones 'Dormi secure' de tempore. [Strasbourg, Printer of the 1483 'Vitas Patrum', c. 1485.]

Chancery folio, ff. [107] (of 108, without initial blank); a-e⁸ f⁶ g⁸ i⁶ k-p⁸ (without a 1, blank); gothic type, text in double column, initials, paraps, underling and initial-strokes in red, some rubrication highlighted in silver; a2 slightly soiled with repair at lower corner, some marginal damp-staining at foot with a few small wormholes, particularly heavy in final quire with repairs to foot of last few leaves, last leaf defective at edges and laid down, otherwise a good copy; bound in nineteenth-century marbled boards rebaked with new matching spine; board edges and corners slightly rubbed; bookplate of Sir Arnold J. Knight to inside front cover, his signature to flyleaf, and a letter addressed to him (dated 16 April 1847) by J. John about the book tipped to flyleaf, ink stamps of Stonyhurst College on flyleaf and final verso. **£5500**

An extremely rare edition of this collection of popular sermons by Johannes von Werden (d. 1437), a Franciscan preacher from Cologne, which was printed perhaps forty times in the fifteenth century, from 1477 onwards. This is the first of his two renowned sermon collections, for the temporal cycle of moveable feasts for the liturgical year; later editions additionally contained his sermones de sanctis.

'The secret of its success may have been that it took note of the needs of all priests and preachers (*omnibus sacerdotibus, pastoribus et capellanis*), providing this diversified audience of pastoral workers not only with practical advice on matters of presentation and content, but also with two complete series of *sermones de tempore* and two complete series of *sermones de sanctis*. Thus, these priests and preachers had at their disposal both a practical performance manual and a large number of ready-made catechistic sermons for all occasions during the liturgical year' (Roest, p. 106).

Bernard Quaritch Ltd



Provenance:

Sir Arnold James Knight (1789–1871) was a physician who founded the Sheffield Medical Institution. From a Catholic family, he was educated at St Mary's College, Oscott.

Rare. ISTC lists just 10 copies of this edition: Xavier University (Cincinnati), the Huntington, and the New York Union Theological Seminary in the US; and only the present copy in the UK.

H 15968*; GW M14903; Goff J457; BSB-Ink I-547; ISTC ij00457000. See Roest, *Franciscan literature of religious instruction before the Council of Trent* (2004).

Local Government, Murder, and Football

46. [JUSTICES OF THE PEACE.] The Boke of Justices of Peas the Charge with all the Processe of the Cessions, Warrantes supercedias & all that longeth to ony Justyce to make Endyte mentes of haute Treason petyt Treason Felonyes Appeles Trespas upon Statutes, Trespas contra Regis Pacem nocumentis with dyvers Thynges more as it appereth in the Kalender of the same Boke. [(Colophon): London, Richard Pynson] [1505-6?]

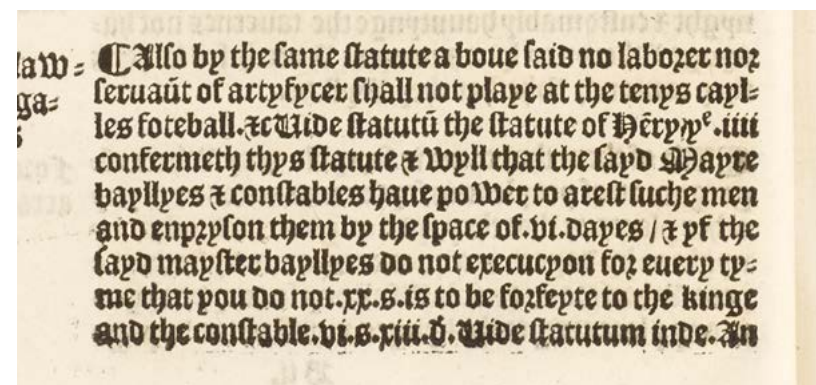
[bound and probably issued with:]

[LAND LAW.] Crata [i.e. Carta] feodi simplices cu[m] littera attornatoria. [London, Richard Pynson, 1505-6?]

Two works, 4to, in sixes and eights, *Boke of Justices of Peas*: ff. [34], ii-xxvii, [1], title-page with woodcuts of the royal arms, the Beaufort portcullis, and the rose and crown around IHS, Pynson's woodcut device to colophon leaf (the version set within a wide woodcut border); *Carta feodi*: ff. [30] (of 34, wanting F1-4, of which F4 is a blank), woodcut rose and crown to first recto; text in English and Latin in blackletter throughout; old repairs to corners of A1-4 and A6 in first work and E5-6 in second work; a few small stains, marginal wormtrack in the second work, touching the odd letter; library stamp of Stonyhurst College to title verso. **£27,500**

First edition(?), very rare, of the first printed guide for Justices of the Peace, issued with a short guide to land law.

Taking over from the role of feudal and communal courts of the Middle Ages, the office of Justice of the Peace became fundamental to local governance in early modern England. 'In spite of striking changes – social, political, economic, and governmental – the importance of the Justices of the Peace has been inevitable and omnipresent' (Skyrme). 'By the time of the Tudors, the English system of local government rested solidly on the social control wielded by the justice of the



peace. The men chosen from the local gentry to fill the position were seldom trained in law. Since they were given wide discretion in the performance of their duties, they often required some form of guidance, usually from a manual or handbook. During the sixteenth century there appeared at least fifty-seven editions of four different treatises on the office of justice of the peace. The first, *The Boke of Justices of peas*, was printed in 1506 and reprinted thirty-one times in the sixteenth century' (Boyer).

'The *Boke* is actually divided into two sharply differentiated sections, the first containing summaries of statutes and the charge, the second, forms of writs of process and of indictments. The startling anomalies about this second section are that in the indictments there are so few references to justices of the peace and that some of the offences, high treason for example, are not even within their jurisdiction' (Putnam). The 'Charge' is mostly in English and details a Justice's responsibility to make enquiry into heresy, false coin, murder, rape, robbery, desertion of soldiers, extortion, riot, etc. Also covered are, for example, the cutting of roadside hedges (to discourage highway robbery), and statutes regarding trade standards, wages, and measures. The paragraph on 'unlawfull games' notes that 'no laborer nor servau[n]t of artyfycer shall not playe at the tenys cayles foteball' [tennis, kayles or ninepins, and football]. Citing the statutes of Richard II and Henry IV, this one of the earliest printed references in English to both tennis and football.

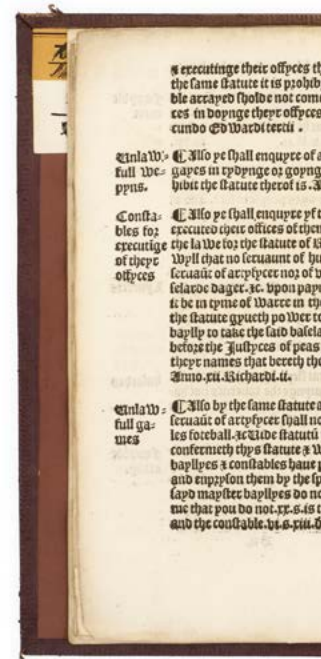
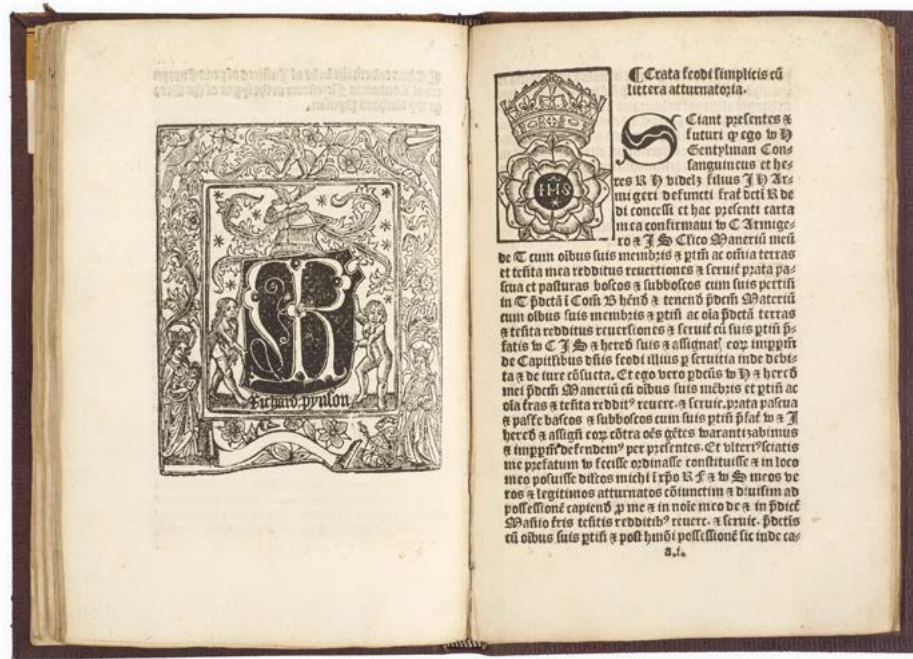
Although undated, this Pynson edition has often been considered the first (by e.g. Putnam), though the evidence is perhaps equivocal (it certainly predates the death of Henry VII in 1509). A similarly rare dated edition of 1506 printed by Pynson's competitor Wynkyn de Worde, is in a near-identical setting in different type, differing most substantially in the title-page: the latter has only the royal arms, while our edition also has the Beaufort device (used by Henry VII and his mother Margaret Beaufort), and the rose and crown. Both the Pynson and the Wynkyn de Worde editions of *The Boke* are issued with a printing of the 'Charter of fee simple', outlining the terms of land grants and ownership with

associated rights and obligations. Pynson had moved to the 'sign of the George' on Fleet Street in 1502; in January 1506 he first began to style himself Printer to the King. Legal printing 'was always to be a mainstay of his trade' (ODNB) – indeed law books make up two-thirds of his total output. Both Pynson and Wynkyn de Worde published later editions of the *Boke*.

All early editions of the *Boke of Justices of Peas* are very rare. This copy, for many years thought a unique survival, is one of three copies of this, the probable first edition in ESTC, bound as issued with *Carta feodi*, the others being at King's Inn Dublin, and Harvard Law. Copies of *The Boke* only

are also at the BL and Bodley (imperfect). We can trace only one copy of any other early edition at auction in the last sixty-five years, a copy of the 1506 Wynkyn de Worde edition, bound without *Carta feodi*, sold at Christie's, 8 June 2005, lot 222, £26,400.

ESTC S104306 and S3960; STC 14862 and 15579.3; Beale T130 and T158. Boyer, 'The Justice of the Peace in England and America from 1506 to 1776: a Bibliographic History', *The Quarterly Journal of the Library of Congress*, 34:4, 1977; Putnam, *Early treatises on the practice of the justices of the peace*, 1924; Skyrme, *History of the Justices of the Peace*, 1991.



'The Chief Source of Western Knowledge'

47. KAEMPFER, Engelbert, and Johann Caspar SCHEUCHZER, translator. *The History of Japan*, giving an Account of the ancient and present State and Government of that Empire; of its Temples, Palaces, Castles and other Buildings; of its Metals, Minerals, Trees, Plants, Animals, Birds and Fishes; of the Chronology and Succession of the Emperors, ecclesiastical and secular; of the original Descent, Religions, Customs, and Manufactures of the Natives, and of their Trade and Commerce with the Dutch and Chinese, together with a Description of the Kingdom of Siam ... London, for the translator, 1727.

Two volumes, folio, I: pp. [12], lii, 391, [5], with additional engraved title-page in Latin, and 20 copper-engraved plates (numbered I-XX, bound at end, of which 15 double-page or folding, including several maps), II: pp. [4], 393-612, 75, [5], [6, index], with 25 plates (numbered XXI-XLV, bound at end, of which 23 double-page or folding, including maps); titles printed in red and black; some creasing and browning to pl. VIII, occasional light marks; a very good, clean, uncut set in contemporary marbled half calf with marbled sides, spines gilt in compartments with red and black morocco lettering-pieces; some splitting to joints and wear to edges; a few contemporary manuscript additions in English to the index.

£7500

First edition, first issue, of the German naturalist Engelbert Kaempfer's monumental *History of Japan*, translated from an unpublished manuscript in Sir Hans Sloane's library by his librarian, the Swiss naturalist Johann Caspar Scheuchzer, and illustrated with splendid plates from Kaempfer's unfinished originals.

Bernard Quaritch Ltd



Engelbert Kaempfer (1651-1716), a trained physician from Lippe with an incorrigible *Wanderlust*, sailed from Batavia (Jakarta) via Siam (Thailand) as a physician with the Dutch East India Company and reached Japan in late 1690. Although much of his two-year sojourn was spent on the island of Deshima, to which the Dutch merchants were confined by the strict orders of the Tokugawa regime, he was twice able to accompany the annual Dutch embassy from Nagasaki to the Shogun's court at Edo (Tokyo).

After Kaempfer's death in 1716 Sir Hans Sloane purchased his botanical collections and library, including the unpublished manuscript of the *History of Japan*, which was translated into English by the Swiss naturalist Johann Caspar Scheuchzer (1684-1738), then Sloane's librarian, and published under the aegis of the Royal Society with Sloane's imprimatur (27 April 1727) as President (see Henrey II, pp. 180-1). Scheuchzer, in his preface, writes that his translation was produced 'upon [Sloane's] intimation, which deservedly hath with me the weight of a command, that I undertook to translate it, a Gentleman of better abilities, who intended to do it, having been called abroad ... he was pleased not only to grant me the use of his Library, which I may venture to call the completest in its kind in Europe, but likewise to give me leave to copy out of his invaluable treasures of curiosities in nature and art, what would serve to illustrate and embellish it' (p. xvii). The majority of the forty-five plates – which offer a rich array of maps and plans, flora and fauna, views of settlements and structures, images of boats, instruments, and processions, reproductions of Japanese script, and an anatomical diagram for acupuncture – were designed by Scheuchzer from Kaempfer's unfinished originals or from prints in Sloane's collection.

The English edition of Kaempfer's *History* is therefore its first appearance in print in any language. This is the original issue, the book being re-issued the following year with a new title-page dated 1728 and a *Second Appendix* concerning the unsuccessful attempt of the English to re-open direct trade with Japan in 1673. Unsurprisingly, Sloane is named as one of the book's subscribers, alongside a range of notable naturalists and physicians, such as Richard Hale and John Woodward, and the radical deist philosopher (and committed book-collector) Anthony Collins. The *History of Japan* was 'for more than a century the chief source of Western knowledge of the country. It contains the first biography of Kaempfer, an account of his journey, a history and description of Japan and its fauna, a description of Nagasaki and Deshima; a report on two embassies to Edo with a description of the cities which were visited on the way; and six appendixes, on tea, Japanese paper, acupuncture, moxa, ambergris, and Japan's seclusion policy' (DSB).

ESTC T123496; Cordier, *Japonica* 413-4; Landwehr, VOC 530.





Beautiful Botanical Watercolours

48. [LOO, Pieter van, *attributed*.] 156 watercolours of flowers, plants, and fruits. [Holland, c. 1760-80].

Two vols, folio (c. 350 x 248 mm), comprising 156 unsigned original watercolour plates (77 in vol. I, 79 in vol. II), each image within double-ruled frame with neatly written caption in French above (a few without captions), a blank leaf facing each plate; on thick Dutch paper with Strasbourg lily watermarks of C. & I. Honig, I. Villedary, VDL, and LVG (see Churchill 405-408 and 411, dated 1730s-60s); very occasional light marks and minor spotting; very well preserved in contemporary French red morocco, borders triple-filleted in gilt, spines richly gilt in compartments with gilt green morocco lettering- and numbering-pieces, board-edges and turn-ins roll-tooled in gilt, edges gilt, marbled endpapers; very neat repairs to endcaps and corners, a few very light marks to covers; gilt arms of Jérôme-Frédéric Bignon to covers (Olivier pl. 872), his autograph signature to front free endpapers, a few brief ink notes facing some of the plates likely by Bignon, later blue ink stamp with Bignon arms to 6 of the plates; gilt morocco book label of Laurent Meeûs, with motto 'Hic liber est meus', to front pastedown of vol. I, and armorial bookplate of Carleton R. Richmond to front pastedown of both volumes.

£100,000

A truly stunning collection of over 150 original eighteenth-century botanical watercolours, attributed to the noted Dutch botanical artist Pieter van Loo (1731-1784).





Born at Haarlem in the Netherlands, Loo spent most of his life in his native city where he was registered with the Painters Guild as a 'painter of flowers'. He is perhaps best known for his watercolours of hyacinths, a collection of which – entitled 'Choix de Jacintes' and comprising thirteen images by Loo and Cornelis van Noorde painted between 1765 and 1769 – is preserved at the Oak Spring Garden Library in Virginia.

The vibrantly coloured and beautifully executed images here run in more or less alphabetical order from 'l'Asther à fleur blanche' to 'la Gimauve' in volume I, and from 'Hépatique' to 'Verveine' in volume II, each set neatly within a ruled frame, through which they occasionally burst – as in the case of 'Chelidoine de l'Amerique' – with considerable exuberance.

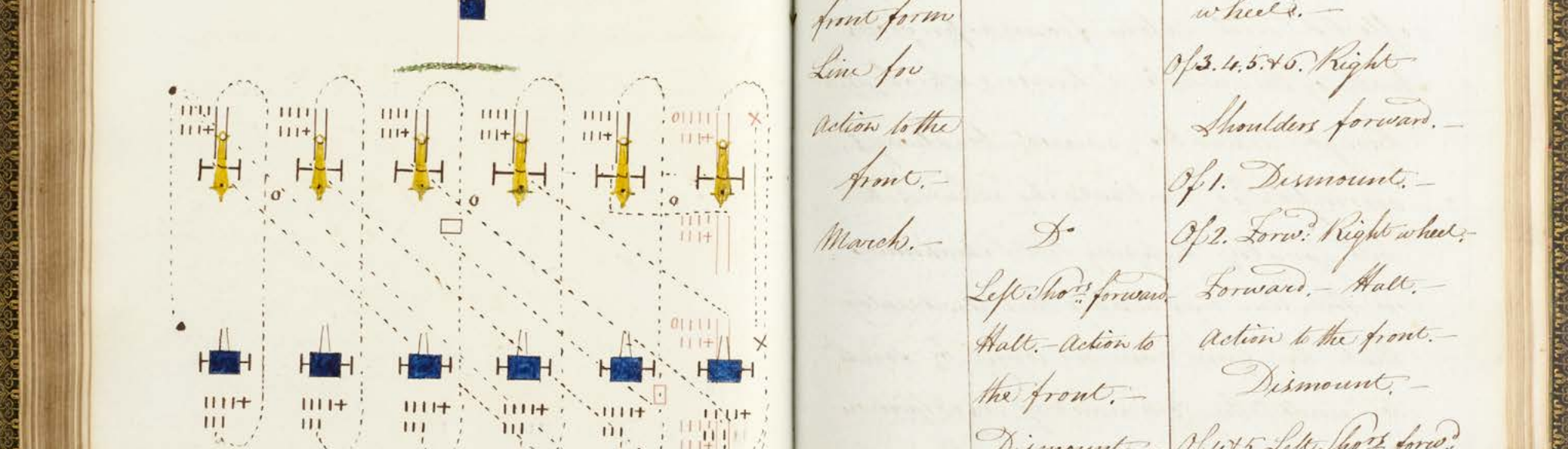
Of particular note in the first volume are the artist's depictions of anemone, cornflower, Gros Blanquet pear, sunflower, cyclamen, cotton, sugarcane, honeysuckle, pomegranate, and various geraniums. The second volume includes especially beautiful renderings of hibiscus, jasmines, irises, mallow leaves, an orange branch, roses, rhubarb, euphorbia, and tomatoes.

Provenance:

1. From the library of Jérôme-Frédéric Bignon (1747-1784), who succeeded his father as royal librarian to Louis XV in 1770. Bignon was clearly interested in horticulture, adding an orangery to the château du Plessis-Piquet which he purchased in 1776. Sold at the Bignon sale of 8 January 1849, lot 547 ('Recueil de 156 planches représentant les principales plantes ... dessinées et peintes avec le plus grand soin sur papier fort').
2. Late nineteenth-century or early twentieth-century collector's mark 'GL' (not in Lugt) to verso of front free endpapers.
3. Baron Laurent Meeûs (1872-1950), Belgian industrialist, bibliophile, and collector of Old Master Paintings, sometime President of the Friends of the Royal Museums of Fine Arts of Belgium, with his gilt morocco booklabel to the upper pastedown of the first volume.
4. Carleton Rubira Richmond (1887-1975), the Bostonian businessman, collector, and President of the American Antiquarian Society, with his armorial bookplate to the upper pastedowns.
5. Sotheby's, 30 October 1981, lot 74.

le gros Blanquet.





Macdonald's Manual of Military Manoeuvres

49. MACDONALD, Alexander. 'Instructions and regulations for the formations and movements of horse artillery by Captain A: Macdonald 1809'. [England, 1827.]

Manuscript on paper (watermarked 'John Hall 1827'), in English, 4to (230 x 190 mm), pp. [8, blank], [8, title and index], 190, [6, blank]; neatly written in dark brown ink in a single hand, up to 15 lines per page; illustrated with 25 coloured diagrams; creasing to fore-edge of pp. 177-8 and 183-4; very good in contemporary dark green straight-grained morocco, covers roll-tooled in blind and gilt to a panel design, spine gilt in compartments lettered 'Horse artillery exercise' and dated '1827', gilt board edges and turn-ins, edges gilt, marbled endpapers; some wear to extremities and small abrasions to covers.

£1500

Scarce manuscript of an unpublished work on the formations and movements of horse artillery by the distinguished soldier and Waterloo veteran Major-General Alexander Macdonald CB (1776-1840), illustrated with twenty-five coloured diagrams.

Following training at Woolwich, Macdonald joined the Royal Artillery as a second lieutenant in 1794. He saw action in the West Indies under Sir Ralph Abercromby, in the Egyptian campaign against Napoleon (where he first commanded a brigade of horse artillery), at the Cape of Good Hope, at Buenos Aires (where he was wounded), and in the Peninsular War, rising steadily through the ranks along the way.

'He obtained a distinguished reputation in the service as a brave and excellent officer, with the esteem of all who knew him ... In the campaign of 1815 he commanded the troops of Horse Artillery attached to the Cavalry; on the 17th June covered the retiring movement of the Cavalry from Quatre Bras; and on the 18th bore his share of the arduous struggle at Waterloo, where he received a severe contusion, but did not quit the field, or allow himself to be returned wounded ... [he] commanded the Horse Artillery of the British contingent in France, during the time of the occupation. While in command of a troop, and after much experience in the movements of Cavalry, he introduced into the service, a system, highly approved



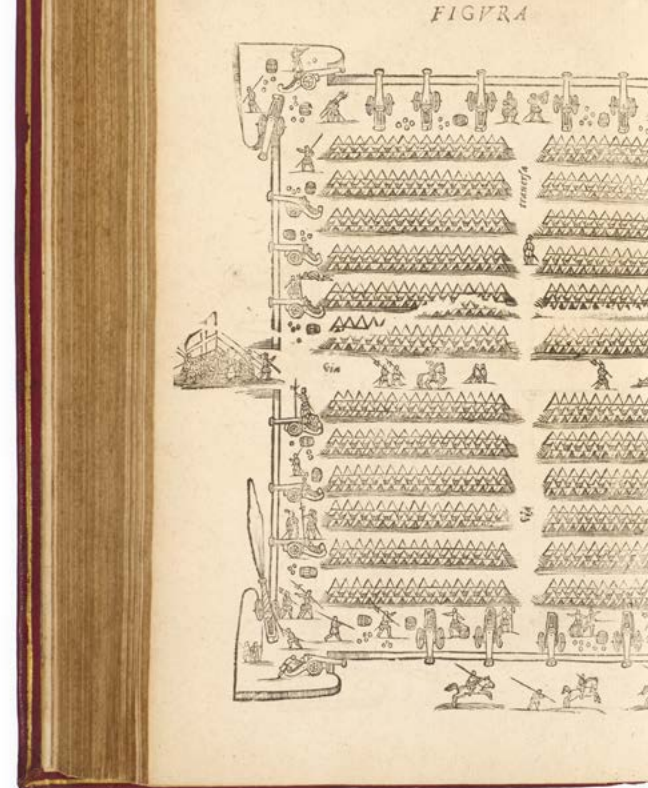
Machiavelli in Red Morocco

50. MACHIAVELLI, Niccolò. *Historie di Nicolo Machiavelli cittadino et secretario fiorentino; Il principe; Discorsi ... sopra la prima deca di Tito Livio; I sette libri dell'arte della guerra; L'Asino d'oro ... con tutte l'altre sue operette.* [Geneva], '1550' [i.e. c. 1615].

Five parts in two volumes, 4to, pp. [1]-329, 340-441, [1, blank], [viii], 140; [1]-232, 235-364, [2, blank], 185, [17, typeset diagrams and a double-page woodcut illustration of a camp], [iv], 189, [3, blank]; bound without the general title and conjugate leaf (containing the original privilege); text in italics, woodcut portrait bust of Machiavelli to each section title; title to the *Historie* lightly soiled, title to *Asino d'oro* printed faintly and slightly torn at head, small marginal hole to foot of a1 of *Asino d'oro*, lightly browned throughout (as usual), light spotting to *Asino d'oro*; but a very good set; bound in eighteenth-century red morocco, single gilt fillet frame, spine with gilt fillets across the bands and lettered directly in gilt with the date 1550, marbled endpapers; bindings slightly rubbed; nineteenth-century armorial bookplate of the Butler family as earls of Ossory to front pastedown of vol. II. **£2000**

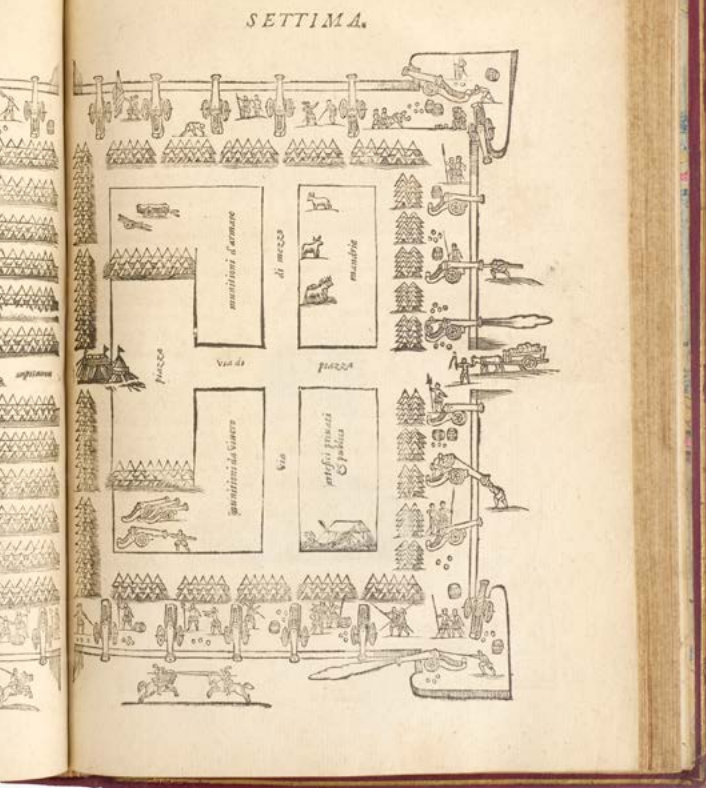
First collected edition of Machiavelli's works, the famous 'Testina' edition named for the woodcut portrait on the title, this copy in a fine eighteenth-century English red morocco binding with Anglo-Irish provenance.

This is the first of the five 'Testina' editions falsely dated to 1550, to avoid problems with censorship; the subsequent editions were all printed in Geneva, some containing the imprint of Pierre Aubert or Pierre Chouet, but this first 'Testina' is thought to have been printed elsewhere, though on the same side of the Alps. The woodcut portrait bust of Machiavelli holding a book, which earned this edition



its famous moniker, first appeared in the 1541 Comin da Trino edition of *Il Principe*, though it is now thought to be based on a portrait of Fino Fini. The text here is taken from John Wolfe's London editions of the separate works, produced in the late 1580s, and similarly issued with false imprints.

This edition contains Machiavelli's writings on war, politics and history (both ancient and modern), as well as his literary works (plays and poetry). Although most (in)famous for *The Prince*, Machiavelli's political thinking was most influenced by his study of Roman politics



and history: 'What he wants to know from the past, and especially the Roman past, are the secrets of power and success ... One had to study the actions of the ancients (as well as the moderns) to discover, not their moral beliefs, but how they had actually behaved, and why this behaviour had failed or proved successful. One could then derive certain rules of conduct which would limit the role of fortune and increase the chances of success' (Hankins, 'Humanism and modern political thought' in *The Cambridge Companion to Renaissance Humanism* (2007), p. 135).

GLN 6756; USTC 452367; Bertelli & Innocenti 203; Innocenti & Rossi 299.

Bernard Quaritch Ltd

Io Saturnalia!

51. MACROBIUS, Ambrosius Theodosius. *Somnium Scipionis* ex Ciceronis libro *De republica* excerptum; Macrobian ... primi diei Saturnaliorum liber primus. Venice, Filippo Pinzi, 29 October 1500.

Two parts in one vol., folio, ff. [II]-XXXVI (wanting the first leaf, blank except for 'Macrobius'); LXXXVI; roman letter, woodcut initial, half-page woodcut world map (e6^r), and 7 woodcut diagrams to first part, capital spaces with guide letters with initials supplied in red and blue in a contemporary hand, some passages in Greek; some browning, occasional light marks and light marginal dampstaining, overall a very good copy; bound in eighteenth-century vellum over boards, yapp fore-edges, title and imprint in manuscript to spine, remains of nine earlier fore-edge tabs to text block; marginal annotations in a neat early sixteenth-century hand to c. 164 pp. and a 15-pp. manuscript index, in double columns, in the same hand, bound in at end. **£9500**

Sixth and last incunable edition of Macrobius, illustrated with a world map, with extensive early annotations.

The volume comprises Macrobius' two principal works, his important Neoplatonist commentary on Cicero's *Somnium Scipionis* (the otherwise lost sixth book of the *De Republica*), and his *Saturnalia*, a significant contribution to Virgilian scholarship.

Influenced by Porphyry and Plotinus, Macrobius' commentary on the *Somnium* 'examines the enigma of the soul and its destiny in the light of Neoplatonism and of the astronomy and mathematics of the day (incidentally covering many topics including music and geography), and tends to reinforce the doctrine of the "Dream", of the immortality and divine quality of the soul, from a pagan standpoint.

MACROBII AVRELIITHE
LVSRIIS CONVIVIORV
LIBER PRIMVS.



VL
tura
bis el
educ
neq
uolu
fint.
us at
gis a
patiens non opperit ut per hae
uigilias: sed ago ut ego quoq; tibi
uel anteq; nasceris in diuersis seu g
est: id totum sit tibi scientia: sup
ulus uenerit aut historia: quae in li
memorabilis reminiscendi: facile
in aceruum congeffimus digna m
diuersa confusa tibus: ita in quod
miscue ad memoriae subsidium ar
rentia conuenirent. Nec mihi uitio
se saepe uerbis quibus ab ipsis au
non eloquentia ostentationem sed
oportet si noticiam uetustas mo
uerbis recognoscas: prout quq; se
enim quodammodo debemus imita
attulere disponunt ac per fauos di
ra quadam & proprietate spiritus:
quaesiuimus: comitemus stilo ut
aio melius distincta seruantur: &
ditur uniuersitas in unius saporis
ruerit unde sumptum sit: aliud tr
in corpore nostro uidemus sine ul
mus quadiu in sua qualitate perfe
at quum ex eo quod erant mutata
idem in his quibus aluntur ingeni
integra esse ne aliena sint: sed in qu
riam ire possunt: non ingenium. E
sicut unus numerus fit ex singulis
abscodat: ipsum tamen ostendat
te omnia curant ut nullius sint od
nium succos oderaminum inspira
rus constet: una tamen ex oibus r
media accedut uiris foeminae inter



Macrobius' commentary was attentively studied in the West during the Middle Ages, thereby transmitting much ancient science and Neoplatonic thought' (*Oxford Companion to Classical Literature*).

Framed as conversations at a banquet during the Saturnalia festival, the second work contains much discussion of Virgil, including his power of expression, and his debt to Homer, Ennius, and others; 'he is gradually built up to be the unique scholar and poet in a way which foreshadows the medieval view of him as a wonder-working magician' (*ibid.*). For the woodcut world map, see Shirley's *The mapping of the world*, no. 13. The present rendering differs slightly from the earlier versions found in the Brescia editions of 1483 and 1485 and the Venice edition of 1492.

An early reader of this copy has picked out numerous passages of interest with neat marginal notes, and has added a thorough alphabetical subject index at the end, so neatly executed that it must have been copied from another manuscript or printed source.

HC 10430*; BMC V 499; Goff M13; Bod-Inc M-005; ISTC im00013000; Essling 1232; Sander 4075.

Sung by a Choir of Former Sex Workers

52. [MAGDALEN CHAPEL.] The Hymns Anthems and Tunes with the Ode used at the Magdalen Chapel set for the Organ Harpsichord, Voice German-Flute or Guitar. Book I. London, Printed for Longman and Broderip ... [1780?].

[bound after:]

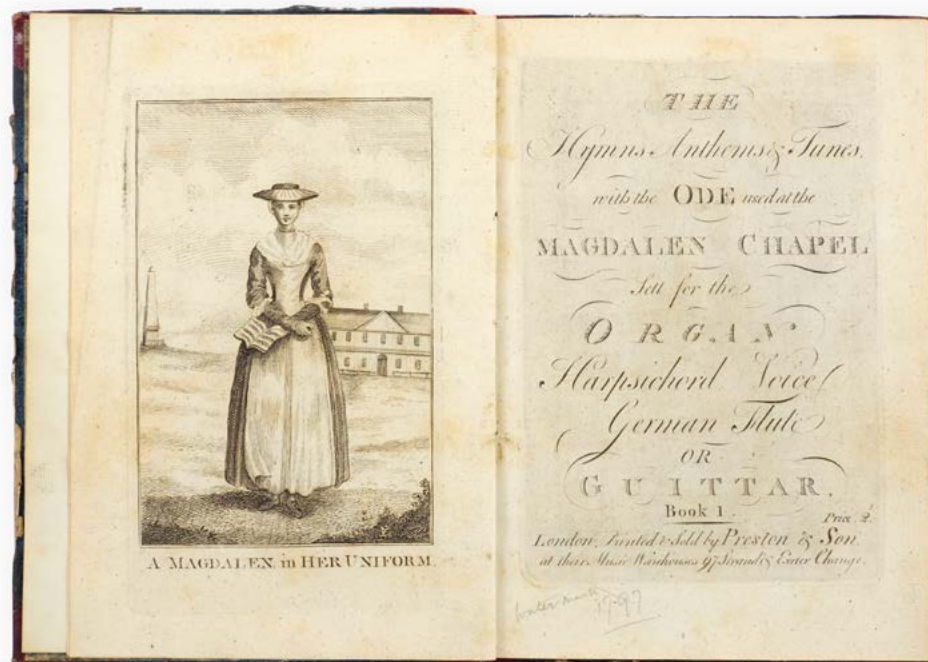
[MAGDALEN CHAPEL.] The Hymns, Anthems & Tunes, with the Ode used at the Magdalen Chapel sett for the Organ, Harpsichord, Voice, German-Flute, or Guitar. Book 1. London, Printed & sold by Preston & Son ... [1797?].

Two works, large 8vo, pp. [2], 42; and pp. [2], 40, [2], each with a frontispiece of a Magdalen in her Uniform; engraved throughout; the second work printed on paper watermarked 1797; fine copies, in early nineteenth-century (endpapers dated 1812) half red morocco and marbled boards, unidentified monogram booklabel.

£2000

Two rare editions (one possibly unrecorded) of this hymnbook used at the chapel of the Magdalen Hospital, a half-nunnery, half-prison for the rehabilitation of 'penitent prostitutes', each work with the iconic frontispiece of a Magdalen chorister in uniform.

The Magdalen hospital was founded in 1758 in Whitechapel, its denizens being able-bodied (the diseased went to the Lock Hospital), and of an average age of fourteen. 'The singing of psalms, hymns, and responses by the Magdalens became a great attraction of London society' (Temperley), especially in the 1770s after a move to larger premises in Southwark, where its octagonal chapel became a fashionable place of worship. The choir of penitents was concealed by a grille or a canvas screen to protect their modesty, but they were still evidently on show.



'The chapel is small and low, but neat, hung with Gothic paper and tablets of benefactions. At the west end were inclosed the sisterhood, above an hundred and thirty, all in greyish brown stuffs, broad handkerchiefs, and flat straw hats with a ribband pulled quite over their faces. As soon as we entered the chapel, the organ played, and the Magdalens sang a hymn in parts; you cannot imagine how well. The chapel was dressed with orange and myrtle, and there wanted nothing but a little incense, to drive away the devil - or to invite him' (Horace Walpole, letter to George Montagu). The chapel's organists (or 'organesses') were female; the first chaplain was the 'Macaroni parson' William Dodd, famously hanged for forging a bond in 1777.

Though the Hospital never issued its own hymnbook, a variety of commercial publications capitalised on its popularity. Thomas Call's *The Tunes & Hymns as they are used at the Magdalen Chapel* (1760) printed twenty-two tunes (eleven of which were new), and was quickly pirated. From around 1765 to 1775 Henry Thorowgood published a series of four books of Tunes (later reissued by Longman), adding a distinctive frontispiece of a Magdalen. The present Longman and Broderip edition, with twenty-five hymns, two anthems, and the Ode, is a reissue of that of Henry Thorowgood (c. 1766), whose name is visible faintly under theirs on the title-page). The contents of the Preston & Son edition are identical but entirely re-engraved, as is the frontispiece - rather more finely.

I: Library Hub records copies at NLS, BL, and Bodley; OCLC adds Oberlin College and UC Berkeley.

II: Library Hub records only a later printing at the BL (watermarked 1806); OCLC records copies at Harvard, and British Columbia, watermarks unspecified.

See Temperley, 'The Hymn Books of the Foundling and Magdalen Hospital Chapels', in *Studies in English Church Music 1550-1900* - his edition B2/c, and cf. B1/g (the later printing, with 1806 watermarks).



A Musician's Hebrew Grammar

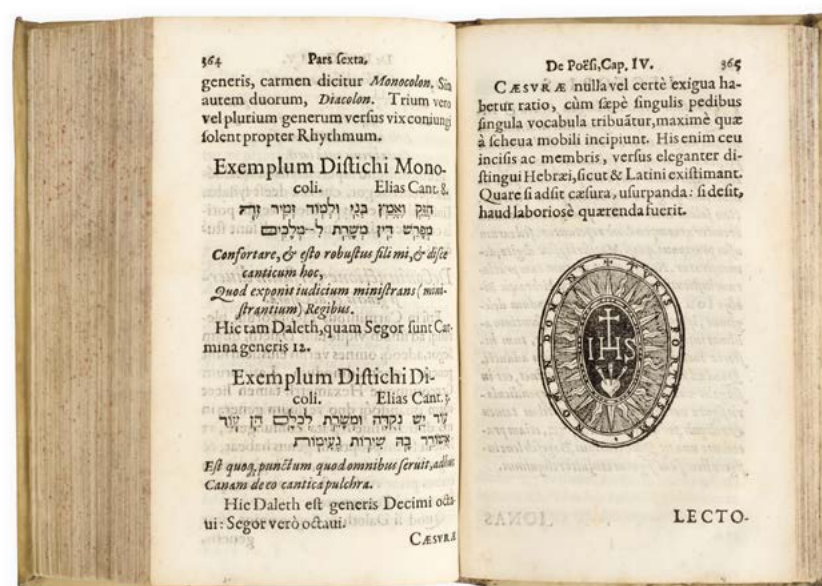
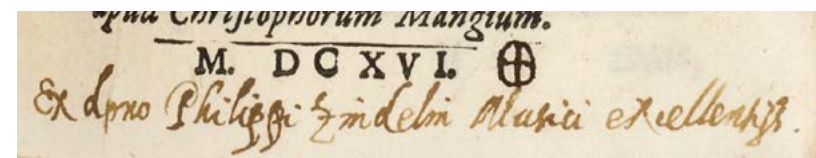
53. MAYR, Georg. *Institutiones linguae Hebraicae in sex partes distributae. Quibus accessit exercitatio grammatica in Ionam prophetam ... Augsburg, Christoph Mang, 1616.*

8vo, pp. [16], 437, [2, errata], [1, blank]; text in Latin and Hebrew, woodcut Jesuit device to title-page, woodcut initials, head-, and tailpieces; a little light marginal dampstaining, a very good copy; bound in contemporary stiff vellum, yapp fore-edges, title in ink at head of spine; ties wanting, some cockling to lower board; ownership inscriptions to title-page 'Carthusiae in Buxia' and 'ex dono Philippi Zindelin musici excellentiss.', 'Bibl. Buxheim' ink stamp to title verso (see below), shelfmark label at foot of spine. **£950**

First edition of this influential Hebrew grammar by the noted German Jesuit and linguist Georg Mayr (1564-1623), formerly in the possession of the German musician and composer Philipp Zindelin (c. 1570-1622) and of Buxheim Charterhouse.

Mayr taught Greek and Hebrew at the universities of Dillingen and Ingolstadt before becoming a preacher in Augsburg. He gained fame for his numerous Latin, Greek, and Hebrew translations, which included renderings of Peter Canisius's catechism, the *De Imitatione Christi*, the New Testament, and various liturgical offices. He dedicated his Hebrew grammar to his friend Cardinal Bellarmine, and it had run through numerous editions by the end of the century. 'As a versatile philologist, Mayr enjoyed great renown far beyond his order' (*Deutsche Biographie*, trans.).

Provenance: this copy was given to the famous Carthusian monastery of Buxheim by Phillip Zindelin. An alumnus of Freiburg University, Zindelin served for many years as musician to Cardinal Andreas of Austria at Konstanz. 'He then moved to Augsburg and worked as a cornettist, organist and composer in the service of the town, the cathedral and the influential Fugger family, Maximilian Fugger being a particular patron of his ... He was a talented instrumentalist and received a special subsidy for training younger cornett players.



He was also highly esteemed at the Munich court, where he frequently performed as a cornettist ... [and] was also connected with the court at Innsbruck, being personally acquainted with Archduke Leopold, a keen patron of music. Zindelin's output consists entirely of church music, most of it in Latin and showing a preference for serious subject matter and Marian texts' (*Grove online*).

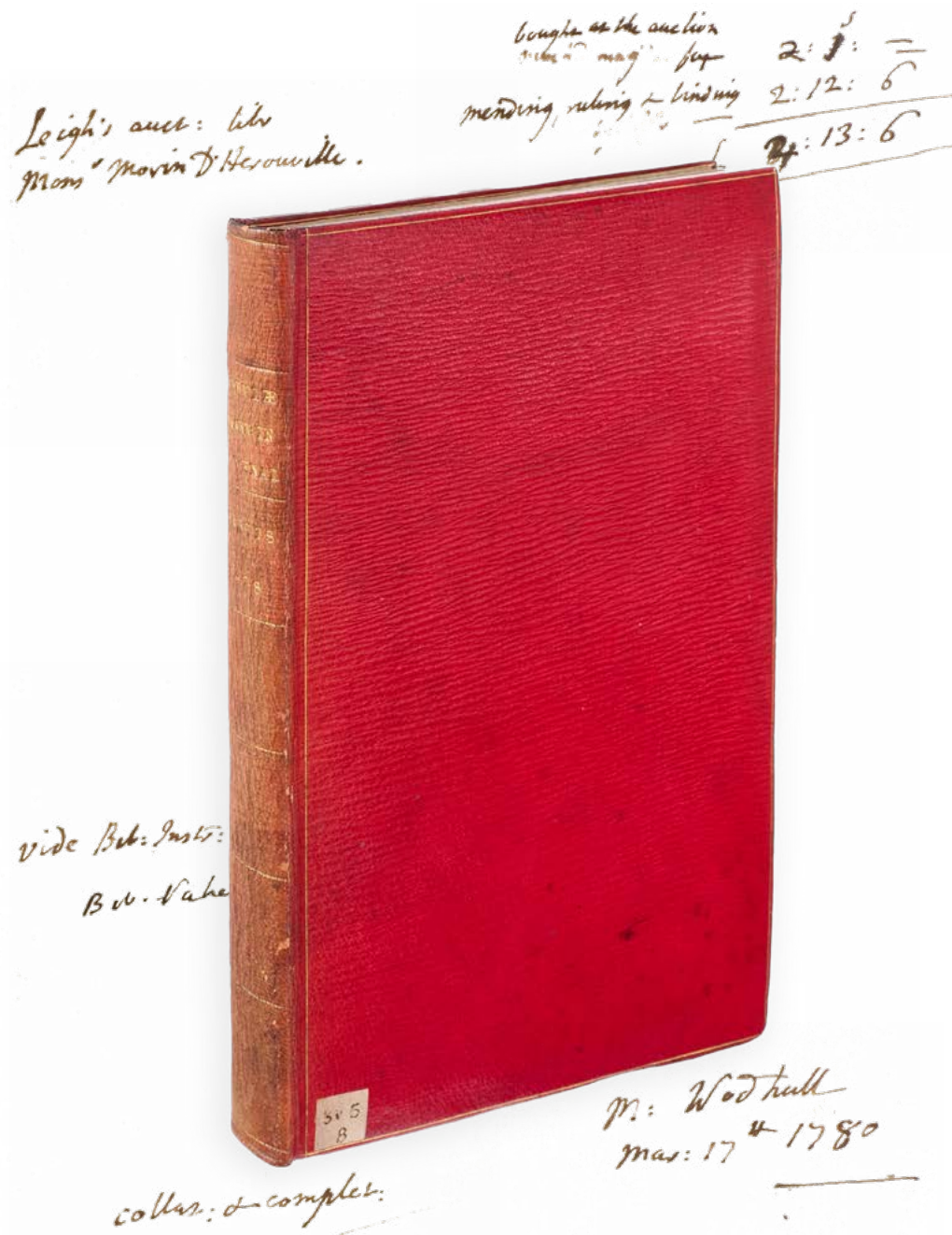
USTC 2017161; VD17 12:146022B; Sommervogel V, col. 816. **No copies traced in the UK and only one in the US (Leo Baeck Institute).**

Wodhull's Merula Bound by Maria Wier

54. MERULA, Giorgio. Enarrationes Satyrarum Juvenalis. Treviso, Bartholomaeus Confalonierius, [not before May] 1478.

Chancery folio, ff. [122]; A⁴ a-o⁸ p⁶; roman letter with a few words in Greek, ruled in red throughout, mostly with a double-ruled frame, first and last leaves with a quadruple frame; re-margined at head throughout the volume and at the outer margin of first 7 ff., otherwise a very good copy; bound in late eighteenth-century English red straight-grained morocco in the style of Roger Payne, single gilt fillet border, flat spine lettered directly in gilt with narrow gilt bands, edges gilt and gauffered to a lattice design, marbled endpapers, green ribbon place-marker; a few very minor stains, spine a little faded and creased, two tiny wormholes to lower cover; purchase notes of Michael Wodhull to flyleaf (details of the price erased and rewritten) dated 17 March 1780, and at the end the date when he finished reading, 17 August 1804, bookplate of Bishop John Vertue to front pastedown, small shelflabel at foot of upper cover. **£6500**

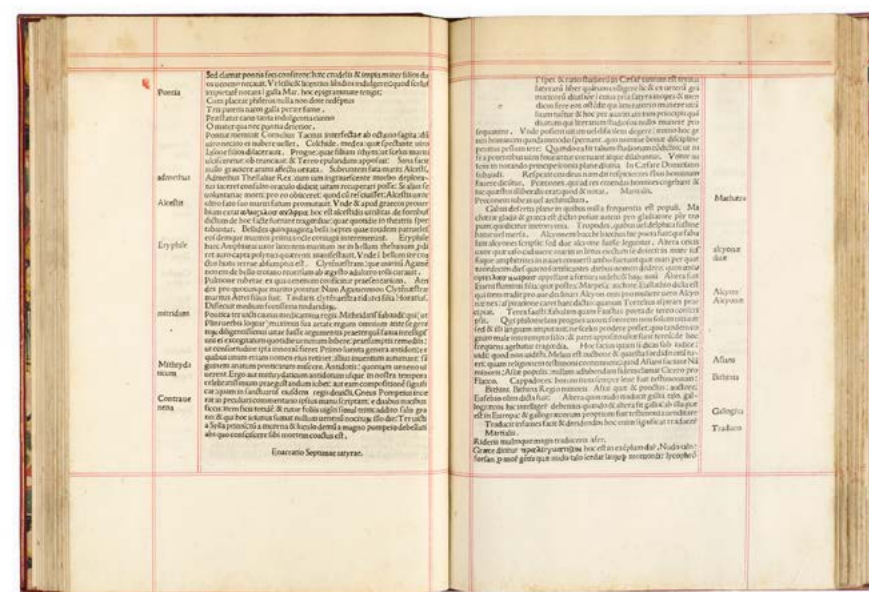
The first book printed by Bartolomeo Confalonieri da Salò in Treviso, Michael Wodhull's copy, bound and ruled for him by the London binder Maria Wier. Many of Wodhull's books were bound in this simple and elegant style; helpfully Wodhull often noted the name of the binder as well as the cost on the flyleaf of his books, though in this case the relevant name seems to have been erased. Numerous bindings were made for him by Roger Payne, who had later worked in some sort of partnership or arrangement with Maria's husband Richard (d. 1792). The Wiers spent time in the south of France in the 1770s, binding and repairing books for Count Justin MacCarthy Reagh, and afterwards Maria is known to have worked in Edinburgh, repairing books at the Record Office (Foot, *Studies in the History of Bookbinding* (1978), pp. 100-102). The 1886 Wodhull sale catalogue attributes this binding to her.





Giorgio Merula (1430–1497) was responsible for the editing of significant classical texts for Venetian printers in the 1470s; his notes on the *Satires* of Juvenal, however, became part of a polemical philological feud with other scholars, including Poliziano and Calderini, which was typical of the early years of print. This is one of two editions from 1478, the other printed in Venice by Gabriele di Pietro, which is considered to have been issued somewhat earlier in the year; the Venetian edition also included Merula's attack on Calderini's commentary on Martial, which is not included here. At the time Merula was teaching in Venice at the Scuola di San Marco, and he dedicated this work to Federigo da Montefeltro, Duke of Urbino.

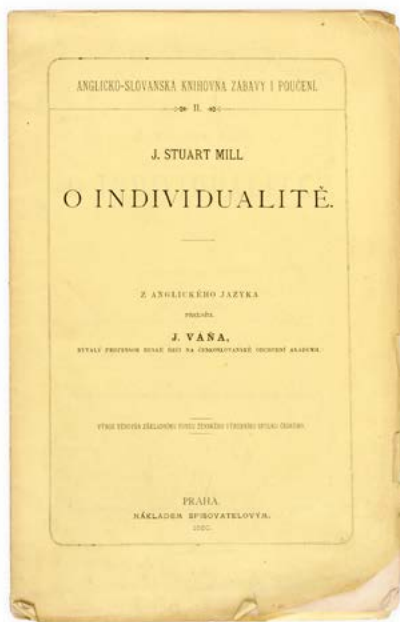
Bartolomeo Confalonieri da Salò produced just four or five works in Treviso before relocating to Venice, as did many of the early Trevisan printers. BMC notes the similarity of his types with Gabriele di Pietro, which might suggest that the two 1478 editions of Merula's work were part of a collaboration between the two printers.



Provenance:

1. Antoine Benjamin Morin d'Hérouville was in Italy as part of the Danish embassy to the courts of Sicily and Naples between 1763 and 1771. His 'large and curious library, collected chiefly in Italy' was sold by Leigh & Sotheby from 9 March 1780 onwards, lot 1624, to 'Woodhull'.
2. Michael Wodhull (1740–1816), purchased at Leigh's auction for £0-1-0, with a substantial £2-12-6 paid for the 'mending, ruling & binding'. His library was sold in London on 11 January 1886, lot 1732, where the binding is attributed to 'Mrs Weir'.
3. John Vertue (1826–1900), first Catholic bishop of Portsmouth.

HC 11091*; BMC VI 893; GW M22913; Goff M502; BSB-Ink M-339; Bod-inc M-201; ISTC im00502000.



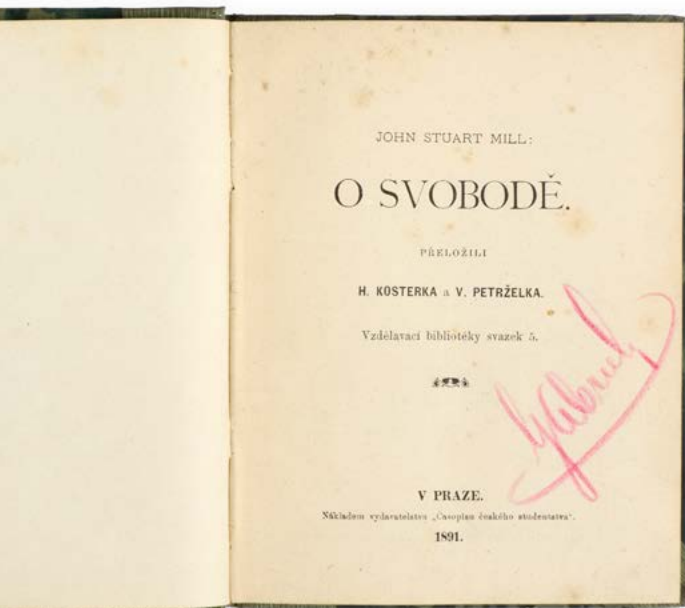
Mill in Czech

55. MILL, John Stuart; Jan VÁŇA, translator. O Individualitě. Z anglického jazyka přeložil J. Váňa ... Prague, Militký and Novák, 1880.

8vo, pp. 16; a very good copy, untrimmed, in the original yellow printed paper wrappers, lower corner of wrapper and title slightly trimmed away, rear cover dusty. **£350**

First edition in Czech, very rare, of Mill's 'On Individuality', being chapter three of *On Liberty* (1859) – the first portion of that text to appear in Czech, and perhaps the earliest appearance of anything by Mill in that language. The translator was Jan Váňa (1847–1915), whose output also included translations from Gibbon, Emerson, Dickens, Ruskin, and Samuel Smiles.

Not in OCLC or Library Hub, which show only a single copy of the second edition (1881), at the British Library.



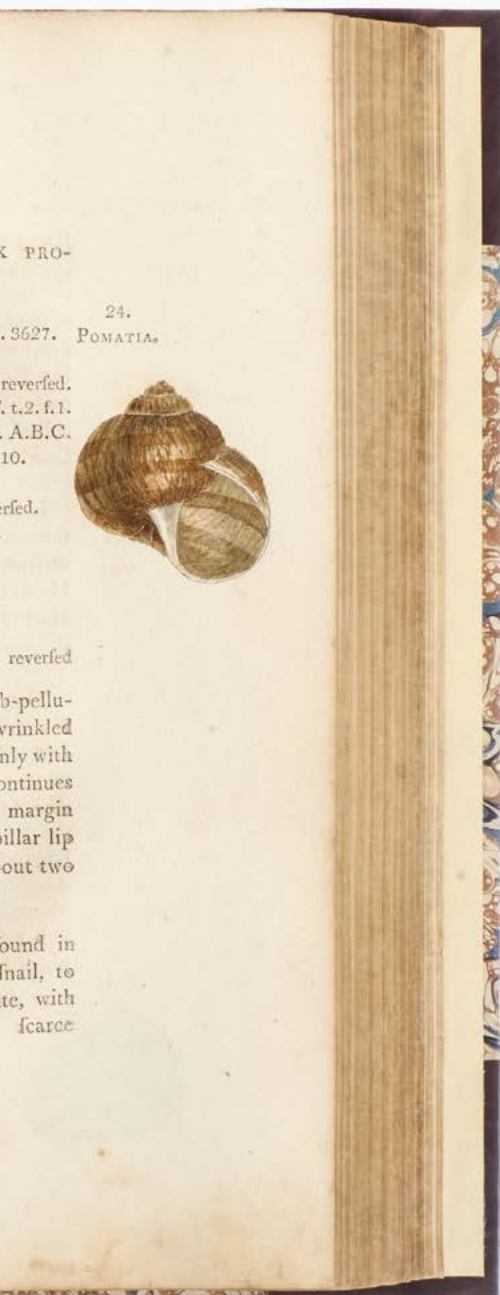
56. MILL, John Stuart; Hugo KOSTERKA and Václav PETRŽELKA, translators. O Svobodě. Přeložili H. Kosterka a V. Petrželka ... Prague, Czech student magazine press, 1891.

16mo, pp. 182, [2]; some very light foxing, else a very good copy in contemporary quarter cloth and marbled boards, green and white patterned endpapers; ownership inscription in red pencil to title-page. **£650**

First edition in Czech of *On Liberty* (1859), very rare, translated by the prominent translator and publisher Hugo Kosterka (1867–1956), editor and co-founder of the *Moderní revue*, and Václav Petrželka (1869–1927).

While Mill's economics did not exert great influence in Eastern Europe, a young progressive Czech readership chafing under Austro-Hungarian control was receptive to his arguments on freedom of thought and expression. Mill's *On Liberty* and *On the Subjection of Women* were favourites of Tomáš Masaryk, who was emerging as a political figure in the 1890s and would later become the first Prime Minister of the newly independent Czechoslovakia.

Not in Library Hub or OCLC.



Marginal Manuscript Molluscs

57. MONTAGU, George. *Testacea Britannica, or, Natural history of British shells, marine, land, and fresh-water, including the most minute: systematically arranged and embellished with figures. Part I [-II].* London, J.S. Hollis, 1803.

Two parts in one, 4to, pp. [2], xxxvii, [3], 1-291, [3], 293-606, [4]; with 2 hand-coloured additional engraved titles and 16 hand-coloured copper-engraved plates at end; foxing to preliminaries and last few leaves of each part, offset from engraved title of part II, staining from previously inserted paper slip to pp. 331-334 and pp. 435-438, marginal flaw to Xx1, the odd mark or spot, else a generally good copy; bound in modern half calf with marbled sides, spine gilt in compartments with raised bands, lettered directly in gilt, marbled edges; **with contemporary watercolour illustrations of shells in the margins to c. 20 pp.** (see below). **£950**

First edition of Montagu's seminal work on British shells, illustrated with plates by his lover and long-term partner Elizabeth D'Orville, this copy with contemporary hand-colouring to the plates and enriched with finely executed original watercolour illustrations of shells to the margins of around twenty pages.

The British naturalist George Montagu (1753-1815), a pioneer of British zoology, helped establish the foundation of modern scientific study and was one of the first British naturalists to use microscopes to describe smaller species. Unlike many of his contemporaries, Montagu recognised the importance of studying live specimens, which enabled him to describe not only the shells but also the living creatures within, and the importance of understanding the ecosystem within which his specimens lived; 'Montagu's environmental focus and his stress on examining live animals showed him to be a true naturalist, not merely an assembler of trophies' (Harrison and Smith (2008)). His approach to the naming and describing of molluscs was revolutionary, and his work still forms the basis of the modern taxonomy of molluscs.

Montagu is credited as the first to approach British shells in a scientific - rather than purely aesthetic - way, and his *Testacea Britannica*, published in 1803 and later followed by a *Supplement* in 1808 (not present here) is one of his most important works, the first comprehensive monograph on the molluscs of the British Isles. Based largely on specimens from his own collection, the work details over 470 species of mollusc, around 100 of which



EA BRITANNIC
OR
Natural History
OF
TISH SHELLS,
LAND, and FRESH-WATER,
the most minute: systematically arranged and
ILLUSTRATED with FIGURES,
BY
E MONTAGU. F.L.S.

shell, each crawling insect holds a rank
stant in the plan of Him, who framed
cale of beings: holds a rank, which lost
break the chain, and leave behind a gap
nature's self would rue.

Part 1.



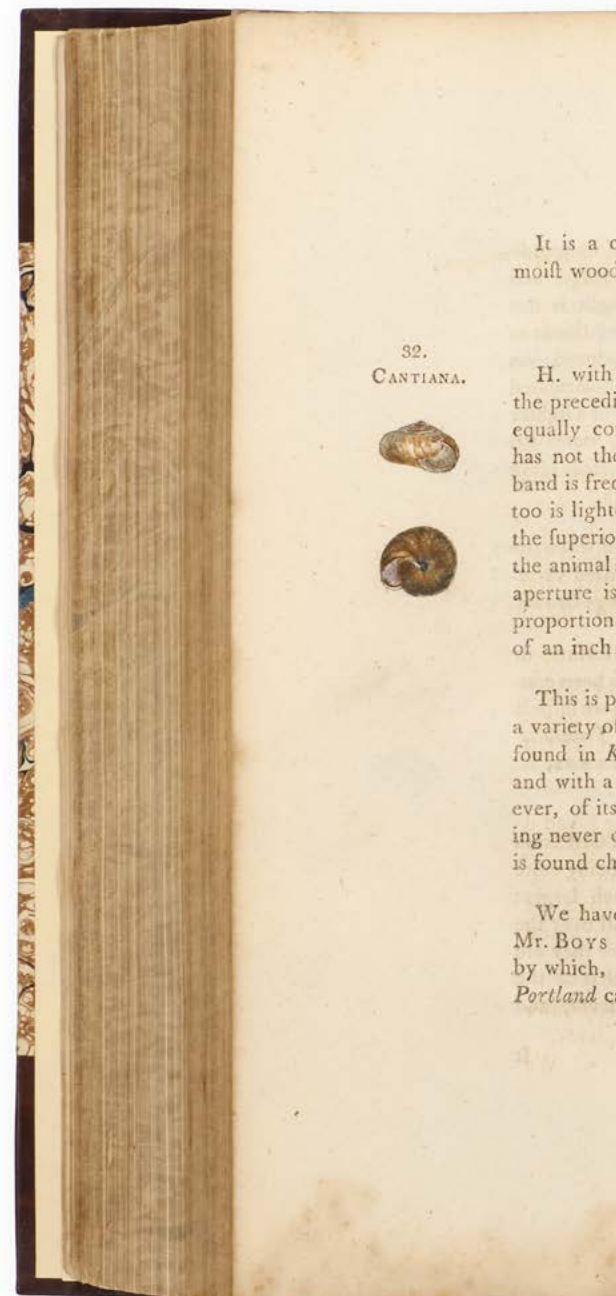
Shillingfle

are described here for the first time. Montagu was among the earliest members of the Linnean Society and the common names of several species are named for him, including a sea snail.

The beautiful plates, with their delicate delineation of species, are signed by Elizabeth D'Orville, Montagu's long-term mistress and collaborator; although married to Ann Courtenay, niece of John Stuart, 3rd Earl of Bute, Montagu began an affair with D'Orville in around 1790 and by 1800 had been court-martialled for his affair, dismissed from his post in the Wiltshire militia, abandoned his wife, and relocated with his lover to Devon. D'Orville provided the illustrations for many of Montagu's works, and was vital in assisting his work, as he himself acknowledges: 'Should the following sheets be deemed to possess any small share of merit, the public are indebted to the labours of a friend, who not only undertook the engraving, but in part also the colouring of the figures; executed from the objects themselves, they are a faithful representation, unadorned with the gaudy, high-coloured tints, which too often mislead. But for this assistance, so necessary in the smaller species, this work might never have seen the light'.

This copy is enhanced with watercolour drawings to the margins illustrating the shells of approximately twenty species of snails, largely focusing on land snails. Meticulously drawn and neatly coloured, with many species illustrated from different angles, the drawings are clearly the work of a skilful malacologist with a particular passion for snails, likely drawn either from their own collection or from species encountered in the wild.

Nissen ZBI 2875.



It is a
moist wood

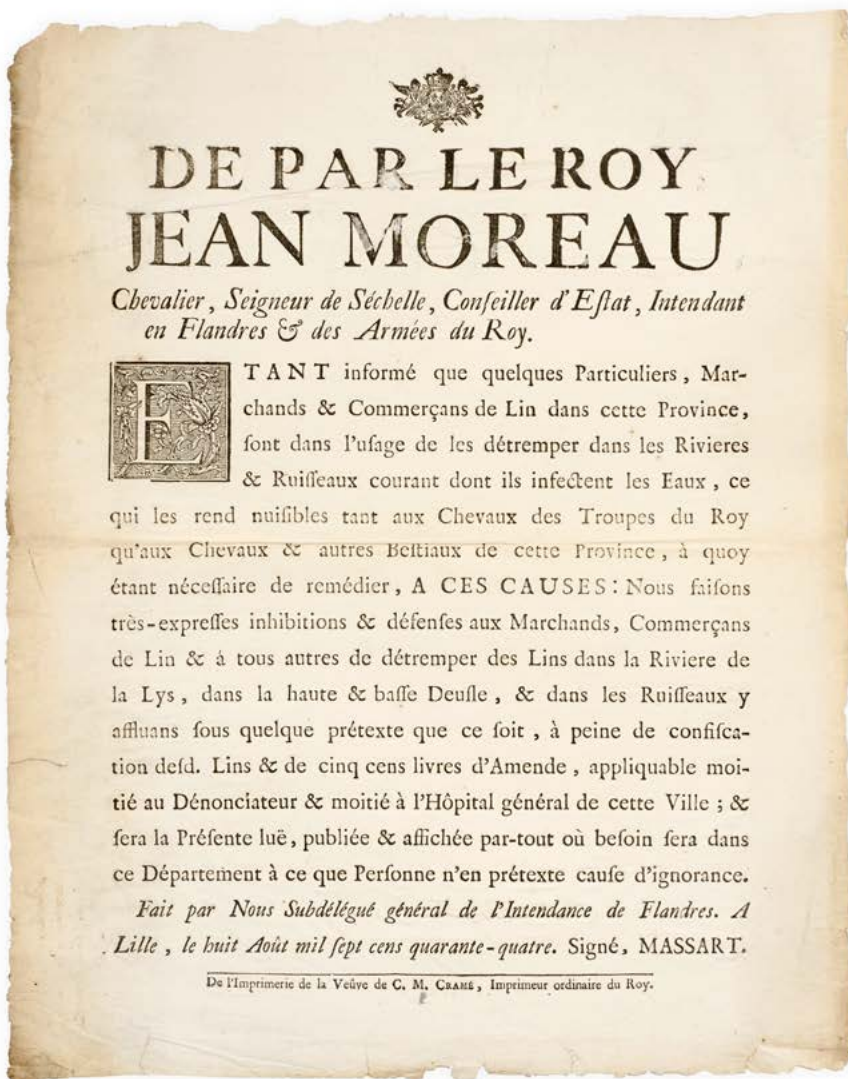
32.
CANTIANA.



H. with
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by which,
Portland c



Tackling River Pollution in Eighteenth-Century Lille

58. MOREAU DE SÉCHELLES, Jean. De par le roy Jean Moreau chevalier, seigneur de Séchelle, conseiller d'état, intendant en Flandres et des armées du roy. Etant informé que quelques particuliers, marchands et commerçans de lin dans cette province ... À Lille, le huit Août mil sept cens quarante-quatre ... [Lille], widow of C.M. Cramé, [1744].

Broadside (c. 420 x 335 mm), small woodcut royal arms at head, 22 lines of text, 4-line woodcut initial; some chips and dustiness to edges, a few small tears and holes with repairs to blank verso, central horizontal crease from folding; contemporary manuscript endorsement. **£650***

A seemingly unrecorded broadside on river pollution, printed by a woman, issued by the French politician Jean Moreau de Séchelles (1690–1760), after whom the Seychelles Islands are named, during his time as intendant of the northern French city of Lille.

Moreau served as intendant of Lille from 1743 to 1754, when he was promoted to Controller-General of Finances under Louis XV; he also served as president of the French Academy of Sciences. Here Moreau seeks to combat river pollution caused by linen merchants soaking their cloth in rivers and streams and thereby rendering the waters harmful to cavalry horses and to other animals. He therefore forbids anyone to wash their linen in the rivers Lys or Deusse, or their tributaries, on pain of confiscation of their linen and a 500 livres fine. Half of this sum would be awarded to the malefactor's denouncer and half to the city's hospital.

This broadside was printed by Pétronille-Félicie Cramé (née Brussin), widow of the Lille printer Charles-Maurice Cramé (d. 1739).

Bowdlerized Botany by a Destitute Widow

59. MORIARTY, Henrietta Maria. *Viridarium: coloured Plates of Greenhouse Plants, with the Linnean Names, and with concise Rules for their Culture.* London, Dewick and Clark for the Author, and sold by William Earle, 1806.

8vo, pp. xii, ff. 50, without the final 2-page English index found in some copies; with 50 hand-coloured aquatint plates (each with a leaf of descriptive text); occasional minor spots and browning, two small paper-flaws not affecting the text or plates, otherwise a very good copy; in contemporary (likely provincial) English straight-grained green morocco, panelled in gilt and in blind, gilt composite cornerpieces, spine elaborately gilt in compartments between four pairs of raised bands and title lettered directly in gilt, bright green glazed paper endpapers ('1808' watermark) with roll-tooled gilt borders and gilt floral cornerpieces, morocco joints, all edges gilt; a little rubbed, a couple of sympathetic repairs; gift inscription (25 October 1832) from Catherine ?Akers to Donald Alexander to front flyleaf. **£1950**

First edition, rare, of this pioneering work on horticulture by an impoverished female botanist and novelist, with fifty hand-coloured plates – a very handsome copy in a floral-themed binding.

Few details survive from the life of the author, Henrietta Maria Moriarty (1781–1842), one of several women botanists who worked 'in virtual obscurity' at the time and have been 'generally either ignored or denigrated by critics' (Kramer, p. 13). Married at fifteen to a dissolute major in the Royal Marines, she was left at his early death with numerous debts and the need to provide for her four children. A keen draughtswoman, she undertook the present work and published it by subscription, finding a patroness and dedicatee in Sophia, Dowager Lady de Clifford, who had formed one of the





greatest collections of exotic flowers in Europe, importing species from Australia, the West Indies, Guinea, Mauritius, and Ceylon (Moriarty's plates include species from several of these regions.) Other subscribers included Prince Augustus Frederick, Duke of Sussex, and Watkin Tench, the military officer and author of two important early accounts of New South Wales.

Written for 'those who take delight in plants, but have not the advantage of a gardener', Moriarty's *Viridarium* covers fifty greenhouse plants, each depicted in a full-page hand-coloured engraving and accompanied by a short description. Though several of the plates were based on depictions in *Curtis's Botanical Magazine*, many show originality of interpretation and the **'exquisite plates in her book reveal a fine hand and a delicate sense of color ... her art survives intact and quite gloriously'** (*ibid.*, p. 148).

Looming over the whole work, however, is the question of sex (in both senses). Botany, based as it was on the new Linnaean system and its classification by reproductive parts, was deemed potentially obscene by some and not suitable for women and children (among the audience Moriarty hoped to reach were 'young minds' in 'public boarding-schools'). Therefore, as made clear in her preface, she took 'as little notice as possible of the system of the immortal Linneus [*sic*] ... nay, I have not once named the fanciful doctor [Erasmus] Darwin', the author of *The Loves of the Plants*.





The work was republished the following year in a second edition, likewise rare, under the title *Fifty Plates of Green-house Plants*. There followed three novels, including the racy *Crim. Con.* and *Brighton in an Uproar*, the latter a work of autobiographical fiction which mentions the production of her *Viridarium*, claiming it brought her £480. Sadly the novel resulted in threats of prosecution from 'a certain baronet with whom she had been intimate' (Summers), and in 1813 she was committed to the King's Bench Prison. She is last heard of as a ward of the Kensington Union Workhouse in 1841, a year before her death.

Library Hub finds only three copies in the UK (BL, Bodley, Natural History Museum).

Nissen BBI 1407. See George, 'Carl Linnaeus, Erasmus Darwin and Anna Seward: botanical Poetry and female Education', *Science and Education* 23/3 (2014); Kramer, *Women of Flowers: a Tribute to Victorian Women Illustrators* (1996).

A Satirical Movable

60. [ONWHYN, Thomas.] *The Gentleman's Toilet.* London, Rock Brothers & Payne, [1840s-50s?]

Squarish 16mo, ff. [20], comprising a hand-coloured lithographed title-page, a contents page, nine hand-coloured lithograph plates, each with a small flap revealing a satirical-moral message, and nine corresponding leaves of explanatory verse; neat repair to front hinge, else a very good copy in the original publisher's black limp roan, front cover lettered gilt within a decorative lozenge. **£1250**

First and only edition, very rare, of a delightful Victorian 'toilet book', a genre kick-started by *The Toilet* (1821) by Stacey Grimaldi with illustrations after William Grimaldi.

In the original Grimaldi text, each item of (female) toiletry could be lifted to reveal a virtue. Here, the gentleman is handled rather more satirically - the best treatment for moustaches, for example, is the razor, and the best method to avoid stinking breath from tobacco is abstinence. Most pointedly, to 'promote sleep', one is instructed to 'dispense with the latch key' (i.e. a kept woman).

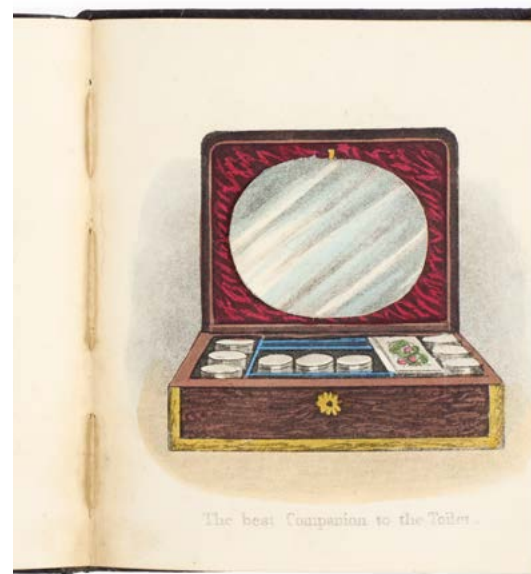
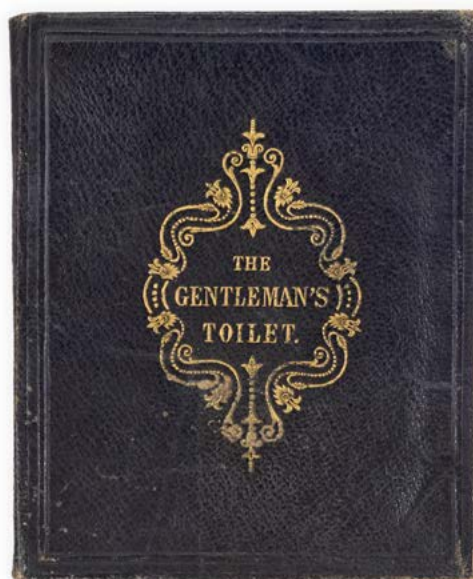
A label on the tin of mints for bad breath ('Rock & C^{os}. Cachous Aromatises. Prepared by T. Onwhyn') identifies the illustrator as Thomas Onwhyn (1814-1886), son of the bookseller and minor publisher Joseph Onwhyn, who first came to public notice with the publication of sets of unauthorised illustrations to Dickens's *Pickwick Papers* (1837) and *Nicholas Nickleby* (1838-9) which Dickens thought of 'singular Vileness'.





'Onwhyn's most lasting contribution was to the ephemeral end of the book trade in the 1840s and 1850s, illustrating the comic side of everyday life. Undertaken for shadowy publishers such as Rock Bros and Payne, and Kershaw & Son, he produced a score of pull-out or panorama books, coloured and plain, lithographed or etched for the popular market. Satirizing tourism, teetotalism, and fashion, they included *Etiquette Illustrated* (1849), *A New Matrimonial Ladder* (c. 1850), *What I Saw at the World's Fair* (1851), *Mr and Mrs Brown's Visit to the Exhibition* (1851), *A Glass of Grog Drawn from the Bottle ...* (1853), *Cupid's Crinoline* (1858), *Nothing to Wear* (1858), and *Scenes on the Sands* (c. 1860)' (ODNB). **Onwhyn was prolific, but the present publication must be counted as among his rarest.**

Not in Library Hub or OCLC, but we have located a copy at Morgan Library and Museum, the attribution to Onwhyn not noted.



In Contemporary Purple Velvet – a Binding Fit for a King

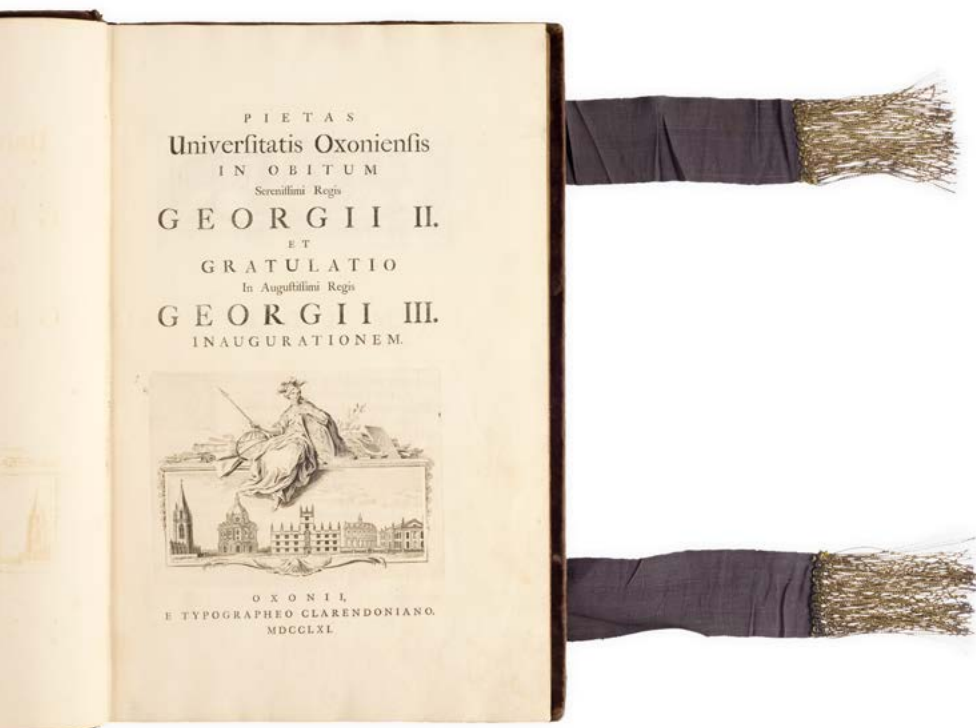
61. [OXFORD UNIVERSITY.] Pietas Universitatis Oxoniensis in obitum serenissimi Regis Georgii II. et gratulatio in augustissimi Regis Georgii III. inaugurationem. Oxford, Clarendon Press, 1761.

Folio, pp. [256], with a terminal blank; engraved vignette on the title-page, engraved head-piece and tailpieces, and three engraved poems in Phoenician, Syriac, and Samnitic Etruscan; a fine, wide-margined copy; bound in contemporary purple velvet, four wide purple silk ties with gold thread tassels; red and gilt brocade endpapers with a pattern of vines, flowers and grapes, gilt edges; joints cracked, spine slightly sunned, rubbed on the bands and at head and foot, upper edge of front cover slightly sunned, few small marks, but in remarkable condition, the ties with very little wear. **£10,000**

First edition, one of fifty copies on large paper, an exceptional survival in the most luxurious (and fragile) of presentation bindings: full purple velvet with gold-fringed purple silk ties, typically reserved for a handful or fewer of royal copies. A collection of verses in English, Latin, Greek, Hebrew, Arabic, Welsh etc., it was published by Oxford University to commemorate the death of George II and the accession of George III, and includes contributions by Benjamin Kennicott (in Hebrew), and the Poet Laureate Thomas Warton (in English).

Collections of commemorative poetry, often polyglot as a demonstration of academic prowess, were published by Oxford University from the early seventeenth to the mid-eighteenth centuries (the last in 1763). 'The chief reason for such printing ... was the free distribution of presentation copies. These were bound





at the university's expense in varying degrees of sumptuousness, chosen to reflect the status of the recipients ... **only a few copies were bound in the very finest materials, typically two in velvet (for the king and, probably, either the prince or queen), and six in satin (probably for the Chancellor and other leading courtiers)**' (Money). Money's selections from the University accounts include (for the year Nov. 1761 to Nov. 1762) payments of £80 7s to Thompson for binding 'Verses on the Marriage of the King' (i.e. *Epithalamia Oxoniensis* 1761), and of £24 4s 6d to Turner for velvet and gold fringing - indicative of the great expense of such materials. It was almost certainly the university binder Alexander Thompson and the Oxford mercer John Turner who were also responsible for the materials and binding here, but there are no clues as to the intended recipient.



While earlier monarchs favoured red velvet, purple was the colour of choice for the Hanoverians; at his state funeral the purple silk-lined coffin of George II, draped with a purple velvet pall, processed under a canopy of purple velvet. George III in turn exchanged his red velvet coronation robe for a purple velvet Robe of Estate on his departure from Westminster Abbey.

ESTC T56608; Clary 835; Carter, *History of the Oxford University Press*, Appendix, 1761:18 (750 copies, of which 50 large paper); see Money, 'Free Flattery or Servile Tribute? Oxford and Cambridge Commemorative Poetry in the Seventeenth and Eighteenth Centuries', in Raven (ed.), *Free Print and Non-Commercial Publishing since 1700*, 2000.



Florentine Taxidermy

62. PAGANORI, Vincenzo, photographer, and Riccardo MAGNELLI, attr. taxidermist. [Cover title:] Saggio della collezione centrale degli animali vert[eb]rati ital[iani] fondata dal Prof. E.H. Giglioli nel R. Museo di Firenze. [c. 1880s?]

Portfolio, 13 albumen prints, various sizes but mostly 195 x 254 mm, captioned at the foot within the print, mounted on card; in a red pebbled cloth portfolio, front cover lettered gilt; the prints in excellent condition, mounts with photographer's blindstamp at foot, portfolio sunned, a few marks to front cover, ties wanting; contemporary attribution note to front pastedown. **£2500**

An unusual and very rare photographic portfolio of taxidermy, featuring twelve displays - including flamingos, a brown bear, seabirds, and ibex - and one scene of work under preparation, showing the taxidermist and his young apprentice.

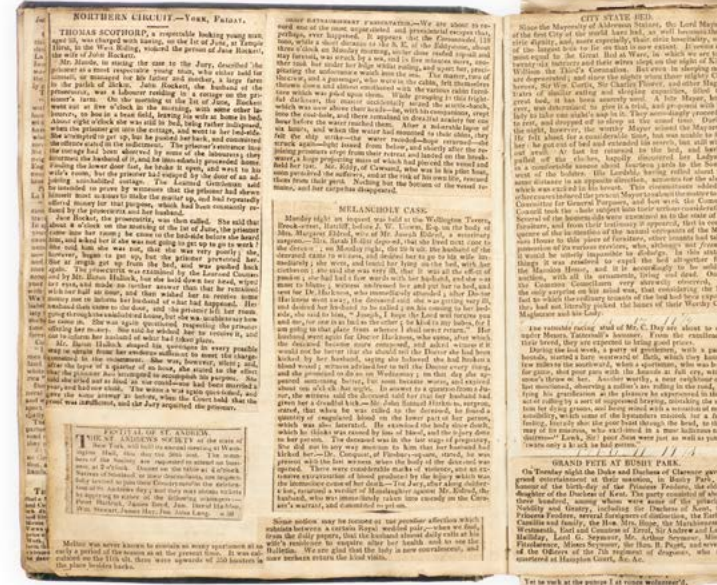
Firsts: London 2025



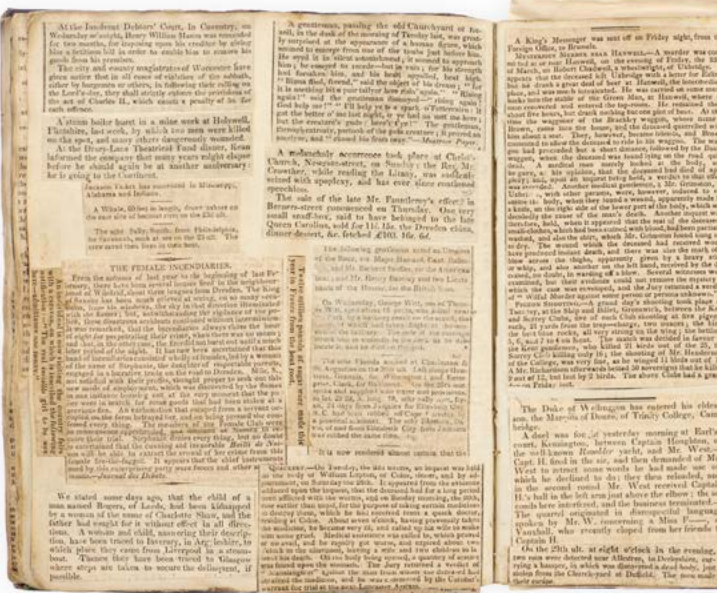
The Central Collection of Italian Vertebrates at the Museo di storia naturale in Florence was founded in 1876 by an Anglo-Italian, Enrico Hillyer Giglioli (1845-1909), who had been born in London to an English mother and an Italian father and educated in England. In his thirty-four years of activity he assembled an extraordinary collection of Italian fauna, comprising 35,000 specimens of 1235 different species.

Paganori (fl. 1860-1900) is known for his documentation of the artistic heritage of Florence, including the works of Donatello. He operated his own studio from 1873 until 1891, when he joined Fratelli Alinari to assist his nephew Vittorio Alinari, director of the studio from 1890. A note to the front pastedown attributes the taxidermy to Riccardo Magnelli, who worked at the zoological division of the Museo di storia naturale, called 'La Specola'.

We can find no record of this publication in any of the usual databases. Giglioli later published a history of the collection 1876-1908.



No. 63 Palmer



Fruitfully Repurposed

63. PALMER, Samuel. Early nineteenth-century manuscript cipheryng, scrap, and gardening notebook. [c. 1800–1824.]

4to, pp. [113] of manuscript and pasted newspaper cuttings, poetry, and ephemera plus blanks and a few loosely inserted items; paper with Britannia watermark with initials 'MB' and date '1797'; some dust soiling and foxing, slightly cockled; in contemporary green vellum; some wear to extremities and staining to lower cover; ownership inscription to front pastedown 'Samuel Palmer His Book'. **£750**

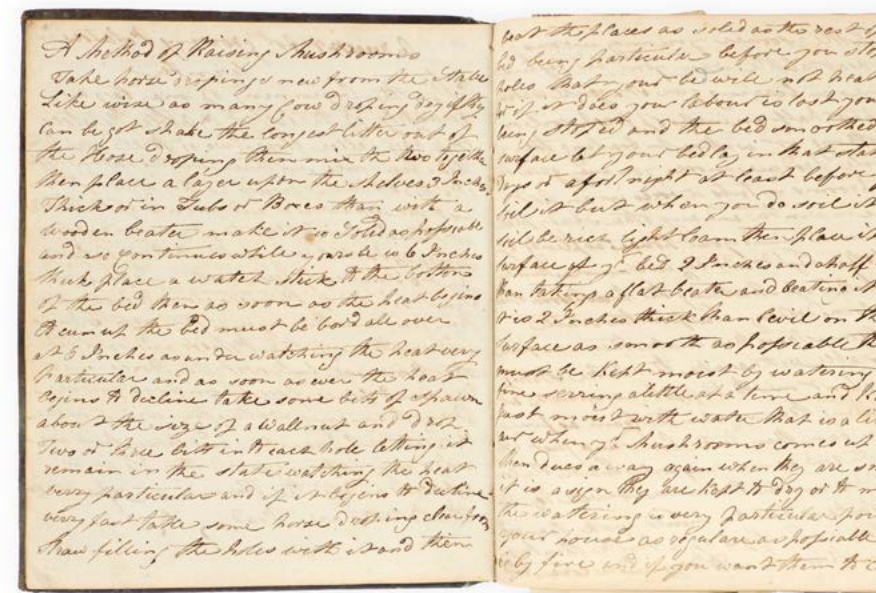
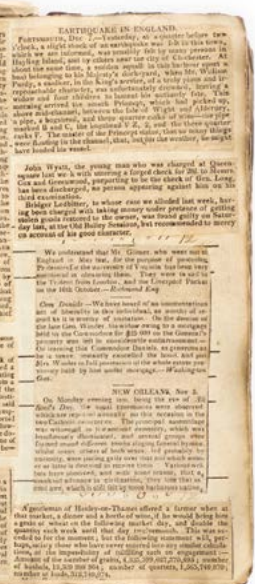
A fruitfully repurposed late Georgian manuscript cipheryng book, used as a rich repository of newspaper cuttings, poetry, and ephemera, as well as botanical notes, compiled by one Samuel Palmer.

Beginning with manuscript notes on 'Addition' and 'Subtraction' and calculations of various sums, the youthful mathematical exercises have been overlaid with new material carefully cut from contemporary newspapers, journals, and ephemera, providing a compelling glimpse into Palmer's shifting intellectual and personal pursuits. The wealth of printed cuttings encompasses a wide variety of subjects, *inter alia* fashion, crime, poetry, the arts, notable current affairs, and witticisms.

Additionally, Palmer has flipped the volume to include detailed horticultural notes in the back, noting that he 'entred Mr Shewell service [presumably as a gardener] 6th Dec. 1820'. He records numerous tips for cultivation, such as 'A method of raising mushrooms' making use of horse and cow dung, and 'A receipt for growing potatoes in winter', as well as for managing

common garden pests e.g. a 'Receipt for the white scale on pines', various methods for killing spiders, and a mixture of slacked lime and gall of lime 'to destroy worms & slugs', Palmer's own concoction.

Further entries consist of lists of vines, roses, and other plants, descriptions of various pine tree species ('the silver striped pine', 'the queen pine'), and records of horticultural activities in 1821 ('cut cucumbers, planted out melons ...'). Among these orderly lists, the reality of Palmer's gardening schedule is hinted at by an entry noting that tulips 'should be planted in October about the 20' but to which Palmer has added 'planted these Dec. 12 1821'.



The Pirckheimer-Arundel Copy

64. PAULUS DE CASTRO. Super primo, secundo et tertio libro Codicis. Venice, [Andreas Torresanus, de Asula], 30 June 1487.

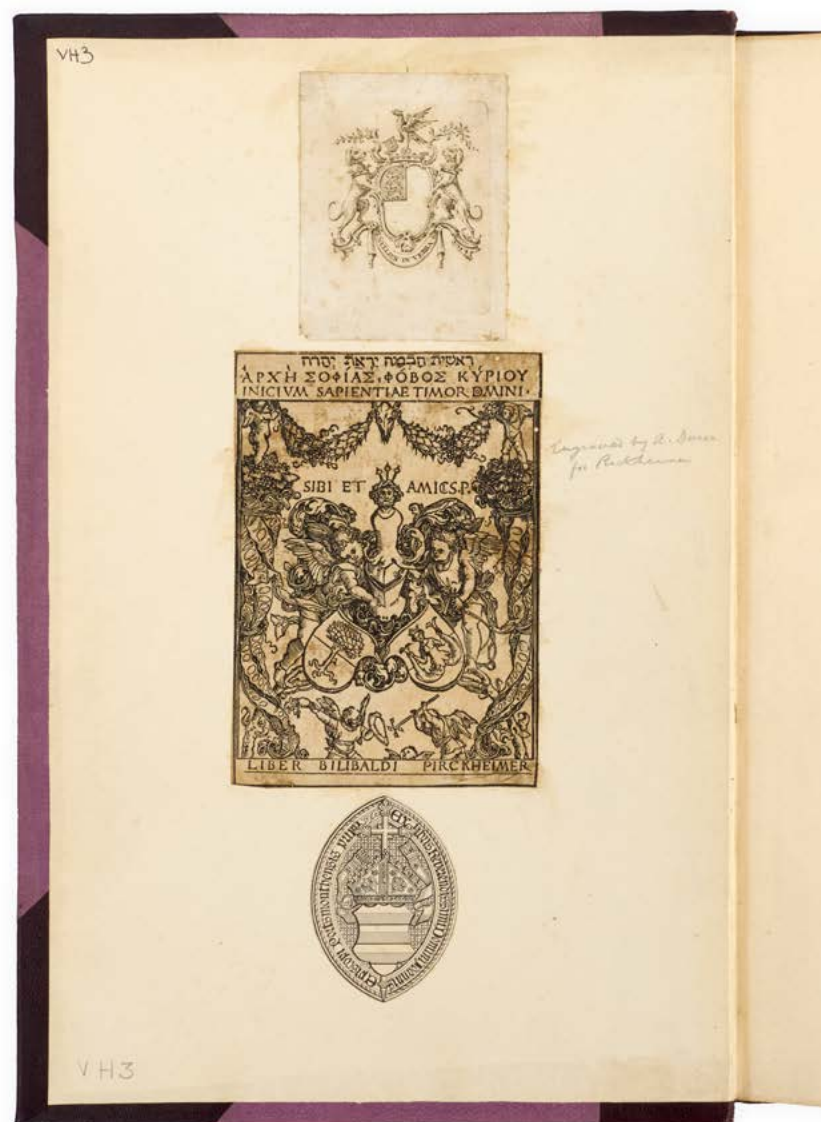
Large folio (425 x 277 mm), ff. [198], a-e⁸ A-B⁸ C¹⁴ D¹⁰ (quite D misbound) E⁶ F-I⁸ K⁶ L¹⁰ M-O⁸ P⁶ Q-S⁸ T¹⁰; gothic letter in double columns, capital spaces; some scattered wormholes at beginning and end of volume (these mostly marginal), some light dust-soiling on f. [2]^r and some minor foxing on f. [198]^v, light staining in a few upper margins, but a very good, crisp and wide-margined copy in nineteenth-century purple roan-backed boards, spine gilt; minor wear and fading, small paper label at foot of upper cover. **£12,500**

Rare second edition of Paulus de Castro's commentary on the first three books of the Codex of Justinian, from the library of Dürer's closest friend Willibald Pirckheimer.

Paulus de Castro (c. 1360/62-1441) was professor of law at Avignon, Siena, Padua, and Florence and ranks with his teacher Petrus Baldus de Ubaldis as one of the most prominent Italian jurists of his time. He left important commentaries (*lecturae*) on the first four books of the Justinian Code as well as on the sixth and seventh books. The present *lecturae* were first published in Modena in 1483 (only five complete copies recorded). The *lecturae* on the fourth, sixth and seventh books were published in 1489, 1477 and 1483 respectively, and Andrea Torresani printed the series in 1495 in four volumes.

Provenance:

1. The German lawyer and humanist Willibald Pirckheimer (1470-1530), a close friend of both Albrecht Dürer and Erasmus, **with his large woodcut armorial bookplate designed by Dürer** (transferred from previous binding). The present bookplate is the variant with the three lines of inscription (in Hebrew, Greek and Latin) above the image, printed from a separate block c. 1502.



4. The Royal Society, with 'Nullius in verba' bookplate (transferred from previous binding) on front pastedown and with their sold stamp on verso of last leaf, almost certainly among the books sold by them to Bernard Quaritch in 1873.

Erträge		Debiten
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Bernard Quaritch Ltd

Firsts: London 2025

The First Modern Treatment of Specialisation and Division of Labour

65. PETTY, William, Sir. Another Essay in Political Arithmetick, concerning the growth of the City of London: with the measures, periods, causes, and consequences thereof. 1682. London, printed by H.H. for Mark Pardoe, 1683.

8vo, pp. 47, [1]; title-page lightly dusty, preliminary leaf with short marginal tear stemming from paper-flaw, small paper-flaw to C1 just touching the text, unobtrusive wormtrack to lower margin of last leaves, but a crisp copy, uncut, stitched as issued, housed in a modern red cloth box. **£12,000**

First edition, scarce - seemingly unique in its uncut and unbound state - of Petty's first work of political arithmetic, a landmark work of statistics, demography, and economics.

Likely written in Ireland and sent to the printer upon Petty's return to London in June 1682, the *Essay* analyses demographic data charting the life of London from 1665 to 1682. Petty's first contention (of a set of twelve) is 'That London doubles in Forty Years, and all England in Three hundred and sixty Years'; his last is 'That an Exact Account of the People is Necessary in this Matter'. His informing of the study both with 'measures, periods' and 'causes and consequences thereof' speaks of an intent that embraces statistics and politics - a groundbreaking methodology that would shape the two disciplines themselves, as well as what later Carlyle described as the 'dismal science' of economics.

It is in economics that Petty's *Essay* stands as a landmark point of departure. **His exposition of the nature and implications of the division of labour is the first modern, data-informed treatment of this idea.** Petty's intuition of the centrality of the effects of specialisation would later be developed by such diverse economists as Mandeville, Ferguson, Hume and Adam Smith, Turgot, Ricardo, Babbage, Mill, Marx, Marshall, Sraffa, and Hayek. Whether in extolling the emancipating effects of efficiency achieved through specialisation, or in decrying the servitude to capital fostered by such efficiency; whether by recognising the natural presence of a variety of skills in society, or by evaluating the alienating effects of the assembly line, all have engaged with the crucible of the relationship between people, labour, and technology. Artificial Intelligence takes this question forwards into a micro-division of binary switches and broadens it to tasks that are seen as creative rather than mechanical: the particulars may yet to be fully charted, but the underlying societal choices remain informed by the debate over efficiency, alienation, and the nature of work.

'The title page [*Another essay...*] implies that an *Essay in Political Arithmetic* had already been published, though in fact the present *Essay* was the first that was printed' (Keynes). An explanation was added in the 1686 reprint entitled *An Essay Concerning the Multiplication of Mankind*: apparently an 'extract of a Letter' had been incorrectly assumed to have been the earlier essay.

ESTC R21001; Goldsmiths' 2515; Hill, p. 310; Keynes 19; Kress 1590; not in Einaudi, Mattioli, or Sraffa.



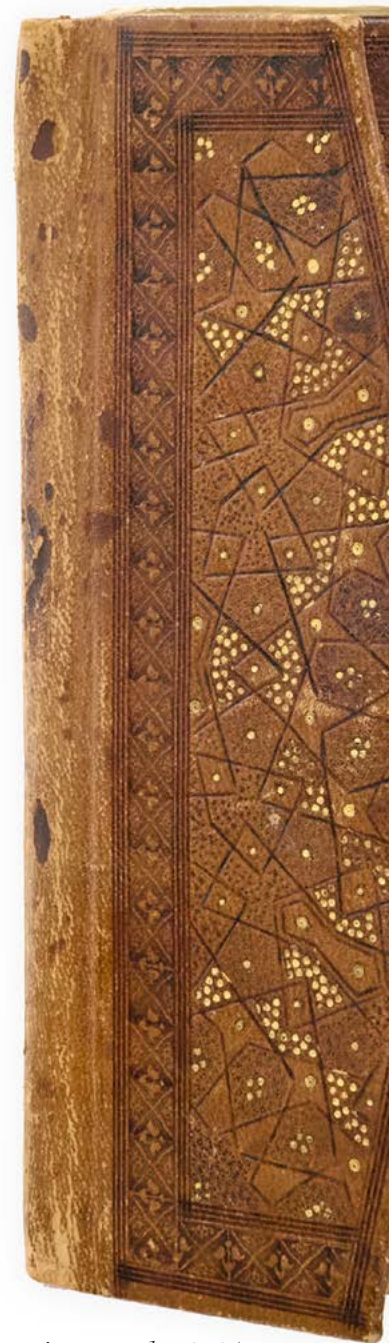


Early Ottoman Qur'an

66. 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. **£65,000**

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.







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).





Hunting Lions and Elephants

67. RAIMONDI, Eugenio. *Delle caccie ... libri Quattro, aggiuntovi'n questa nuova 'mpressione il quinto libro della villa.* [Naples, Lazzaro Scoriggio, 1626.]

4to, pp. [52], 635, [1, blank]; title copper-engraved and 21 full-page copper engravings printed in text (of which 8 duplicates); bound without bifolium a2.3 (dedication, see below); tear repaired to a4 (with no loss), very lightly washed, a good copy; bound in early twentieth-century limp vellum, spine lettered in red and black ink.

£2500

Second edition, expanded and extended, with a new series of striking hunting plates. The series of plates (attributable to Nicolas Perrey, who signs the title), showing composite scenes of hunters pursuing animals from birds and fish to lions and elephants, is wholly new, replacing the woodcut illustrations of the first edition of 1621. The engravings were reused in 1630, though the pruning and ploughing plate (p. 471) would be omitted from the later edition. In addition to the expansion of the first four books, the second edition includes a new fifth book, 'Della Villa', on the management of agricultural estates.

Copies seem to exist in three states: with a four-page dedication to Prince Maurizio of Savoy, dated 20 May; with a two-page dedication to Fabrizio Caraffa, Duke of Andria; and, as here, with neither. Westwood & Satchell note that 'in some copies ... the title-page is undated and the last page blank': this is most likely the case in all copies, the comment perhaps arising from difficulty finding the imprint (located beneath the imprimatur on the last preliminary leaf).

USTC 4007210; Cerasoli, pp. 441-2; Lipperheide Tf 9 (3022); Schwerdt II, p. 123; Wellcome I, 5317; Westwood & Satchell, p.174.



Wrong to bear Arms?

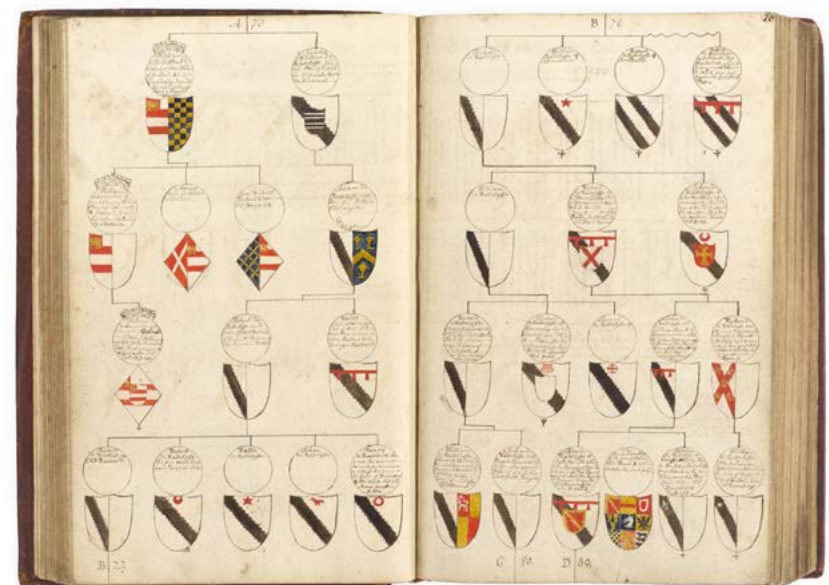
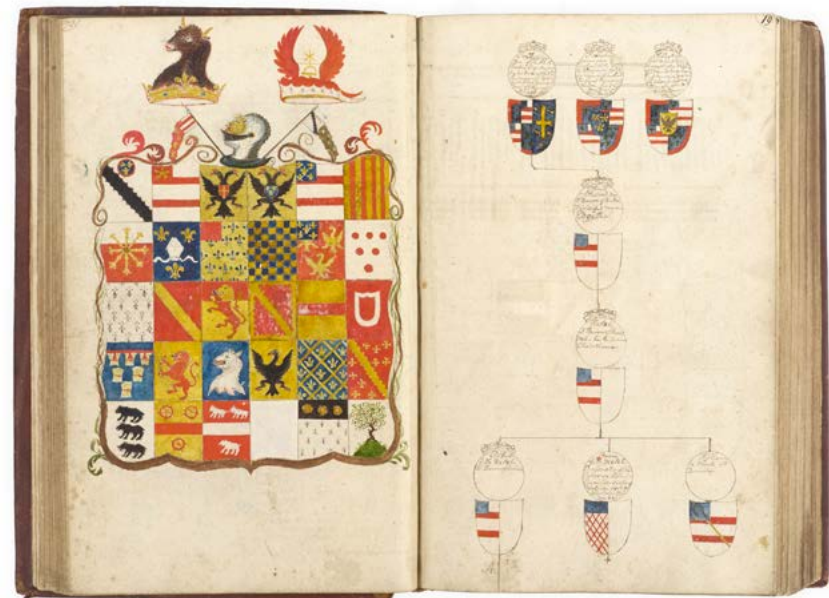
68. RITTERSHAUSEN, Nicolaus; William RADCLYFFE, annotator. *Genealogiae imperatorum, regum, ducum, comitum, praecipuorumque aliorum procerum orbis Christiani; deductae ab anno Christi MCCC · continuatae ad annum MDCLXIV. ... Editio tertia, auctor & emendatio.* Tübingen, Johann Heinrich Reis for Johann Georg Cotta, 1664.

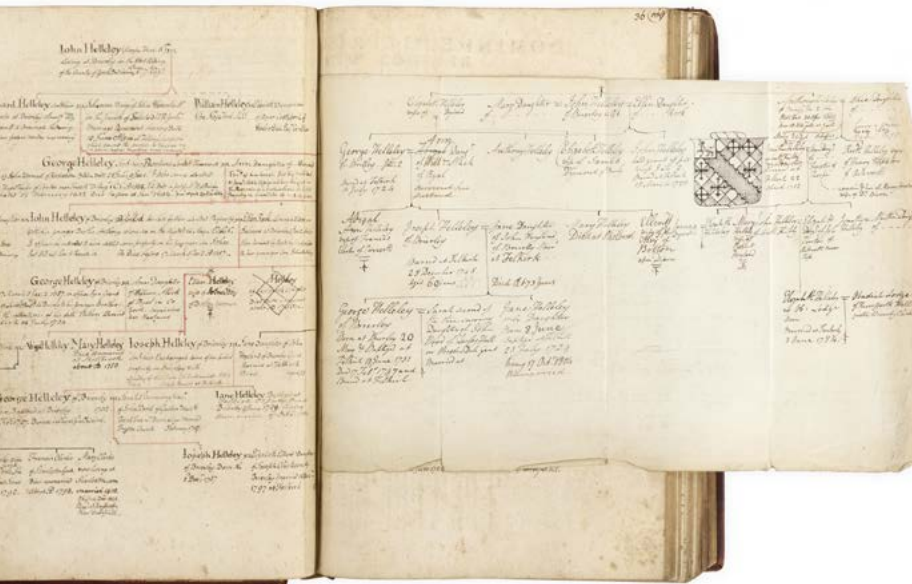
Two parts in one vol., folio, ff. [8], [240, i.e. 120 folding two-leaf tables], [2], [184, i.e. 92 folding two-leaf tables]; printer's device to title-pages, woodcut initial; a little foxed with a few stains, text slightly trimmed on a few leaves, head of first front flyleaf excised; bound c. 1800 in diced russia; front board detached and rear joint starting at head, somewhat rubbed and worn, particularly at spine, covers sunned at head, wormhole to front cover, headband lost, tailband partly detached; armorial bookplate of William Noel-Hill, 3rd Baron Berwick to front pastedown, shelfmark and purchase inscription of Edward Smith Stanley, 13th Earl of Derby to front free endpaper and front flyleaf, **armorial bookplate of William Radclyffe to front flyleaf and his annotations and heraldic drawings to c. 320 pp. (see below)**, with five leaves of manuscript genealogies in his hand tipped in along with an unsigned bifolium letter (230 x 185 mm; see below) and an armorial bookplate, unidentified price codes to rear pastedown.

£3250

Third, expanded edition (first published 1658) of this rare and extensive work on the genealogies of the ruling and noble houses of Christendom, this copy owned and painstakingly augmented c. 1800 by the herald and alleged imposter William Radclyffe, whose controversial pedigree – which he was accused of forging to advance his social standing, with criminal consequences – is laid out at length here in his hand.

Compiled by the Altdorf jurist Nicolaus Rittershausen (1597-1670) and dedicated to Charles XI of Sweden, the *Genealogiae* consist of some 200 folding tables showing the lineages of the great families of Europe from 1400 to the mid-seventeenth century. Though his work

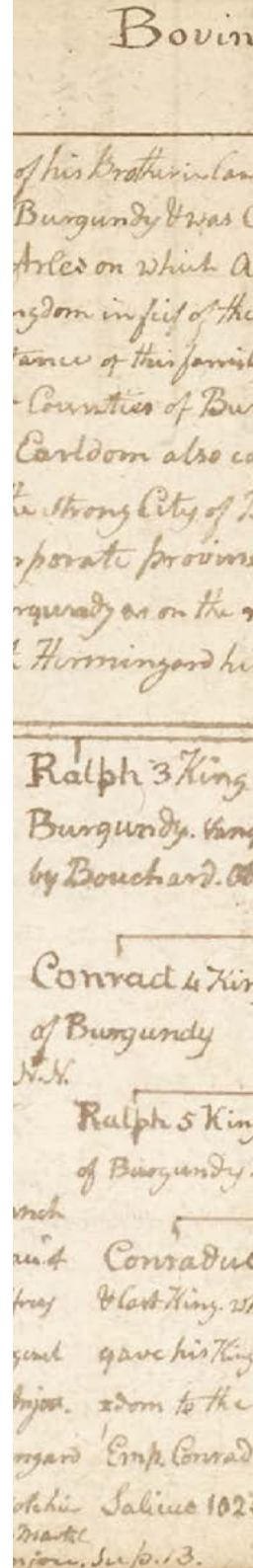




was well regarded in his day, Rittershausen may on occasion have made 'corrections to one or another of his family trees' on 'unscientific grounds' (ADB, *trans.*) - thus anticipating a more daring fraud alleged to have been committed 150 years later in our copy.

More than 300 of its pages bear the annotations, manuscript genealogies, and heraldic drawings of William Radclyffe (1770-1828), Rouge Croix Pursuivant of the College of Arms from 1803 to his resignation in disgrace in 1823. The cause of his resignation, which followed a criminal conviction and imprisonment, was a noble lineage claimed by him at about the time he began annotating this copy. This contentious claim - found to be fraudulent by a jury and accepted as such by subsequent scholars, but claimed in a recent study to be sincere and wrongly doubted - is extensively documented in the manuscript additions to our copy.

In the standard account of his life, in Sir Anthony Wagner's *Heralds of England*, Radclyffe was 'bred up to the trade of a pastrycook and confectioner' before his sister's marriage to 'an old gentleman of considerable fortune' enabled him to retire to his heraldic and genealogical interests (pp. 450-1). From this time he made almost daily visits to the College of Arms to consult its records, and in 1803 - having established his descent from the Radclyffe family, earls of Newburgh and formerly of Derwentwater - was through the influence of his newfound noble kinsmen appointed Rouge Croix. In the late 1810s, however, the College found that a marriage of 1640 recorded in a parish register, on which most of Radclyffe's claimed heritage hung (and which features in an intriguing family tree in our copy; see below), had been invented by the Rouge Croix himself. Prosecution followed, Radclyffe was convicted, and a sentence of three months' imprisonment and a £50 fine passed.



St John Parker's recent study disputes this account, accusing Radclyffe's contemporary foes and later Wagner of malicious snobbery and maintaining that the Rouge Croix genuinely believed his claimed descent. Wagner 'swallowed whole' the 'slurs' uttered against Radclyffe at his trial, repeating 'the sneer of a bullying lawyer' in asserting that Radclyffe was 'bred up to the trade of a pastrycook'. Radclyffe was in fact 'a scion of a once-landed family, now in relatively obscure, though still respectable, circumstances, and ... was exercising hard-won professional skills to regain status among the propertied classes'. He had 'an unwavering belief' in his distinguished ancestry, and his criminal conviction, brought on by his impetuous reformism within the corrupt and hidebound College of Arms, was 'a grave miscarriage of justice' (St John Parker, pp. 4, 10, 33, 37, 155).

The voluminous manuscript additions to our copy bear heavily on Radclyffe's heraldic career and, in particular, on his claimed pedigree. These annotations and drawings include hundreds of family trees, coats of arms, genealogical notes, and copies of indentures, deeds, and tombstones, ranging from the 'Ancient Kings of Brittain' to the 'Bastards of Charlemain', the 'Kings of the Franks', and many noble British families. With its many citations of manuscript sources, much of this work appears to be original. Tipped in is an unsigned letter to Radclyffe from Bath dated 31 March 1824 expressing the hope that 'you will think well of the proposal to publish some of your ... genealogies', suggesting that even after his disgrace (and perhaps to mend his reputation) Radclyffe was working to bring his researches to press, possibly including the very genealogies added to this volume.

But the heart of these annotations is found in two sections on the Radclyffe family. The first, with the help of hand-drawn and -coloured coats of arms, shows the Radclyffes' derivation from the medieval

barons of Kendal. The second, over the course of some forty-five pages, gives a comprehensive genealogy of the Radclyffes in their various branches. Here we reach the crux: **among the Radclyffes in these family trees is Rosamund, 'born after 1612', whose supposed marriage in 1640 was at the centre of William's trial and expulsion from the College. Tantalisingly her entry is cut short, with the ensuing text thoroughly erased.** Is this Radclyffe covering his tracks or simply deleting an honest mistake? Was Radclyffe a social climber employing fraud to his advantage, or a self-taught, upwardly mobile scholar who fell victim to snobbery?

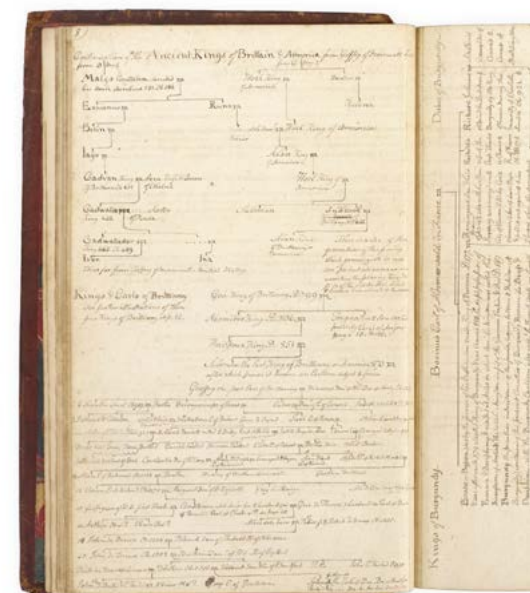
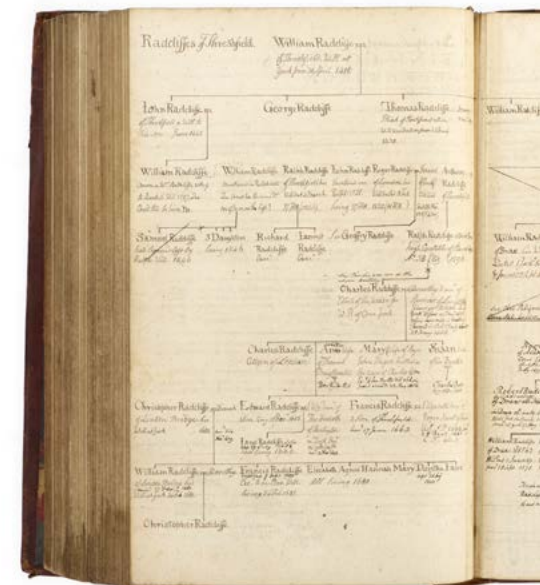
Further study of this remarkable volume will help to solve this puzzle and shine light on a deeply class-conscious age.

Later provenance:

1. William Noel-Hill, 3rd Baron Berwick (1773–1842), FSA, MP, and diplomat. It is unclear how he acquired the volume since it does not appear in the catalogue of Radclyffe's library sold at Sotheby's in 1828. Berwick's sale, Sotheby's, 1 May 1843, lot 954, £2 2s to T. & W. Boone on behalf of Edward Smith Stanley, Earl of Derby.

2. Edward Smith Stanley, 13th Earl of Derby (1775–1851), MP and naturalist.

BM STC German R765; USTC 2582663; VD17 23:231484E. See St John Parker, 'William Radclyffe (1770–1828): Genealogist and Antiquarian in Yorkshire and London', unpublished DPhil thesis (2018); Wagner, *Heralds of England* (1967).



... then sent them away with Frandalon's Daughter. This was
 those of the Countess, when they saw Galdafes, who was then put
 those of the Countess relating before all, how the Knight of the bur-
 Frandalon and his Son, and deliver'd the Queen and her
 with the Countess, given them by the Old Countess, who drew
 her Companions.
 as their vessel was repair'd, and restor'd, they set forth again to
 that Court, in which they soonest hop'd to hear News of those,
 in a manner to last.

CHAP. XXII.

... Sicily, and those, that were in the Boat with him, were driven
 into the life of Argens, and what befel them.



... which was the King, the Queen, the Knight of the Burning Sword,
 and Frandalon, was all that day, and the night following, in doubt
 yet more the next morning: for it fell upon a Sand, adjoining

Most Renowned Knight of the Burning Sword. 139

... the Countess he was much afflicted: and the Knight of the burn-
 ing sword, being thus separated from Lucella by the Countess, you

CHAP. XL.

... of Trebisond, and his Company came to the coast of Great Bri-
 tain, and went to the Bay, kept by the Dutchess of Antwerp
 whom Trebisond had a Combat, which was separated by the
 Countess, the Knight of the Bay known.



... which the Emperor was, accompany'd as you have heard, continu'd
 the departure of the Knight of the burning sword, to the Bay
 without staying, or their knowing, towards what Countrey it bode:
 that time, one Monday early in the Morning, it came to large along
 the Forest. The Emperor and his Company were very glad to
 hear of going abroad, and refreshing themselves, particularly
 of sweet Water: for that of their vessel sunk. Wherefore they

Knight of the Burning Sword

69. [SILVA, Feliciano de.] The Most excellent
 and famous History of the most renowned Knight,
 Amadis of Greece, surnam'd, the Knight of the
 burning Sword, Son to Lisvart of Greece, and the
 fair Onoloria of Trebisond ... Humbly address to the
 Beauties of Great Britain. By a Person of Quality ...
 [London,] J. Deacon and J. Blore, 1693.

4to, pp. [8], 220, with a woodcut frontispiece,
 woodcut illustrations throughout; K2 and Ee4
 neatly remargined, small repair to head of Ee2,
 Ee4 and Ff2 remounted, generally a little toned,
 withal a very good copy in mid nineteenth-century
 polished calf by C. Clarke, rubbed, spine chipped
 at head and foot, covers gilt with the arms of Sir
 Francis Henry Goldsmid (before his succession
 as Baronet in 1859), armorial bookplate of Sir
 William Curtis, Baronet, ownership inscription of
 C. L. Lewis(?) dated 1906, ownership inscription
 and booklabel of F. Stroud Read, dated 1919, with
 the latter's extensive pencil notes on previous
 owners over four pages on the endleaves. £2750

First edition, rare, an anonymous translation
 of *Amadis de Grecia* (1530), a Spanish chivalric
 romance in the Amadis of Gaul cycle by Feliciano
 de Silva, here adapted from the French translation
 by Nicolas de Herberay des Essarts, published
 1540-48. The English translator is unidentified;
 he dedicates the work, as 'Amadis of Greece', to
 the 'fair Ladies' of Britain, 'the kindest and best
 natur'd of your sex, the whole world affords'.



NOW the Story says, that Amadis armed himself betimes the next day, de-
 votedly to seeking GOD, that he would be pleased to preserve him from the Dan-
 ger, into which he was entering, as he had several times done, especially saving the
 Justice of Borne's Quarrel, whom, that he might the better defend, one of the
 Kings Daughters sent him by an Esquire a deep Stately Sword, on which he mounted.
 And to conduct him to the Field, there came Seniel, one of the Judges, whom King
 Magadan sent thither, accompanied by five Hundred Knights. So Seniel took his
 Lance, and the two Esquires his Helmet and Shield. Thus they march toge-
 ther in good Order to the Place, appointed for the Combat, which, when they had rid
 twice round with the sound of Trumpets and Clarions, they placed him at one end,
 under a Pavilion, expecting the two Assailants. Magadan and Azaruc, who in like
 State entered a little after into the Lists, without which, a little aside, there was a
 stand

202 The most Excellent and Famous History

In good Faith, Damsel, answer'd the Knight of the Burning Sword, you
 make me wonder at the News. As for me, I have nothing to do at Rome, and
 I think it best, that we should go straight to King Amadis; for it seems
 already long to me, till I see the Present display'd, and know, who does
 me this Favour.

Let us go, said she. I pray you.
 Then they both went on together; but they had not been two days in
 Company, when they entered into a long Forest, where they met five
 Knights completely arm'd, who, addressing themselves to him of the Bur-
 ning sword, cry'd to him: Stay, Knight, say: You must tell us, whom
 you will Assist, whether the Emperor of Rome, or his Adversary.

I will help, answer'd he, those, in whom Treason has no Part, and will
 be against the Duke, who has so basely Murder'd his Lord.

This, reply'd they, is the Way, you should take to a speedy Death.
 Having said this, they all couch'd their Lances, and ran upon him with
 such violence, that they wanted but little of throwing him out of his Sad-
 dle; yet he kept firm, and gave one of them such a Blow, that he never
 spake more: Then he drew his Spear out of the Dead Mans Body, and
 charging the four others, kill'd the second on the field, his Staff
 breaking to shivers. Then he suddenly put hand to his Sword, and there
 began between them a wonderful fight, which yet soon came to an End; for
 the three that remain'd, could not bear the fury of him, who, in such
 manner Assaulted them, that the third had his Head cleav'd asunder; which
 the two last seeing, turn'd their Backs, and fled away full Speed. But
 the Knight of the Burning sword let them go, and without pursuing them
 any farther, follow'd his way with the Damsel, who, much wonder'd at
 his great Powers, and high Chivalry. Now these Knights were Allies of
 the Duke, who, lying in Ambush in the Forest, watch'd such Knights as
 were ill Accompany'd, and fell upon them, when they understood them to be
 of the Deceas'd Emperors Party; so that many worthy Men had already,
 in this manner lost their Lives, when they met with the Knight of the
 Burning sword, who, Chastis'd them, as you have heard. And for this
 cause, we will leave him to Travel with the Damsel, and change our
 Discourse.

...ance, that every one pray'd for her, repating her innocent, and wrongfully accus'd.
 To the which, the better to prebade them, he wote that day all the most precious
 ornaments, he had. So he had on the Crown and Diadem, according to the Cu-
 stom of Seba, which augmented her Champions Courage, that he thought long,
 till the heralds gave notice for the beginning of the Combat. Which was done forth-
 with, by the Command of Magadan, Naudan, and Azaruc being on the one side,
 accompany'd with two Counts their Kinsmen, who led'd them for Sureties; and the
 Vermilion Knight on the other, between the two old men, who had brought him thither;
 a King of Arms made Proclamation aloud, that none should be so daring, or
 presumptuous, to any Good, or Evil, that might befall the Combatants to give
 them any sign, by any Word, or otherwise, either to incite, or discourage
 them: And this on pain of Death. Then he cry'd out with a loud voice three seve-
 ral times in these following words: Let the good Combatants go and do their duty.
 At this cry the Sureties on both sides retir'd, and the Trumpets began to sound.
 Then the two Counts set forward against the strange Knight, who ran directly a-
 gainst Naudan, whose Death he desir'd for the insolency, he had shewn at his pre-
 suming him the Pledge of Battle, and met him so fiercely, that heaving his staff even to
 the handle, a Truncheon stuck in his Shoulder-piece, and pierc'd him through with
 so much Pain, that he fell out of his Saddle to the Ground. Which Naudan percei-
 ving, was very glad, tho' this Joy costed her his life: For Azaruc, catching his
 Spear late, wounded Amadis's Horse in the Shoulder, so that he fell down, and his
 Rider under him, who nevertheless got up again, before Azaruc had finish'd his En-
 counter, and taking his Sword in his hand, went towards Naudan, who was already on
 his feet, and, as if he felt no Pain from the wound, he had receiv'd in his Arm, he re-
 ceiv'd out the Truncheon, and threw it far from him.
 Then the Knights fell cruelly on each other: But Azaruc, who was alone on
 horseback, spur'd up, and thinking to beat down Amadis, and trample him under his
 horse's heels, came furiously against him. The King, who perceiv'd him, kept aside,
 and with great addresse, as the Horse, that was in motion, pass'd on, struck him on
 the Ham, so that his Leg being lam'd, he fell down, yet not so suddenly, but Azaruc
 found Means speedily to quit his Surcups, and alight to assist his Companion, whom
 the Vermilion Knight fiercely pursu'd, and as one, who was no Apprentice at the
 Trade, believ'd himself to courageously detour them, that every one began to
 judge, he would gain the Victory: Because they had not fought long, before he struck
 Azaruc on the Top of his Helmet, which with great force he so batter'd into a
 Ruine, that he fell dead in the Place. That Naudan then told himself far from
 thence, I can assure you in his behalf: For his Heart began to fail him, so that he
 lost all Countenance, wherefore Amadis cry'd to him: Now, Treacher, shall
 I

Provenance:

1. Sir William Curtis (1752-1829), first baronet, banker, MP, and Lord Mayor of London; he was satirised several times by Thomas Love Peacock.

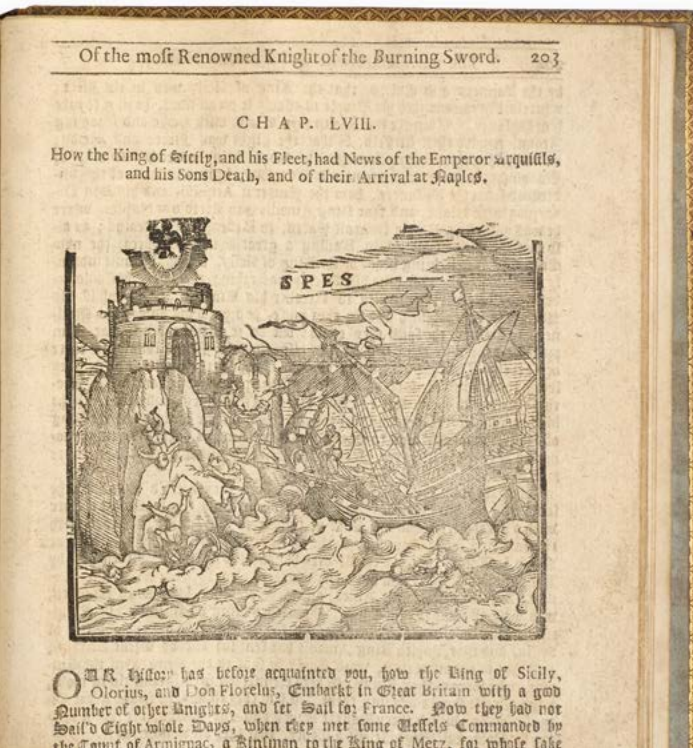
2. The lawyer and politician Sir Francis Henry Goldsmid (1808-1878), the first Jewish barrister in England and a donor to University College London, for whom the work was rebound.

3. C. L. Lewis?

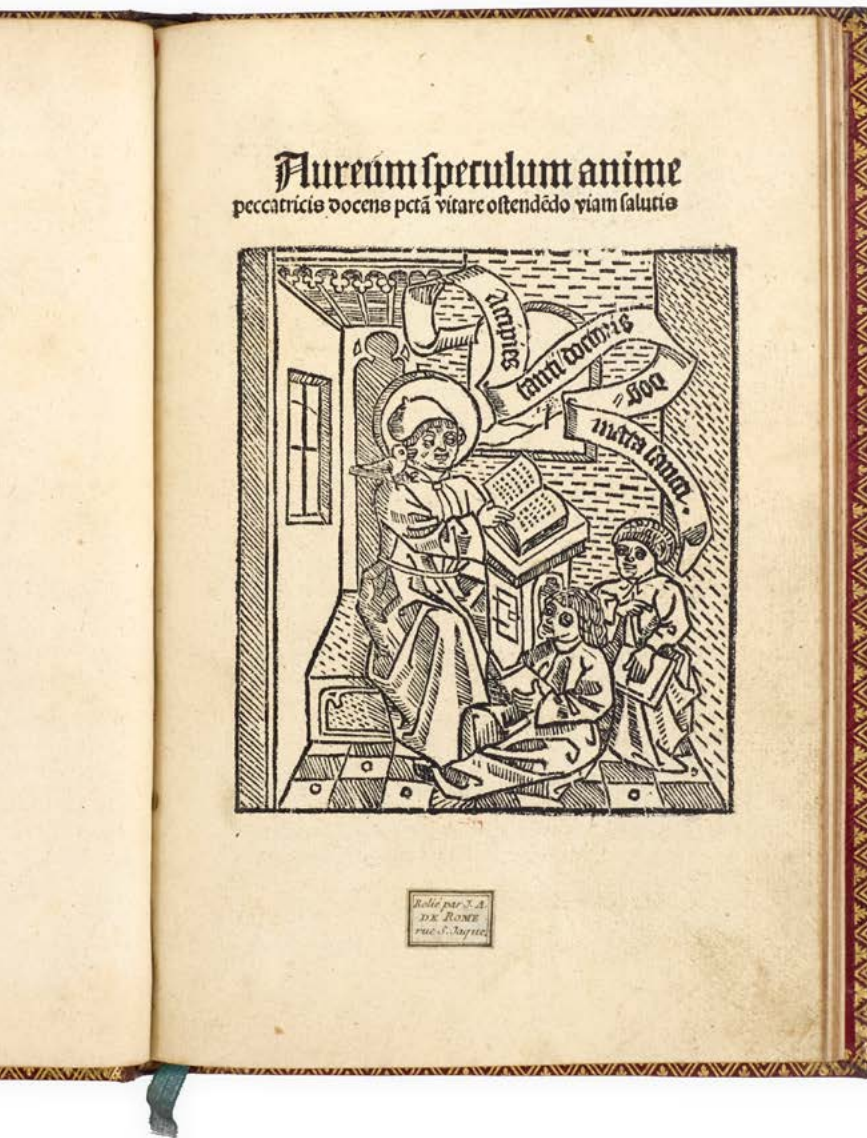
4. F. Stroud Read, of Brondesbury Park, 'Bought July 1919 to commemorate my demobilization'; he was later the first Headmaster of Athens College (a Hellenic-American private school in Athens) in 1925-7. King's College London was given a substantial donation of his books on medieval and modern Greece by his widow in 1942.

ESTC, Library Hub, and OCLC record four copies only: National Library of Scotland; Folger (the Huth copy), Library Company of Philadelphia, and Auckland Public Library. In the reissue dated 1694, the preliminaries are reset.

ESTC R230734; Wing M2877.



A Mirror of the Soul Bound by Derôme

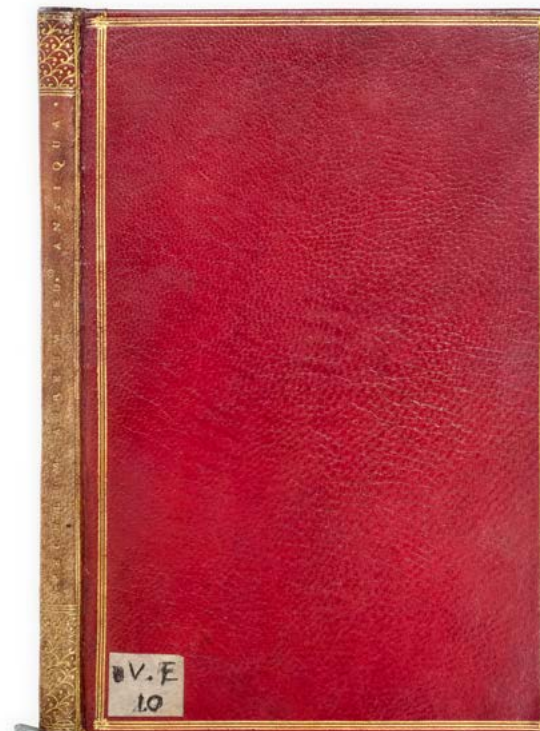
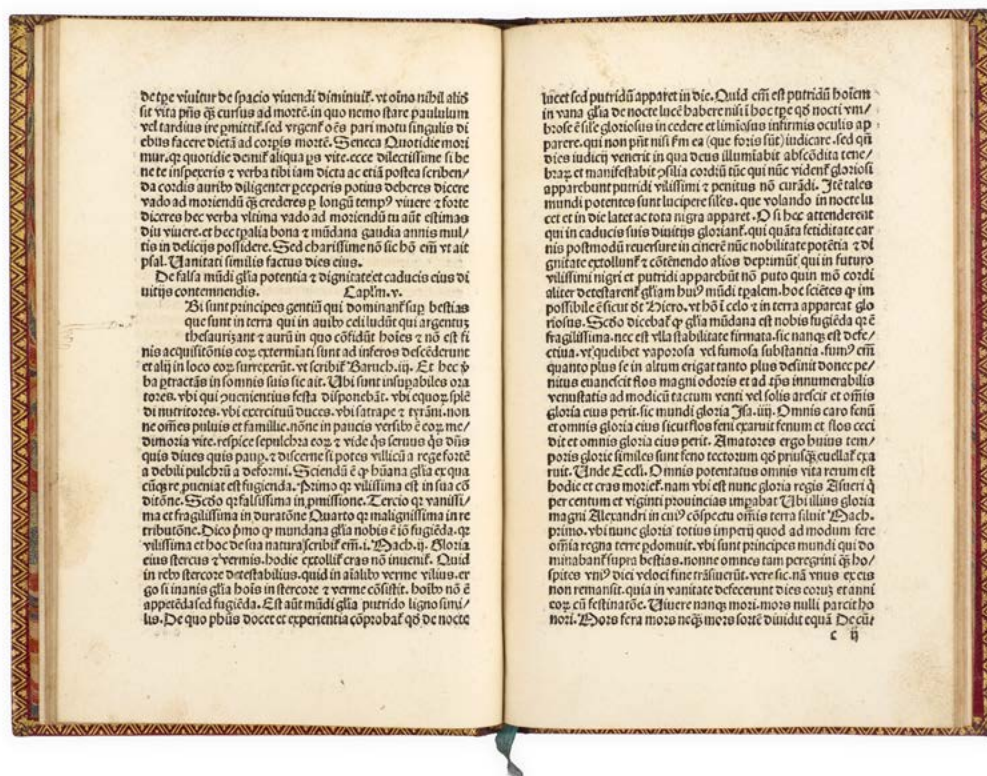


70. [SPECULUM ANIMAE PECCATRICES.] Aureum speculum anim[a]e peccatrici docens peccata vitare ostendendo viam salutis. [Cologne, Heinrich Quentell, c. 1494.]

4to, ff. [24]; a-d⁶; gothic letter, woodcut illustration of a teacher and two students to title-page; occasional very light soiling, a fine copy; **bound in eighteenth-century French red morocco by Jacques-Antoine Derôme, with his ticket** ('Relié par J. A. DE ROME rue S. Jaques.') to foot of title-page, triple gilt fillet border to covers, flat spine gilt and lettered directly in gilt, edges gilt, dentelles roll-tooled in gilt, marbled endpapers, blue silk place-marker; extremities very slightly rubbed, spine a little faded; a few faded/washed annotations including a manicule on c1^v, nineteenth-century price £5-18-0 in pencil to flyleaf, bookplate of John Vertue (1826-1900, first bishop of Portsmouth from 1882) to inside front cover, small shelfmark label to foot of upper cover. **£3750**

An uncommon Quentell edition of a fifteenth-century devotional work adapting monastic practices for lay audiences entitled 'the golden mirror of the sinful soul', in a fine binding by Jacques-Antoine Derôme.

This is one of several similar texts produced in the fifteenth century which adapted monastic practices for lay audiences. It was a very popular work across northern Europe, including England; Henry VII's mother, Margaret Beaufort, translated it from French into English (printed by Richard Pynson c. 1506). Printed editions appeared from the mid-1470s onwards, sometimes alone (as here), sometimes issued with other similar works of devotion and moral theology, in both Latin and vernacular languages. The end of the text states that it was 'edited by a certain Carthusian' (*trans.*); the authorship is sometimes ascribed to Dionysius Carthusiensis but it is now thought to be by either Jacobus de Gruytrode or Jacobus de Clusa, both Carthusians, respectively of Liège and Erfurt, active in the mid-fifteenth century.



'Speculum aureum showed how one's self-knowledge as a humble sinner is mirrored as a route to salvation. Inspired by the *De imitatione Christi*, but less stylized, the *Speculum* may be described as a compilation of quotations from the Bible, Church Fathers, and various saints. ... Its focus on human sinfulness, the brevity of life, and the necessity of making a good death through repentance is resolutely practical, with one chapter of instructions for each day of the week' (Hosington, 'Lady Margaret Beaufort's translations as mirrors of practical piety' in *English Women, Religion, and Textual production, 1500–1625* (2016), pp. 194–195).

The woodcut on the title-page was used in several other works printed by Quentell to represent preachers and teachers; the wording in the banner reads 'Accipies tanti doctoris dogmata sancti' (You shall receive the teachings of so great a holy doctor).

The binder, Jacques-Antoine Derôme (c. 1696–1760), was one of the first binders to make use of an engraved ticket to identify his bindings. He was instrumental in the introduction of the dentelle style of binding, which became the dominant fashion for French eighteenth-century bindings.

ISTC lists two copies in the UK (British Library, though not in BMC, and the Bodleian) and four others in the US (Morgan, Huntington, Illinois and Library of Congress).

HC 14901*; GW 13842; Goff S647; BSB-Ink I-26; Bod-inc S-260; ISTC is00647000.

A Reader in Renaissance Thomism

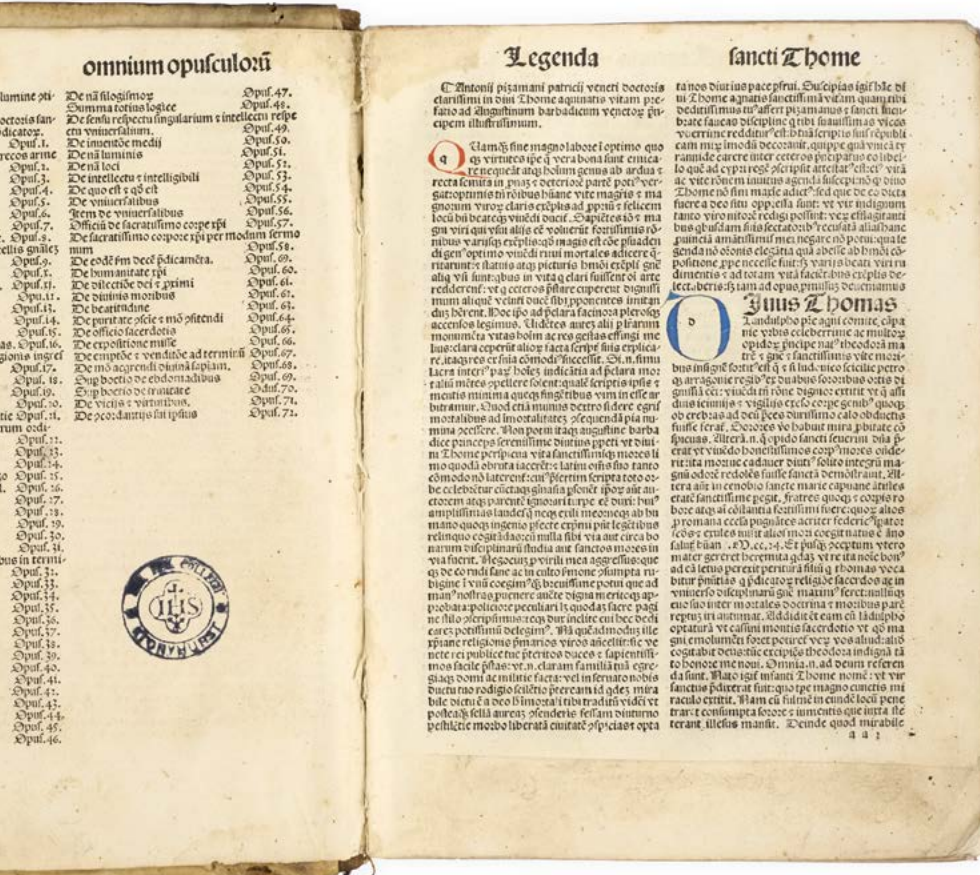
71. THOMAS AQUINAS; Antonius PIZAMANUS, editor.
Opuscula [with a life of St Thomas]. Venice, Hermannus
Liechtenstein, 7 September 1490.

4to, ff. [436]; aa¹² a-v⁸ x¹² A-Z AA-GG⁸ HH¹² (quire Z misbound);
gothic letter, text in two columns, initials supplied in red and blue;
first leaf somewhat soiled, lower margins of aa2 and a1 excised,
inscription erased from foot of aa3, quire aa and final quire
becoming loose, aa12 slightly torn in gutter, final leaf reinforced at
upper corner and becoming detached; nevertheless a good copy;
bound in later vellum with calf spine, spine lettered directly in
gilt; binding somewhat stained and rubbed spine with a few small
wormholes, a few small ink stains to edges of textblock, paper
label to foot of upper cover; a few neat manuscript annotations
to c. 30 pp. in a seventeenth-century hand, later manuscript
foliation, a few sections provided with manuscript chapter
numbering, various manicules and vertical lines in ink marking
specific passages, ink stamps of Stonyhurst College to first leaf
and penultimate verso.

£3750

First collected edition of seventy-one shorter works by Thomas
Aquinas.

Although a Dominican theologian by training, Aquinas viewed
Aristotelian doctrine as central to his theology. He wrote numerous
works on philosophy, including commentaries on Boethius (items
69 and 70 in this edition) and a polemical refutation of Averroes'
stance on Aristotle (item 16); this edition is provided with a full
and numbered listing of contents on the verso of the first leaf.



[illegible][illegible][illegible][illegible]

Bernard Quaritch Ltd

The annotations partly repeat significant words and phrases from the text, and sometimes refer to passages in other works by Thomas Aquinas; one longer annotation on 2B8^v contains a quotation from Henricus de Herp.

Firsts: London 2025

Bees as Moral Guidance

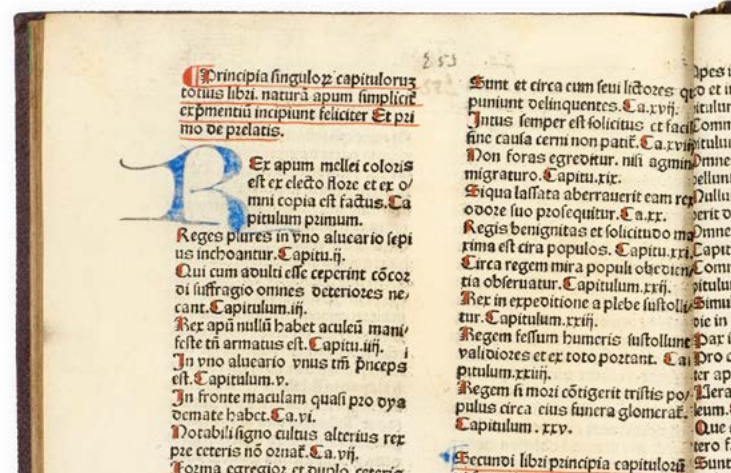
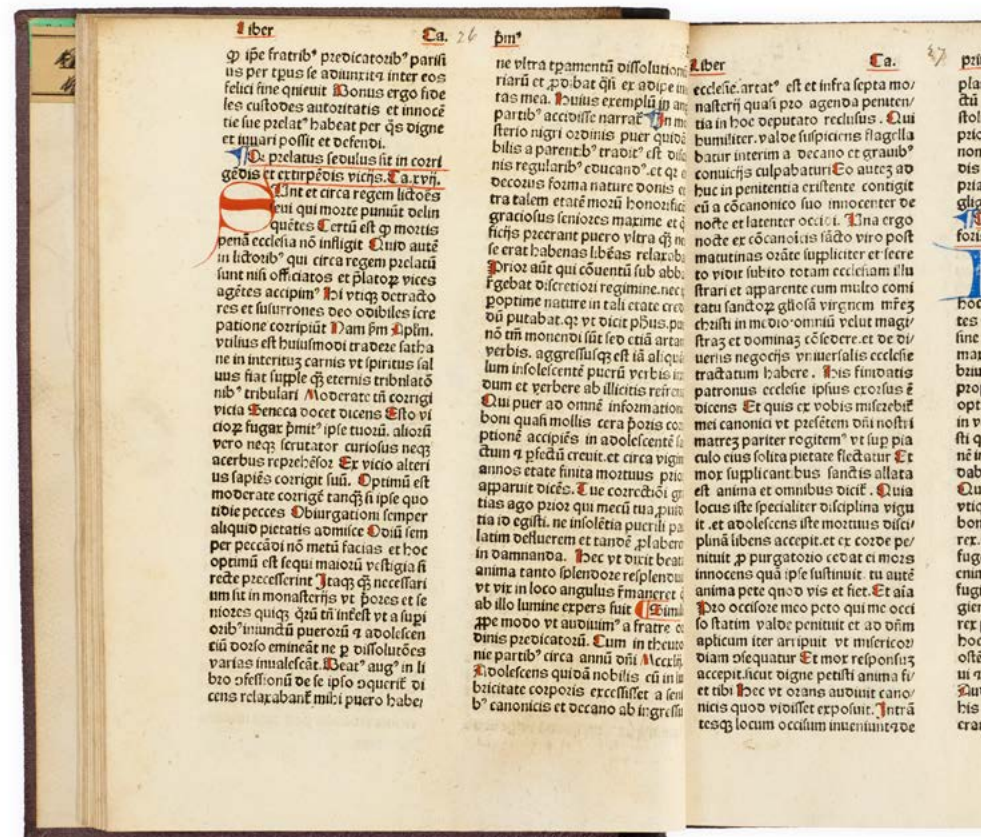
72. THOMAS CANTIPRATENSIS. Bonum universale de proprietatibus apum. [Cologne, Johann Koelhoff, the Elder, c. 1478-1480.]

4to, ff. [133] (of 134, without initial blank); [a-q]⁸ [r]⁶ (without a1, blank); gothic letter, initials, paraps, and underlining in red or blue; cut somewhat close at head, recto of first leaf soiled with small repair at head, slight marginal staining to first few leaves, some soiling and staining elsewhere (heavy on f. [1]^v and f. [2]^r), some blue initials faded, otherwise a good copy; bound in early nineteenth-century roan-backed boards with pebbled cloth sides with narrow gilt border, flat spine with gilt bands and blind-stamped fleurons, edges speckled red; binding a little rubbed, joints cracked at head and foot; mid-nineteenth-century inscription on flyleaf of Frederick Harvey, ink stamps of Stonyhurst College on first and final leaves, small shelfmark label at foot of upper cover. **£6000**

Second edition of this manual of moral theology structured around the behaviour of bees, composed in the 1260s. It was a popular work, surviving in over a hundred manuscripts.

Thomas of Cantimpré (1201-1272) was a Flemish Dominican preacher and the author of numerous hagiographical works. In this treatise of moral theology he used the nature and habits of bees to provide a framework for moral lessons to both the higher clergy and the laity, based on the hierarchical social structure and constant business of bees. As well as religious concerns, he also mentions various aspects of (medieval) life, from drunkenness, gaming and hunting, to usury, sex, and conflict between Christians and Jews.

'We can draw extensively from the *Bonum universale* as a mirror of everyday life (but also the history of mentality), at least as perceived



ingit. occisorē vero mortuū post fa-
de nocte iter arripuisse ad apo-
cum reperierunt. Seculi et go-
res in cenobis et decan in ca-
sis in corrigendis et exstirpan-
vicijs semper sint. ne etiam si p-
es non habuerint subditorū ne-
gencijs obzuantur.

De prelatus sine causa non facile
s vagetur. **Cap. xviii.**

Dus semper rex est solici-
tus et nō de facili cerni pa-
titur subavis si causa est
contra prelatus qui impacien-
quiescit circa. circa. infra.
vella necessitate negotij cum cū
amis dispensijs et impēis cre-
is euagantur. sed forte videns
phetam dauid imitari vis qui
at pennas et auolare. Male tu-
erbis prouidentissimis discerui
uianam et friuolam euagatio-
n omnibus exclusit dicēs. Quis
t mihi pennas. Quales audi-
is dabit in penas sic colūbe q-
g gregaria est et amar cōmune
um. Et volabo et requiescā. O
propheta dauid que optas
ere quo optas auolare dixisti
in consequenti. Ecce elongaui
ens et mansi in solitudine si su-
is elongasti ergo populum cui
pze eras dimissisti. Abit absit et
circa penultima psalmi innuēs
visti. Ego autē ad vñm clama-
visti exaudiuit me. Quo fructu
doretis in pace aiaz meā ab
q- ppiquāt in quia int multos
nt meum. et hoc quomō. Necū

confitef. Et sic cum multis lachry-
mis dāmini suum tremebundus ex-
pauit. **Deo et potentem contra**
demonēs puritatem mira gesta iuli
ane virginis q- captiani testant. Ibi
capitani ad huc puer a magistro suo
compulsus legitur. xviii. annis puri
tatem virginalis innocentie custo-
disse ut per hāc maiori potentia cō-
tra demonēs et imperio potiretur.
Super hoc quod vāz valde memo-
rabile certissima relatione ab his q-
pites aderāt q- viderāt in machinā
opido biabancie pcepim accivisse
Puella q- dam sacro die officio cū iu-
uēibus choristauerat vñ valde fa-
tigata ergo domū rediit. Dec mo-
ra vñmittū pergens demone sit re-
pleta. qua clamante surgit familia.
ligant vinculis suentem. Mane in
hānsvic ad oratorij gloriose virgi-
nus extra opium deponatur. Tre-
quenter enī ibidem maria virtutum
operatū miracula plurima demō-
stravit. Quod vbi scolares pueri q-
ceperant ad locum vbi verabatur
puella in oratorij cūcurrerunt. quo-
rum vnus animoz ferme duodecim
audaciore ceteris atq- sagacior ce-
pit compellere et adiurare demoni-
um ut corpus oblesum dētreret q-
eriret. Nec mota. vbi demon circa
ymblicum per tumorem se esse mō-
stravit. dictus puer crucem cū polli-
ce in oratū fuit et sic paulatim p-
crucem versus os ascendere compul-
lit donec enī in specē hirsutū vermis
offis populus intra hiatū oris be-
rentē vidit. Quo miro conatu ad in-

ferioza redire volente clamant po-
pulus puer instanter ligat; salus
opposit et cū maxima violentia re-
monē exire coegit. Eisdem ergo vt
viximus in modum huius vñm.
puer audader dētrē complēcit et
in fossam parulaz vbi pluvialis
aqua consecrat mortuū proiecit. Qui
statim in oculis plebis totius dispa-
rens. leticie et laudis omnib' mate-
riam dereliquit. Proinde man' pu-
eri a contactu vermis nigredine lu-
secta remāit. sed prout aqua be-
nevidē lauamento discessit. Sarcō-
fanda ergo res est esse ab omni la-
be criminū innocentem sed simul cū
se puenit simplicem et pudentem.

De innocentia boni hominis et

lusi qui nemini cupit nocē sed oī-

bus prodest. Ca. xxi.

Rudibus nullis nocēt. sed
nec mortuis quidem. Xps
de patre dicit. Omnem pal-
ntem qui fert fructum purgabit enī
ut fructū plus afferat. Redē autē
subdit. nec mortuis q- dem subaui
nocent. Et hoc est q- in euangelio
de xpo rege fidelitū signanter legit.
Calamū quassatū nō conteret et li-
gnū fumigās nō extinguet. Quod
q- ad nos moraliter refertū pōt. Iu-
stib' nullis nocēt. i. fructificātib' p-
bona opa nocē nō debent ut impe-
diam' eos in aliquo h' pōt' atque
m' vt eoz exēplo ad iustā pūcetur
Iū salomō in puerijs. Ioli pti
bē enī q- bā facit h' in potes et ipē bā
fac. Ioli motis dicitur nocēt
homo homini. sed pcepit tritus.

copas occidendo. animā seducen-
do. vñz infamando. Corp' tripli-
ter occidit. gladio materiali vt cō-
simili vt cayn abel. subdola pōitio-
ne vt iudas xpm. vidus subtradio-
ne vt qui tpe necessitatis et famis
negādo victū pauperes pure pmit-
tant. de quo dicit in decalogo. Nō
occides. de scō in eodē. Nō feres
iura. primū tuū testimonium
de tertio dicit ambrosius. Palce fa-
me morientē. q- si nō pauperis occidi-
tū. Anima etiā. primi tripliciter sedu-
at. peccato exemplo oñlio. Pecca-
to vt qui hominē peccare facit sicut
ioli ophni et fineas qui peccabant
cū mulierib' que exēbāt ad ho-
stū tabernaculi. Exēplo vt salomō
qui ille' amoze mulierz iolis imo-
lauit. et p hoc peccare fecit multos
et israel. Oñlio vt qui tpe iude ma-
thabi p'ualerit multis vt dēclm
querent leges patrū suoz et iolis
inolerent. Mel oñlio pñt dicit sedu-
cere qui incauta p'edicatōe nesci-
tes et simplices de oculis peccatis
reddunt curiosos sollicitos de his
que pns ignorabant. de pmo dicit
in decalogo. Nō mechaberis. de se-
cundo in libro. Hester in fine. Clai-
tio et igne pereat pro exemplo con-
temp' et inobediētie. de tertio in li-
bro Job. Mouet consiliarios ma-
los in stultū finē. **Alia etiā. primi**
tripliciter infamat. vel minūdo bo-
nū quod in eo est. vel augendo ma-
lū quod in eo nō est. vt iungēdo ma-
lū. Primū malū scōm peius. tertius
peius. Et hoc est bestia quā vñm

Daniel cū triplici ordine centūz q-
multos populos deuallabat. et hoc
quare. q- eo min' peccatū detractū
onis vitat a plurib' quo min' pēti
mortalis culpā ab ignorātib' ha-
bere putat. cū tū multo graui' sit si
ne culpa. primū infamare. q- furto
vestē eius auferre. et hoc q- q- mīti
illud vero ponderat pauca. Huius
rei vñvidā horribile valde et mira-
bilem vñm. Noui ordine nō re. noie
nō actib' sacerdotē. hic in tantū vñ-
cio lingue dedit. erat vt pōt' de se
peius mentiret. q- non locios vel
cohabitātes sibi criminib' infama-
ret. hic aī mortē rapit in furia tan-
ta in se debachat' est cō. vt p'pns
dentib' linguā maliloquā lamaret.
et palā cunctos ostenderet q- q- lin-
gua sua dolese egerat. et venenum
alpiōū sub labijs eius q- i spulcrūz
patens gurget illius vñm. tēteru-
mūz anhelaret.

De quilibet furore occasione p-

ficienti et emendatōi lumere nō io-

lum a bonis vertitiam a malis.

Ca. xxvii.

On solū ab odoiferis. repz
etiā a fetidis herbis mellis
alimonia trahunt. Mire cū
odozib' bonis delectant et natura-
liter fugiūt fetida. sed in eis propter
mellis bonū ad epus vñter demo-
rant. Et hoc est iōē q- dicit pauli.
Omnia probate. quod bonū est te-
nete. Per odoiferā intelligim' ope-
ra bone fame. Unde apostol' Bo-
nus odor xpi sumus deo. alijs qui-
dem odor vite in vitam. alijs odor

minores fuce nō in opere mī-
i fetu adiuuant matres. **Ca.**
n. vi.
munis est omnibus labor. Ca.
n. vii.
s indifferenter ad opera ex-
Capitulum. viii.
s cum per celum licuerit octo-
ies. Capitulum. ix.
s vñam incolunt mansionēz.
ulum. x.
munis est omnium abus. Ca.
n. xi.

l silent. aduēperascente enim
alucario strepunt. **Cap. xij.**
nter eos p'cipua. Cap. xij.
onuchensis floribus nica in
es sit. Cap. xij. xij.
rum apū singule habent acu
Capitulum. xv.
aculeum perdunt mella de co-
acere nequeunt. Ca. xvi.
apes rustice alpeū horride

Alie iungūt q- rōdovistualia. Ca. xv.
Alie d' castris solite sunt et diligen-
ter custodiā adhibent. Ca. xvi.
Quibus est adolecentia ad opera
creunt. seniores intus operantur.
Capitulum. xvii.
Integritas est cūctis apibus cor-
poris virginalis. Ca. xviii.
Apes inter se nullo dābitu mīscen-
tur. Ca. xix.
Et licet nō omīseant tamen maxi-
mum et amen emittunt. Ca. xx.
Docte in expeditōe deprehensē ex-
cubant supine. Ca. xxi.
Acet polite sint sub lege libē tamen
sunt. Capitulum. xxii.
Sicut regem ordinant sic et popu-
los creant. Ca. xxiii.
Prerogatiuā et amen iudicij tenēt.
incorrigibiles necāt. Ca. xxiiii.
Miro modo innocue sūt. Ca. xxv.
Fructib' nullis nocent. Ca. xxvi.
Non solum ab odoiferis sed etiāz
ferpēz herbis mellis. alimoniaz

by Thomas, who responded to many different problems, or sins according to his opinion, in his society with stern warnings, though not without detailing what he had observed or been told as a confessor ... Classical Greek and Latin sources, biblical text, hearsay accounts, and personal observations intricately merge in the shaping of the *Bonum universale de apibus*, though ... bees hardly matter and only serve as metaphors with which the author structured his text' (Classen, 'Medieval everyday life reflected through the lens of a Dominican author: Thomas of Cantimpré's *Book of Bees* as a source of cultural, legal, social and material history', in *Mediaevistik* 35 (2022), 165–187, pp. 167–168).

HC 3644*; BMC I 223; GW M46647; Goff T347; BSB-Ink T-330; Bod-inc T-197; ISTC it00347000.

Walter Pater's Vasari

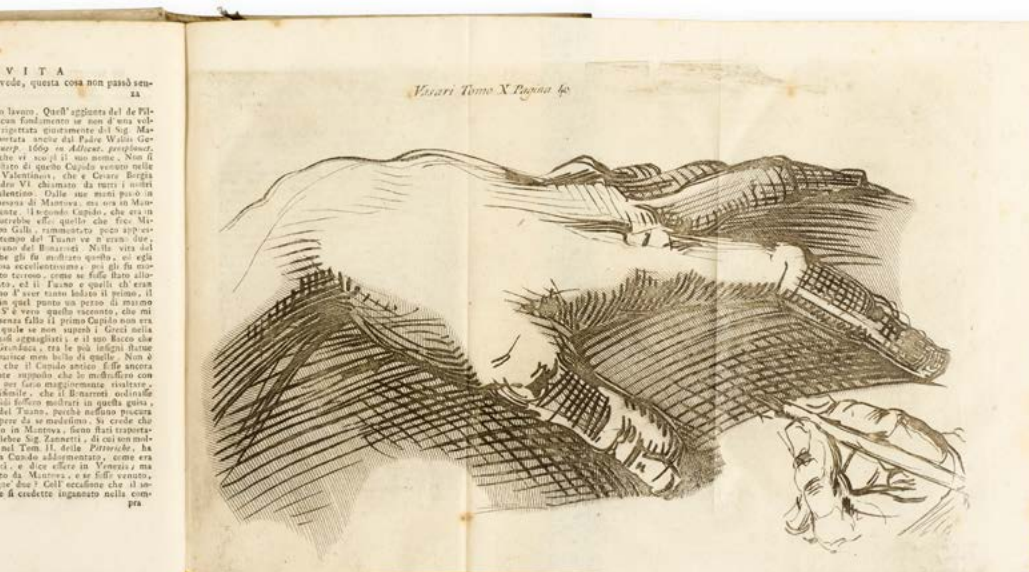
73. VASARI, Giorgio. Vite de' più eccellenti pittori scultori e architetti ... in questa prima edizione sanese arricchite più che in tutte l'altre precedenti di rami di giunte e di correzioni per opera del P.M. Guglielmo della Valle ... tomo primo [- undecimo]. Siena, Pazzini Carli & co., 1791-1794 [(colophons:) 1791-1795].

Eleven vols, 8vo, with half-titles, a total of 167 engraved plates, of which 4 folding, with blank leaf h4 in vol. I; some light marginal spotting, otherwise a very good set; bound in contemporary vellum, flat spines elaborately gilt with dark red and black lettering-pieces, edges stained yellow, fabric ribbon place-markers; vol. V with stripe of darkened vellum to front board; inscribed 'W.H. Pater' in ink on the half-title of every volume (except in vol. VIII, where the signature is opposite the half-title).
£2750

Walter Pater's set of Vasari's *Lives of the Artists*, the expanded Siennese edition by Guglielmo della Valle, finely bound in contemporary Italian vellum.

Walter Horatio Pater (1839-1894) was elected fellow in Classics at Brasenose in Oxford before turning his attention to artistic and literary pursuits, in particular Italian Renaissance art, culminating in his lauded *Studies in the History of the Renaissance* (1869). Unsurprisingly, much of this work, which was revised and republished several times, was heavily based on Vasari. **'Most of Pater's Italian essays have a basic chronological structure which follows that of Vasari's *Lives* closely;** Pater steals as unashamedly from past and contemporary sources as did Vasari, and they are both at least as interested in lost, spurious, mythic works as in

Firsts: London 2025



existing ones. The Renaissance constitutes a kind of "new Vasari" ... a new myth of the Renaissance and a blending of critical and imaginative writing, in which the author himself is a fellow protagonist in a carefully woven web, where the individual surfaces against a background of a historiographical movement' (Østermark-Johansen, *Walter Pater and the Language of Sculpture* (2016), pp. 8-9).

Guglielmo della Valle (c. 1745-c. 1799) entered the Order of Minims and his residence in Rome enabled him to participate in the artistic life of the city, both contemporary and historical, writing on viticulture, geology, and history. In 1780 he moved to Siena, where he studied medieval artworks, expanding his researches into Florence and Tuscany, resulting in three volumes of *Lettere sanesi* ('Sienese letters'), containing various writings on art. A natural consequence of this interest was his edition of Vasari's *Lives of the Artists*, with his extensive notes and additions attempting to reframe Vasari's very Florentine perspective in favour of Sienese artists. Additions by della Valle include descriptions of works of art that he saw in person, some of which are now lost, and he even provided a list of copies of Leonardo's *Last Supper* in both Milan and elsewhere (vol. V, pp. 34-35). He also provided some more questionable information, including a transcription of a document issued by Cesare Borgia supposedly for Leonardo da Vinci in 1502, to prove that Leonardo had worked for Cesare (vol. V, pp. 72-73; the document is now thought to relate to a different Leonardo).

W. H. Pater.

The portraits of the artists are roundels of the head and shoulders; each has been inserted into an engraved neoclassical frame. Most of the plates are unsigned, though the portrait of Francesco Francia (vol. IV, p. 263) has the manuscript note 'Colignon inc' added to the foot of the frame, perhaps referring to the French engraver François Colignon (c. 1609-1687) who worked in Italy. As well as the portraits of the artists, this edition includes a portrait of Vasari by Leonetti after Cades, a folding engraving of a medallion portrait of Raphael, and three folding plates of Michelangelo's works and his tomb.

Provenance: The set subsequently belonged to the British surgeon Constance Mary Ottley (1898-1981). Her Bachelor of Arts, conferred on 30 October 1920, was among the first Oxford degrees awarded to women; she subsequently graduated BM and BCh in 1922 and worked as a physician and surgeon in several posts before being elected a Fellow of the Royal College of Surgeons in 1928. With her mother, Mary 'May' Ottley, she inherited and preserved the papers and many of the books of their friend Walter Pater; the books were listed by Samuel Wright in 1965 (see Inman, *Walter Pater's Reading*, p. 337).



No. 74 Woodland Sketches



WINDSOR CASTLE.

THE WILLOW.

"See the soft green willow springing
Where the waters gently pass,
Every way her free arms flinging
O'er the moist and reedy grass.
Long ere winter blasts are fled,
See her tipped with vernal red,
And her kindly flower displayed
Ere her leaf can cast a shade.

Though the rudest hand assail her,
Patiently she droops awhile,
But when showers and breezes hail her,
Wears again her willing smile.
Thus I learn Contentment's power
From the slighted willow bower,
Ready to give thanks and live
On the least that Heaven may give."

Christian year.

"There is a willow grows ascant the brook,
That shows his hoar leaves in the grassy stream."

Shakespeare.

"Along the brink the path they kept
Where high aloof o'erarching willows wept:
Whose silvery foliage glistened in the beam,
And floating shadows fringed the chequered stream."

Montgomery.

"We pass a gulf, in which the willows dip
Their pendent boughs, stooping as if to drink."

Cowper.

"Shadowy trees, that lean
So elegantly o'er the water's brim."

Anon.

'There is a Willow Grows Ascant the Brook'

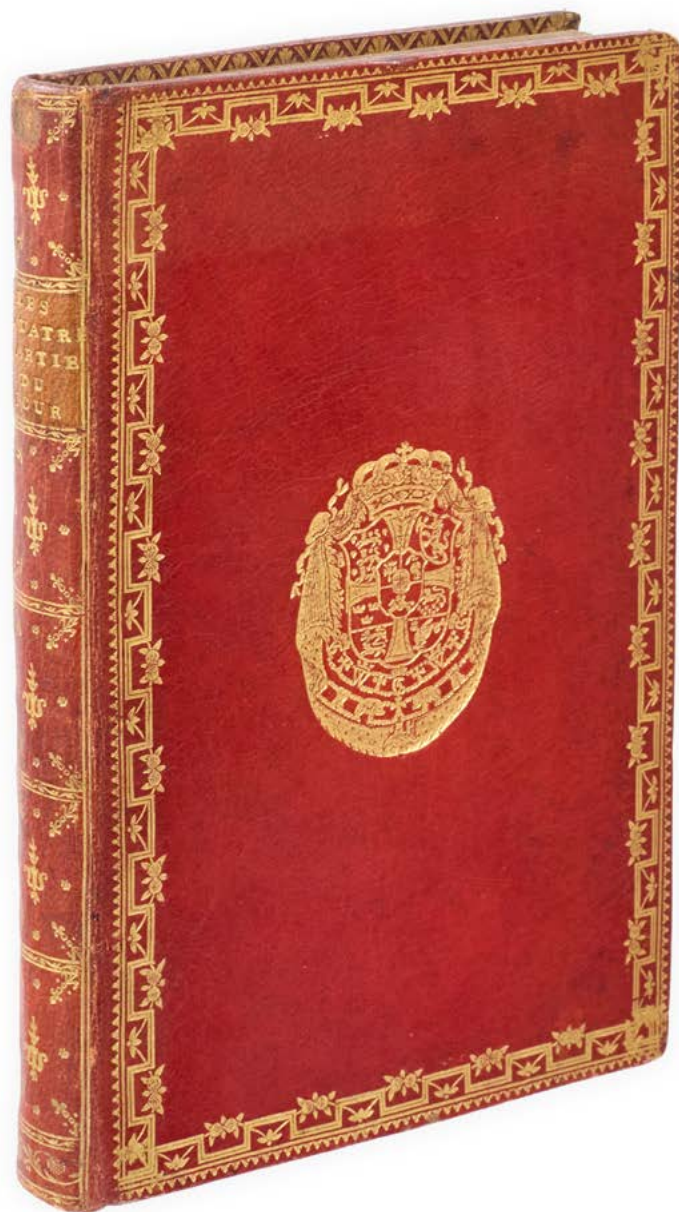
74. 'WOODLAND SKETCHES. With poetical Selections
... Frome. 1836'.

4to manuscript, ff. [23], with a frontispiece illustration of Windsor Castle within an oval and ten illustrations of trees, executed in an exceptionally assured hand in pencil, ink and wash, with tissue guards; the text comprising poetical extracts in a fine calligraphic hand; in very good condition, bound in contemporary green straight-grained morocco, front cover lettered gilt. **£1250**

A delightful illustrated manuscript commonplace of uncommonly coherent design, assembling relevant quotations from Shakespeare, Milton, Byron, Cowper, Spenser, Coleridge, and others, alongside illustrations of ten British trees – Beech, Willow, White Poplar, Cedar, Elm, Pine, Oak, Birch, Yew, and Walnut.

The oval frontispiece view of Windsor is the most elaborate scene, the Castle behind, the river in the foreground with swans, a boating party and some fishermen; the accompanying quotations come from Gray's *Elegy* (inevitably), Pope's *Windsor Forest*, and, more surprisingly, Burns's *Despondency*.

The artist remains sadly anonymous; particularly adept at foliage, he or she enlivens the drawings with minor details – deer resting beneath the beech, a country house behind the oak, the yew surrounded by gravestones.



Dedication Copy for a Mad King

75. ZACHARIÄ, Just Friedrich Wilhelm. *Les quatre parties du jour, poëme traduit de l'allemand de M. Zacharie. Paris, J. B. G. Musier fils, 1769.*

8vo, pp. [4], xxxii, 144, '149'-'163' [recte 159], with engraved frontispiece and 4 further plates by C. Baquoy after Charles Eisen; 4 engraved vignettes by Baquoy after Eisen, woodcut ornaments throughout; slightly foxed with occasional minor stains; in contemporary French red morocco, covers gilt with the arms of Christian VII of Denmark-Norway (cf. Guigard I, 75-6) and borders of double thistles along a crenellated roll, flat spine gilt in seven compartments with W-shaped pallet and brown morocco lettering-piece with title in gilt, deep blue endpapers, green silk placemaker, all edges gilt; front cover slightly sunned at head, small abrasion to head of spine, a few minor scuffs, spine slightly creased; modern pencil gift inscription to verso of front free endpaper, a couple of pencil markings to margins of preface. **£1500**

First edition in French of this proto-Romantic poem on the times of day, splendidly bound with the arms of its dedicatee, the mentally ill Christian VII of Denmark and Norway.

Active in Brunswick, the poet Zachariä (1726-1777) began his literary career an adherent of the strictly neoclassical Gottsched but soon switched allegiance to the *Bremer Beiträge* school and its insistence on genius and inspiration. His *Tageszeiten*, dating from this latter phase, was heavily influenced by James Thomson's *The Seasons* and Edward Young's *Night-Thoughts*. In its four books of blank descriptive verse Zachariä addressed 'a host of literary, artistic, and contemporary-historical questions; thus he gives an overview of contemporary German literature, treats of art in mentioning the Salzdahlumer Galerie, alludes to recent





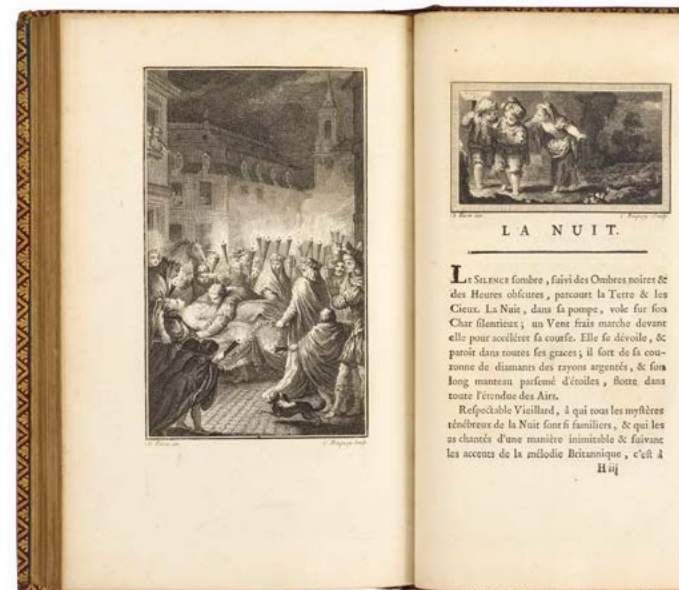
military events, and even calls for a German navy and German colonies!' (ADB, trans.). First published in 1756, the poem was translated into French prose for the present edition by one Muller, minister to the Prince of Lambesc. The nine illustrations, specially engraved for this translation, are after Eisen, ranked by Cohen as 'celui qui réunit à la fois le plus de grâce, de fini et de perfection' among eighteenth-century illustrators.

Our copy was richly bound for presentation to the translation's dedicatee, Christian VII (1749–1808). King of Denmark and Norway from 1766, Christian had toured Germany and France in 1768 (hence, perhaps, the dedication) and was already showing signs of the mental instability (likely schizophrenia or porphyria) with which he would be afflicted for the rest of his life, flying into rages and openly cavorting with his favourite courtesan.

Given the date of the edition's *privilege* (9 May 1768) and of its imprint (1769), this copy was likely bound and presented to the king around the time he chose Johann Friedrich Struensee as his personal physician – a fateful appointment resulting in Struensee's dominance over the king and absolute political power in the years 1770–2, during which the physician enacted far-reaching Enlightenment reforms including freedom of the press and the abolition of the slave trade, peasant servitude, and many aristocratic privileges. Struensee also embarked on an affair with Queen Caroline Mathilde, with whom he had a daughter (Louise Augusta) disguised as Christian's issue. Rumours that Struensee and the queen were plotting to assassinate the king led to the lovers' arrest and Struensee's beheading and dismemberment in 1772.

The present copy seems to have been one of several nearly identically bound and presented to the Danish court. We have traced two others: one in the Royal Danish Library and another at Waddesdon Manor (erroneously cited as the 1773 edition in Cohen-De Ricci), the latter with a green (rather than brown) lettering-piece and with the cipher of the illegitimate Princess Louise Augusta to the title-page verso.

Barbier III, 1127; Cohen-De Ricci 1074.



Newly published

ANDREWS, Mark. *The Science and Engineering of Water. An illustrated Catalogue of Books and Manuscripts on Hydraulics north of the Alps and around the Globe 1400–1800.* Toronto, AE Publications, 2024.

Folio (310 x 235 mm), pp. [x], 427, [3]; with c. 800 illustrations; printed boards, with dust-jacket. **£85**

An extensively illustrated catalogue of books, maps, and drawings on the science and engineering of water from the fifteenth century to the nineteenth, utilised by practitioners in continental Europe, the United Kingdom, the New World, and East Asia.

A companion to Mark Andrews's 2022 *The Science and Engineering of Water: An illustrated Catalogue of Books and Manuscripts on Italian Hydraulics 1500–1800*, and a valuable complement to his 2023 *The Science and Engineering of Materials: A Theatre of Machine Books, 1472–1800*, the present work draws on hundreds of books and manuscripts from the Andrews Collection of Civil Engineering, presenting a fascinating, chronologically ordered catalogue illuminating not only centuries' worth of pioneering developments in the field of hydraulics, but also the intellectual networks through which these discoveries were disseminated.

Beginning with a fifteenth-century Dutch regulatory manuscript on the management of water resources and ending with Chinese overviews of river management and Samuel Wells's important (though slightly later) maps and manuscripts on the draining of the Fens, the catalogue covers hydrodynamics and hydrostatics, works by Boyle, Kircher, and Bernoulli, and Japanese floodplain maps, as well as works on flood protection and coastal engineering, land drainage, canals, and hydraulic theory.

It is undoubtedly Andrews's most ambitious – and visually striking – catalogue to date: spanning several continents, *The Science and Engineering of Water*, lavishly illustrated with some 800 illustrations, features an expanded glossary and six pages of maps illustrating Europe and the UK, the Iberian Peninsula, North and Central America, China, and Japan, highlighting canals, dikes, aqueducts, fluvial navigation routes, and marshlands connected to some thirty-seven individual items in the catalogue.

The substantial introduction provides a highly informative introduction to hydraulic theory, land reclamation in the Netherlands, the English Fens, and Mexico, canals and inland navigation, and hydraulic machinery, tying into a broader analysis of the growing demand for water management in urban environments and of the academic settings in which discoveries in hydraulics were transmitted, translated, and developed. *The Science and Engineering of Water* is an essential work for technical researchers as well as anyone interested in bibliography and book history and the history of hydraulics.

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