

# York Book Fair

Bernard Quaritch Ltd | 2025

Stand 30 | York Racecourse

12-13 September 2025

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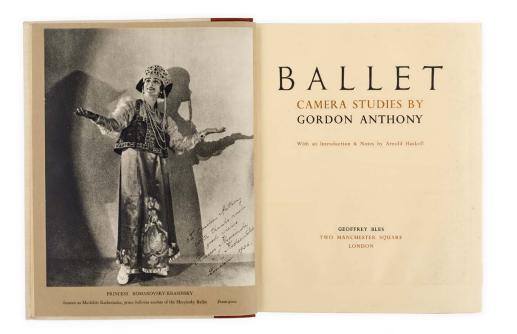


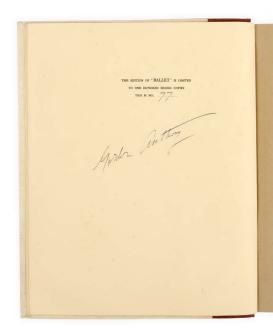


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Covers: item 7; left: item 37









**1. ANTHONY, Gordon.** Ballet: Camera Studies ... with an Introduction and Notes by Arnold Haskell. *London, Geoffrey Bles,* 1937.

Large 4to, pp. 242, with 96 black-and-white plates tipped in on beige paper with black-printed captions; a very good copy in the publisher's red morocco-backed boards with cream buckram sides, spine lettered directly in gilt, top-edge cut, tail-edge trimmed, deckled fore-edges; a little rubbed with a few small scuffs to spine, spine lightly sunned; booklabel of Ant. N.M. Laarhoven to half-title.

The deluxe edition, numbered 77 of 100 copies, signed by Anthony.



# Roman Lectures on Aristotle's *Physics*

**2.** [ARISTOTLE.] 'Quaestiones philosophicae ad mentem Aristotelis R.P. Iulii Caes. Corradi C.R.S. excepit Abb. Fabritius de Comitibus Guidis a Balneo in Col. Clem. an. MDCLXXI.' [Rome, 1670–1.]

Manuscript on paper, in Latin, 4to (220 x 160 mm), ff. [1], 306 (ff. 87, 88, and 268 blank); with engraved frontispiece (Rome, Fran. Corbel, 1632) with blank central cartouche in which the title is written in manuscript, arms of Guidi di Bagno; written in dark brown ink in a single cursive hand, 31 lines per page, small diagrams to ff. 225°, 226°, 255°, and 257°; frontispiece folded along edges so as not to project from text block, a little light foxing; very good in contemporary vellum, manuscript title to spine, blue edges; a little wear to extremities, stain to lower cover.

£850

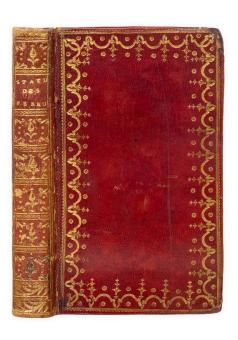
A late seventeenth-century manuscript containing lectures on Aristotle's *Physics* given at the prestigious Collegio Clementino in Rome by Giulio Cesare Corradi of Cremona, Somascan priest and lecturer in philosophy, as recorded by Fabrizio Guidi di Bagno.

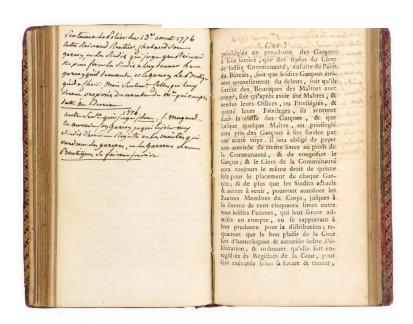
The Collegio Clementino was founded in 1595 by Pope Clement VIII to host Slavonian refugees, but under Urban VIII it was turned into an elite school for wealthy young noblemen from Italy and abroad. Fabrizio Guidi di Bagno was from an old Mantuan noble family, and was likely related to the cardinals Giovanni Francesco (1578–1641) and Nicola (1583–1663). According to a note on f. 7<sup>r.</sup> Fabrizio began with the first book of Aristotle's *Physics* on 15 April 1670. Corradi's lectures cover matter, nature, causes, motion and rest, place, time, and quantity.











# Regulating Marseille's Master Barbers and Wigmakers

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

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

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

The detail here is fascinating: masters were forbidden from poaching the employees (both *ouvriers* and *ouvrières*) of another master; wigmakers were prohibited from

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

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

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

#### NEPIPHANIA DOMINI AD VESPERAS



tenam requertes præmam: Lumen requirunt lumine:

4 Barnabites

Peccata, quæ non détulit, Nos abluendo, fustulit.

Nte luciferum génitus, & ante L fæcula Dóminus Saluátor no ster hodie mundo apparuit. Pfal Di. V. Reges Tharfis, & infulæ mune.

lesu, tibi sit glória, Qui apparuisti Gentibus. Cum Patre, & almo Spiritu, In sempiterna sæcula. Amen

> eges Arabum,& ent.

Antiphonas. natum die sanchu a Magos duxit lie vinum ex núptias: hódies le Christus bap. uaret nos, alleluia

érna die Vnigé. Gentibus stella cede propitius, cognouimus vs. ndam spéciem. rducamur. Per

minem Domi

us in Ierusale. parentes ejus, esse in comitatu: inter cognatos, de Saba veni: urum,& thusde.

is, Domine, fup. uli celesti pieta. iæ agenda funt

videant, & ad implenda quæ viderint conualescant. Per Dominum.



reccata quæ non detulit, Nos abluendo, fustulit. Nouum genus poténtiæ, Aquæ rubescunt hydriæ, Vinumque iussa fundere, Mutauit vnda originem.



#### Barnabite Services

[BARNABITES.] Vesperae quae cantantur solemniter a clericis regularibus S. Pauli, in ecclesia SS. Blasii et Caroli de urbe. D. Augustinus A.D. 1693 Lagettus F[ecit]. [Rome, 1693 and later.]

Manuscript on paper, in Latin, folio (330 x 225 mm), pp. [2], 12, [2], 13-18, [2], 19-20, with blanks; neatly written in brown and red ink in one principal hand and two later hands, two columns per page; title within elaborate architectural frame in green, pink, blue, and gold with Barnabite device, decorative initials and tailpieces in gold, red and green, headings in green heightened with gold; old repair at foot of p. 12, textblock split between pp. 16 and 17, some foxing and marginal dampstaining and soiling, a few small wax drops; otherwise good in contemporary brown morocco, covers richly gilt with Barnabite device to centre and corners, gilt edges, marbled pastedowns; some wear to spine, corners, and edges, a little rubbing to covers. £2750

A finely executed manuscript comprising texts to be sung at Vespers by the Clerics Regular of Saint Paul - better known as the Barnabites - in the church of Santi Biagio e Carlo ai Catinari in Rome, bearing signs of adapted use over time.

The Barnabites were founded at Milan in 1530 by Antonio Maria Zaccaria (1502-1539), an early leader of the Counter-Reformation, taking their name from their church of St Barnabas. Their rule provided for the study of St Paul's Epistles and for educational and missionary work. A church dedicated to St Blasius (Armenian bishop and physician martyred in the early fourth century) and to St Charles Borromeo (Archbishop of Milan, canonised in 1610) was commissioned by the Barnabites and funded by the Milanese community in Rome, with construction beginning in 1611. It is one of a number of great seventeenth-century preaching churches built by Counter-Reformation orders in Rome.

#### IN EPIPHANIA DOMINI AD VESPERAS Nte luciferum genitus & ante fæcula Dóminus Saluator noster hodie mundo apparuit Pialin Dixit Dominus. Aña Ve nit lumen tuum Ierufalem &gloria Domini super te orta est: & ambula bunt Gentes in lumine tuo, alleluia V. Reges Tharfis & infulæ muner onfitebor. And Apertis the offerent. R. Reges Arabum & Sa. fauris fuis, obtulerunt Magi Dómi, ba dona adducent no aurum thus & myrrham, alleluia. Beatus vir. Ana Maria & flunt Magi videntes stellam dixerunt ad na benedicite Dómino: hymnum di inuicem: Hoc fignum magni Regis cite fontes Dómino, alleluia. Plal La. est: eamus, & inquirámus eum, & udate pueri. Ana Stella ista ficut\_ offeramus ei munera . aurum, thus, flamma corufcat, & Regem regum & myrrham . alleluia ... Deum demonstrat: Magi eam vide. runt, & magno Regi munera obtule. runt. Pal Laudate Dominum omnes gentes

gloria Domini super te orta est.

Rudélis Herodes, Deum Regem venire quid times? Non eripit mortalia, Qui regna dat celéstia . I bant Magi, quam víderant Stellam lequentes præuiam: Lumen requirunt lumine: Deum fatentur munere auacra puri gurgitis Cœlestis Agnus attigit: Peccata quæ non detulit, Nos abluendo fuftulit.

Nouum genus potentiæ.

Aquæ rubescunt hydriæ. Vinumque iusla fundere. Mutauit unda originem . lefu.tibi fit gloria, Qui apparuisti Gentibus, Cum Patre, & almo Spíritu

In sempiterna facula. Amen.

DEus, qui hodierna die Vnige. nitum tuum Gentibus stella duce reuelasti: concéde propitius. vt qui jam te ex fide cognouimus Vrge illuminare Ierufalem, ufque ad contemplandam specie quia venit lumen tuum. & tuæ cellitudinis perducamur. Per eundem Dominum.



Nte luciferum genitus & ante ther hodie mundo apparuit. Pial 11: X. Reges Tharlis, & infulæ n xit Dóminus. Ana Venit lumen tuu ra offerent. Re. Reges Arabu Ierusalem & gloria Dómini super te Saba dona addúcent. orta est: & ambulabunt Gentes in lumine tuo, alleluia. Píal Confitebor. Ana. Apertis thesauris suis obtule cólimus: hódie stella Magos di runt Magi Dómino aurum, thus & ad præfépium; hódie vinum e myrrham, alleitiia, Pia Beatus vir. aqua factum elt ad núptias: he Via Maria & flúmina benedicire in Iordane à Ioanne Chriftus Dómino: hymnum dicite fontes Dó tizári voluit vt faluaret nos.al mino, alleluia. Pal. Laudate pueri. Stella ifta ficut flamma corufcat & Regem regum Deum demo thrat: Magi eam vidérunt, & ma, duce reuelasti: concede propit gno Regi munera obtulérunt. Plat vt qui jamex fide cognocume In exitu Ifrael de Ægypto.

SVrge, illuminare Ierusalem eundem Dominum .

guia venit lumen tuum, & Si Epiphania venerit gloria Domini super te orta est

CRudelis Herodes. Deum Regem venire quidtimes? Non éripit mortalia, Qui regna dat celestia .

Se requirébant eum inter cogn

Se notos . V. Omnes de Saba v Stellam sequentes præuiam: ent, allelúia. R. Aurum, & the Lumen requirunt lúmine: ferentes, allelúia. Oratio Deum fatentur munere Lauacra puri gurgitis Cœlestis Agnus attigit: Peccata qua non détulit, Nos abluendo, fustulit. Nouum genus potentiæ, Aquæ rubescunt hydriæ, Vinumque iussa fundere, Mutauit vnda originem.

lefutibi fit gloria Qui apparuisti Gentil Cum Patre, & almo Sp In sempiterna sæcula.

DEus, qui hodierna die Vi

que ad contemplandam speci tuæ celfitudinis perducamur.

Remansit puer Iesus in Ierus & non cognouérunt parentes e existimantes illum elle in com

V Ota, quæsumus, Dómine, plicantis pópuli celesti pi te profequere: vià qua agenda f videant & ad implenda que vide conualescant . Per Dominum.



DieXXII Nouembris

#### IN FESTO S.C.A.CILIA VIR.MAR AD VESPERAS

Antiphona o orantem inuénit. Pfal Laudatepu diuinis, & oratione ceffabat

dico te Pater Dómini mei Iefu Chri. tti, quia per filium tuum ignis extin. Papre & martyr. Autiphoma ctus est a latere meo. Psal. Nisi Dius. Oremus omnes ad Dominum Iesu

no glorietur. Non enim qui tuarum. feipfum commendat, ille probatus elf, fed quem Deus commendat.

Efu, corona Virginum. Quem Mater illa concipit, Quæ fola Virgo parturit : Hæc vota clemens áccipe &c.

Specie tua & pulchritúdine tua. P. Intende, prospere procede, & egna. Ad Magnificat, Antiph omnia fua & comparauit eam volo dicere: Angelum Dei habeo. amatorem, qui nímio zelo custodit

Eus, qui nos annua beatæ Cæ, ciliæ virginis & mártyris tuæ olemnitate lætificas: da, vt quamveneramur officio, etiam piæ con. erfationis fequamur exemplo Per Dominum

Infecundis Velperis, Anti Antantibus organis Cæci. Cantantibus organis. cum reliqu lia Domino decantabat di Pfal Capit Hym & v vi fupe cens: Fiat cor meum imma Ad Magnificat Antiphona

culatum, vt non confun. Virgo gloriófa femper Euangelium dar. Pfal Dixit Dnus. Ana Valeria. Christi gerebat in pectore fue & non nus in cubiculo Cæcíliam cum Ange diébus neque noctibus, à colloquis eri. Aña. Cæcilia famula tua, Domi V. Diffusa est gratia inlabijs tuis

ar. Pfal, Lætátus fum. Aña Bene.

uir. Pfal, Lætátus fum. Aña Bene.

ærernum. Orano. Deus qui nosac.

na Triduánas à Dómino popófci. Chriftum vt Confesoribus suis son dúcias, vt domum meam Ecclesiam tis venam apériat. V. Glória éc ho Ratres, Qui gloriatur, in Domi.

Constituisti eum Domine Rest constituisti eum super opera manus

DEus, qui nos annua beati Clementis Martyris tui, atque Pontificis solemnitate lætificas con cede propitius: vt cuius natalitia cólimus, virtútem quoque passio. nis imitémur. Per Dominum Simile est regnum coelorum, homi ni negotiatóri quærenti bonas mai garitas: inuenta vna pretiofa, dedit

V. Spécie tua & pulchritudine tua. 13. Inténde, prospere procéde, &

Ræsta, quæsumus, omnípotens Deus, vt beatæ Felicitatis mar tyris tuæ folemnia recenfentes, me riti ipfius protegamur, & precibus

Dic XXIII Aprilis

#### IN FESTO B. ALEXANDRI SAUL CONFESSOR ET PONTIE AD VESPERAS.



Cce Sacerdos magnus. Cce Sacerdos magn qui in diebus fuis pla cuit Deo, & inventus

est justus : & in tempore iracundize fa ctus est reconciliatio

Ste Confessor Dómini colentes Quem pie laudant populi p Orbem Hac die latus meruit beatas Scandere fedes. &c:

Acerdos, & Pontifex &c

Eus, qui in Ecclesia tua per Beatum Alexandrum Conses sorem, atque Pontificem Regularis disciplina, ac Pastoralis folicitudinis exempla instaurare dighatus es, fac nos quafumus, ita ejus inharere vefti giis, ut ad anima falutem jugiter intenti gaudia cum ipfo aflequamur aterna . Per Dominum.

Pro Commem: SS. M.M. Soteris, Sancti, & justi &c. Pretiofa in confpectu &c:

DEatorum Martyrum, pariter-D que Pontificum Soteris, & Cai nos, qualumus Domine festa tuean tur,& corum commendet oratio veneranda · Per Dominum . lis Velo. Antiphona cce facerdos

Ad Magnificat Antiphona Amavit eum Dominus &c Ora

nmem S. Georgei mart ux perpetua &c

Sancti, & justi &

Eus qui nos Beati Georgij Martyris tui meritis, & in tercessione latificas, concede propitius, ut qui tua per eum beneficia poscimus, dono tua gratia consequamur Per Dominum.

Pro comm. S. Fidulis a Sigm. M

Ovemus.

Deus, qui B. Fidelem Sevaphico spiritus ardore succensum in verae fidei propagatione Mar. tyvii palma, et gloviosis miraculis decovare dignatus es : ejus quaesumus mavitis, at interess. sione ita nos per gratiam tuam in fide, at charitate confirma, ut in servicio tuo fideles usque ad morrem invenivi merea. mur. Per Down &cc.

The services found in our manuscript are, in order of appearance: Christmas Day (25 December); the Circumcision of Christ (1 January); Epiphany (6 January); Easter Sunday; the feast of the Ascension; Pentecost; Corpus Christi; the feast of the Conversion of St Paul (25 January); the feast of Saints Peter and Paul (29 June); the Commemoration of St Paul (30 June); the Assumption of the Blessed Virgin Mary (15 August); All Saints (1 November); the feast of St Charles Borromeo (4 November); St Cecilia's day (22 November); the beatification of Alexander Sauli (23 April); the feast of St Fidelis of Sigmaringen (24 April); the feast of St Anne (26 July); and the feast of St Blasius (3 February).

Most notable here is the insertion of a leaf for St Alexander Sauli (1534-1592), known as the 'Apostle of Corsica', who was beatified in 1742 (and later canonised in 1904). Sauli joined the Barnabites at an early age, becoming the order's provost-general, and taught at the university of Pavia. He served with distinction as bishop of Aleria in Corsica. A later hand has added a prayer on the same page to the German Capuchin friar St Fidelis of Sigmaringen (1577-1622), canonised in 1746. Other indications of our manuscript being updated over time include a slip pasted at the foot of p. 19, over a tailpiece, carrying a prayer to the fourteenth-century Carmelite Andrea Corsini.

The title-page features a remarkable architectural border incorporating caryatids and cherubs. It is dated 1693 and signed by one 'Augustinus Lagettus', who was clearly responsible for the decoration of the manuscript, and probably also for the calligraphy.

## Sweet-Smelling Whales, God's Fingers, and an Army of Drunks

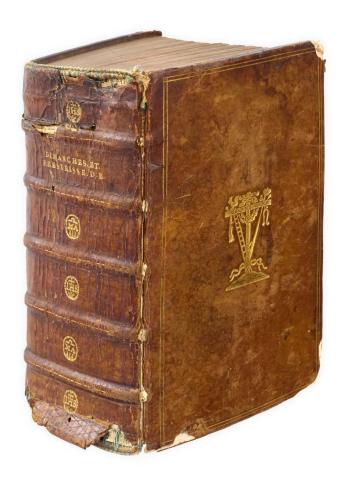
**5. BESSE, Pierre de.** Conceptions theologiques sur tous les dimanches de l'année, preschées en divers lieux par M<sup>e</sup> Pierre de Besse ... À Monseigneur le reverendissime Cardinal du Perron. Tome premier. *Paris, Nicolas du Fossé, 1609*.

[bound with:]

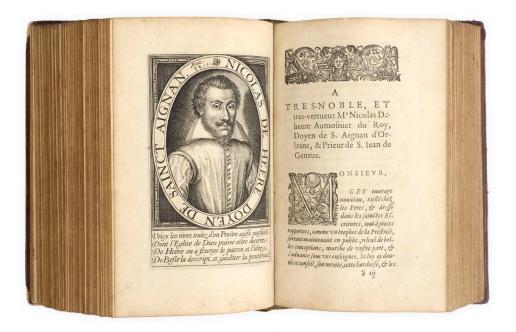
—. La royale prestrise c'est à dire des excellences, des qualites requises, et des choses defendues aux prestres ... À Monsieur Deheere doyen de St Aignan d'Orleans. *Paris, Nicolas du Fossé, 1610*.

Two works in one vol., 8vo, pp. [24], 1050, [70]; [64], 724 (i.e. 726), [48], [2, blank]; both works with engraved title-pages by L. Gaultier and engraved portraits of the dedicatees, woodcut initials and headpieces; chip to foreedge of 3G4 of first work, marginal paperflaw to 2M2 of second work touching side note, some marginal dampstaining, some light toning and foxing, occasional other small marks, overall very good copies; bound in seventeenth-century calf, covers with double gilt fillet border and gilt centrepiece of the Instruments of the Passion, five raised bands to spine, one compartment lettered in gilt 'Dimanches et Prestrisse D. B.', the other compartments with alternating gilt 'IHS' and 'MA' devices; some losses to spine, upper joint split, wear to corners and edges; ownership inscriptions to first title 'Pierre Mazeau' (rubbed; also to front pastedown and p. [24]) and 'Elie Le mineur', nineteenth-century bookplate of René Fage; marginal marks and occasional words picked out in a seventeenth-century hand.

Very rare editions of two works by the noted French priest and preacher Pierre de Besse (1567-1639), in a contemporary devotional binding.







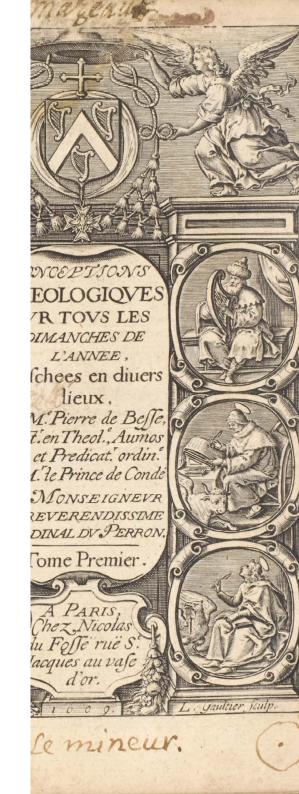
After obtaining his doctorate in theology from the university of Paris, Besse quickly gained fame as a preacher, reaching the heights of prédicateur to the Prince de Condé and to King Louis XIII. His sermons and writings enjoyed a great vogue, running through numerous editions and translations.

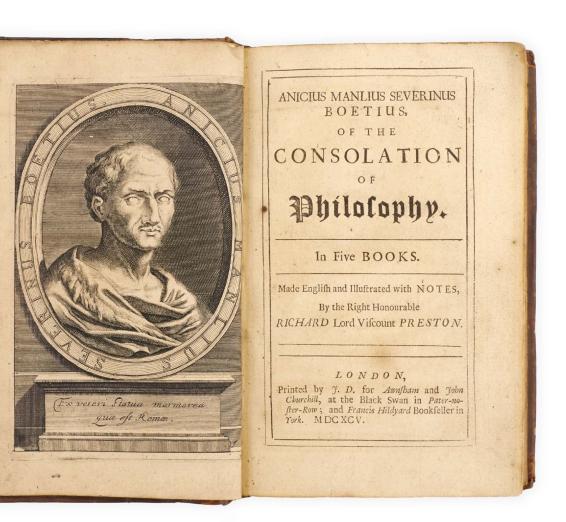
The first work here contains twenty-four sermons running from Trinity Sunday to the twenty-fourth Sunday after Pentecost. The topics covered range from Adam's clothes, the adoration of images, and sweet-smelling whales, to bad company, God's fingers, evil people's prayers, and an army of drunks. Flatterers are compared to war trumpets, mankind to fish, and defamers to Cerberus. Small wonder people enjoyed hearing Besse preach. A second tome appeared in 1611. In the second work, Besse turns to the priesthood,

examining, in four parts, the priestly office, the internal and external 'perfections' required of priests, and what they should at all costs avoid – no drunkenness and gluttony, no fighting or carrying of arms, no lewdness or swearing, etc.

The binding bears a stamp of the Arma Christi to the covers, while the spine carries repeated symbols for the names of Jesus and Mary.

I: USTC 6000791; no copies traced in the UK and only one in the US (Brigham Young University). II: USTC 6018002; only one copy recorded in the UK (BL) and none in the US.





# Translated by a Fellow Prisoner

6. BOETHIUS, Severinus; Richard GRAHAM, Viscount Preston, translator. Of the Consolation of Philosophy. In five Books. Made English and illustrated with Notes, by the right honourable Richard Lord Viscount Preston. London, J. D. for Awnsham and John Churchill, and Francis Hildyard, York, 1695.

8vo, pp. xxxii, 246, [2, errata], with an engraved frontispiece; lightly toned at extremities but a very good copy; bound in contemporary panelled speckled calf; rebacked; old booklabel and stamps of Richmond Public Library, presented by T. J. Garstaing in 1943; modern bookplate of the Fox Pointe library of Howard Knohl.

First edition of this translation by the diplomat, politician and Jacobite conspirator Richard Graham, 1<sup>st</sup> Viscount Preston (1648–1695).

The translation had initially been completed in 1680; after the Glorious Revolution, Preston was arrested as a supporter of James II in exile, released, and then rearrested and sent to the Tower in January 1691 for high treason. His death sentence was dropped after he confessed and named his coconspirators, including William Penn. Allowed to retire to Yorkshire, he spent the rest of his life revising his Boethius for the press, his own experience in prison informing his understanding of the work – his Preface is full of buried allusions to his own experience.

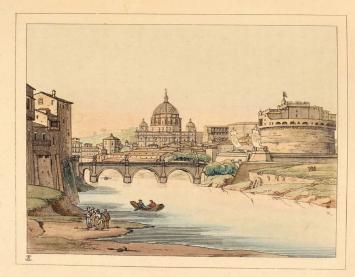
ESTC R3694; Wing B 3433.



la céfaibleiration on ne eux et arbres eux du noues qui culte nciens endant e , qui udesse ecten ord on orêts, te des s , par ues de

BASILIQUE DE ST PIERRE





CITÉ LÉONINE.



FAMILLE CIOCIARA

#### Views of Rome

**7. BONNARD, Camille Marie.** Le pélerin, ou souvenirs de Rome. Tome premier [all published]. *Paris, Camille Bonnard, 1829.* 

8vo, pp. 152; with 30 coloured plates signed 'C.B.'; some foxing and browning to text, closed marginal tear to pp. 13–14; otherwise a good copy in contemporary green calf-backed boards with marbled sides, spine lettered and decorated in gilt, marbled endpapers; some wear and splitting to joints, extremities rubbed; with autograph presentation note signed 'C. Bonnard' and dated '20 8<sup>bre</sup> 1830' pasted to front flyleaf.

Rare first and only edition of this handsomely illustrated work on Rome by the French painter and engraver Camille Bonnard (1794–1870), with his autograph presentation note pasted inside.

A native of Toulouse, Bonnard worked in Rome between 1820 and 1827. The text of *Le pélerin* is presented as the souvenirs of a young Austrian disguised as a pilgrim, which the preface claims were entrusted to Bonnard for publication. While it makes for an interesting read, the real charm of the volume lies in the beautiful hand-coloured engravings of views, costumes, and customs. Some of the treasures of Rome depicted include the Ponte Milvio, Castel Sant'Angelo, the Forum, the Column of Antoninus Pius, the Piazza di Spagna, the Villa Medici, St Peter's, and Sant'Onofrio church. Other plates illustrate the Pope and cardinals, Jesuits, hooded penitents in procession, a street singer, a rustic family cooking polenta, an unfortunate young woman chained up in a mental asylum, a cattle drive, and a fight between two rival gangs wielding stones and knives.

Bonnard's autograph note in this copy hopes that the recipient ('mon cher Monsieur') will find a place in his library for the writer's *Pélerin*.

OCLC records only one copy, at the BnF.



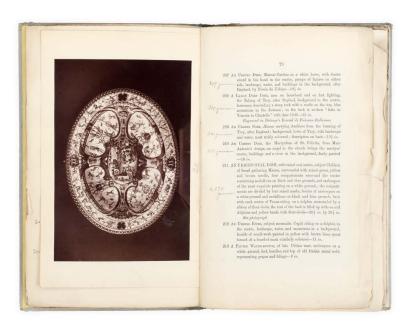
#### 8. CHOIRBOOK. Large historiated initial 'I'. Italy (Umbria), c. 1300.

Initial on vellum, 110 x 75 mm, cut from a choirbook in Latin (perhaps from the Common of Martyrs in an antiphonal), depicting a male martyr saint holding a book and a palm leaf and standing within an architectural surround and against a burnished gold ground, leafy extensions emerging from each side, the whole painted in shades of blue, pink, brown, orange, red and grey, verso with part of two lines of text and music in square notation on four-line red staves (stave height c. 34 mm); trimmed to edges, some very minor creasing and rubbing (ink outline of saint's halo rubbed away); but in excellent condition. £4500\*

A very elegant initial in a style characteristic of Umbrian illumination of the late thirteenth and early fourteenth centuries.

It can be compared to the oeuvres of the First Master of the Gubbio Choir Books and the Master of the Deruta-Salerno Missals, the latter named after two Missals made for the cathedrals of Deruta and Salerno.







9. [CHRISTIE'S - FOUNTAINE.] Catalogue of the celebrated Fountaine Collection of Majolica, Henri II. Ware, Palissy Ware, Nevers Ware, Limoges Enamels, Carvings in Ivory, Hone Stone and Rock Crystal, Greek and Roman Coins, ancient Armour, &c., &c., removed from Narford Hall, Norfolk ... London, [William Clowes & Sons for] Christie, Manson, & Woods, 16 June 1884.

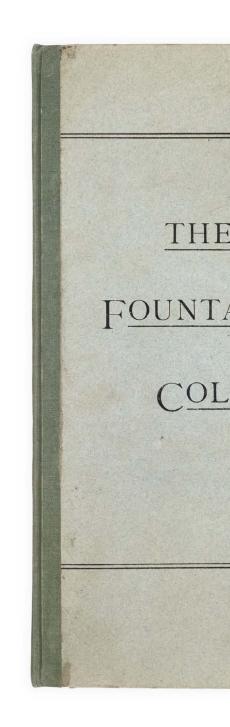
8vo, pp. 66, [2], with carbon print photographic frontispiece and 22 carbon print photographic plates; a few leaves loose, crude repair to inner margin of p. [2], margins dust-stained and chipped; uncut in publisher's printed boards, yellow endpapers; rebacked, a little worn at extremities; ink ownership inscription 'Doulton & Co | Lambeth Art Pottery | 215' to front free endpaper (see below), partially priced in ink.

An early photographically illustrated auction catalogue, partially priced, for the sale of the Fountaine collection of ceramics, enamels, and relief works.

The Fountaine collection, formed in the early eighteenth century by Andrew Fountaine (1676–1753) of Narford Hall, was long celebrated as 'almost unequalled in Europe' (Marryat, p. 79), and its dispersal across a four-day sale in 1884 'saw the formation of a "syndicate", whose sole aim was to purchase prize items and offer them, at the price paid, to the government' (ODNB). This illustrated issue of the catalogue, with twenty-two carbon print photographs of individual lots and a photographic frontispiece showing the China Closet at Narford Hall, is an unusually lavish production.

Provenance: Doulton & Co. of Lambeth, noted for their wide range of ceramic wares. The company expanded in 1884 by purchasing the Pinder, Bourne, & Co. factory in Staffordshire.

See Marryat, A History of Pottery and Porcelain (1857).



### Dost Thou Love thy Wife?

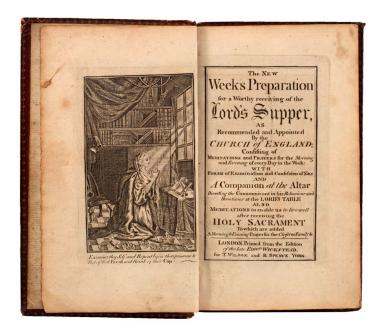
10. [CHURCH OF ENGLAND.] The New Weeks Preparation for a worthy Receiving of the Lord's Supper, as recommended and appointed by the Church of England; consisting of Meditations and Prayers for the Morning and Evening of every Day of the Week: with Forms of Examination and Confession of Sins and a Companion at the Altar ... also Meditations to enable us to live well after receiving the Holy Sacrament ... London, printed from the edition of the late Edwd. Wickstead, for T. Wilson and R. Spence, York, [c. 1780-1800?].

[bound with:]

The New Week's Preparation for a worthy Receiving of the Lord's Supper, as appointed and practised by the Church of England; Part the second: consisting of Meditations, Prayers, and Hymns ... with a Form of daily Self Examination ... London, printed from the edition of the late Edw. Wickstead for A. Millar, W. Law and R. Cater, and for Wilson, Spence, and Mawman, York, 1793.

Two parts in one vol., 12mo, I: pp. [2], vi, 148, with engraved title and frontispiece; II: [2], 144, with engraved frontispiece; some light marks, a little marginal dampstaining to second work; overall good in contemporary red morocco, roll-tooled gilt panel to covers with cornerpieces, spine gilt in compartments, gilt board edges and turn-ins, edges gilt, marbled endpapers; some wear to spine, joints and corners; 'K. Palmer' lettered in gilt to upper cover.

An attractive copy of two later editions of these collections of prayers, hymns, meditations, and self-examinations, with a focus on Holy Communion.





The prefaces are particularly scathing of a similar earlier work published by Samuel Keble, describing its language as 'fitter for a sensual lover than a worshipper of the all pure, and all-knowing God', and as partly 'taken out of a Popish book'. The 'examinations' include one for a husband, asking 'Dost thou love thy wife, and shew it in a kind, tender, and gentle behaviour towards her? Art thou faithful to her bed?', while the prayers include one for 'taking physic' ('Oh! give thy blessing to these means now used for my recovery'). The second part includes a meditation on 'presumptuous thoughts' ('the enemy had almost filled me with presumptuous thoughts of my own merits').

The opening frontispiece shows a lady kneeling in prayer before an open book, light from the window shining upon her, with the trappings of wealth strewn upon the floor and book-lined shelves behind (including a copy of the Bible). The frontispiece to the second part depicts the Last Supper.

ESTC T300994; the second part apparently not in ESTC.



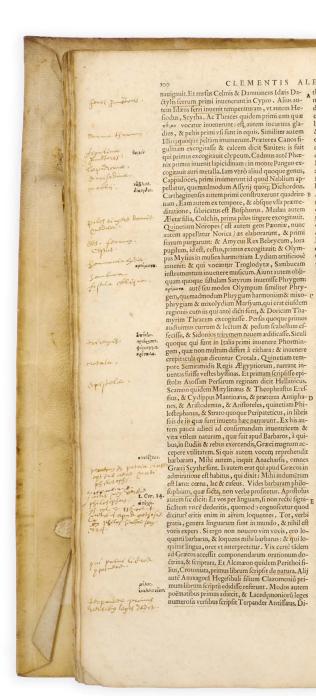
# With Hundreds of Contemporary Marginalia

11. CLEMENT OF ALEXANDRIA (Titus Flavius CLEMENS); Gentian HERVET, translator. Omnia opera. Paris, Sebastien Nivelle, 1572.

Folio, pp. [viii], 252, [54]; printed in two columns, running titles, printed shoulder notes, large woodcut printer's device to title, woodcut initials; some light foxing and marginal fraying to title, some light marginal waterstaining to pp. 35-100; else a clean and fresh copy in contemporary limp vellum, endguards of waste from two different fourteenth-century vellum manuscripts (one on canon law and the other from Giles of Rome, Commentarius in Libros Sententiarum, Book I); some soiling, upper hinge split, ties perished; hundreds of contemporary marginal annotations in Latin with some Greek to the text and at the foot of the last page, consistent with the cancelled ownership inscription on title; ownership inscription 'P. Papillon' to title: very likely Abbé Philibert Papillon (1666-1738), author of the study Bibliothèque des auteurs de Bourgogne; printed ex-libris of the abbey of Sainte-Marie La Pierre-qui-Vire, diocese of Sens, founded in 1850, to front free endpaper.

A thoroughly annotated copy of this early edition of the complete works of Clement of Alexandria, in the Latin translation of the theologian and humanist Gentian Hervet (or Hervetus, 1499–1584).

Clement lived and wrote in the second and third centuries, one of the most important interpreters of Christianity within an established Greek philosophical culture.



minulanduld agens corum duæ oporter. & catus omautem pro accepto beneficio pro viribus refert gratias nes magno & forti animo superans, reuera vir apparet per charitatem, is iam est amicus. Vna est autem ab hointeralios homines. Et rurfus conferuans prudentiam, minibus præcipua gratiæ relatio, ea facere quæ Deo & moderatus ac temperans in quiete animæ, ea quæ funt optima. Nam tanquam proprij fætus, & in aliquo præcipiuntur excipiens tanquam quæ fibi conueniát: cognati effectus, magilter & servator accipit vtilitates ea verò quæ funt turpia, vt aliena auerfans, mundanus & correctiones hominum ad propriam gratiam & ho-& supermundanus ornate & decorè se gerens, & nullo norem, sicut etiä damna & offensiones quas accipiunt modo delinquens. Maximè quidem diues, ex eo quòd ij qui ipli crediderunt, tanquam ingrati animi in fe ad. nihil concupifcat, vr qui paucis egeat, & cuiusuis bomilla crimina, propriáque probra & dedecora existin imagnis abundet copiis, propter boni cognitione. mat. Quod enim aliud probrum ac dedecus Deumat-Eius enim iustitiæ est primum munus, amore comtigerit? Quocirca nec possunt omnino referri gratize plecti eos qui funt ciusdem generis, & cum cis agepro dignitate falutis, fi conferantur cum vtilitate quæ re & verfari, & in terra & in cælo. Ea ratione luben-ter quoque imperit & communicat fi pollideat: & polledioses, dominos iniuria afficiatre. & qui milites, ciam fit comis ae benignus, fummo odio habet ma-corum Imperatoremista Dominiele contemptios, core & verfari, & in terra & in calo. Ea ratione lubenlos, quoduis maleficium perfecte abhorrens & auerrum qui funt illi dedicati, vexatio. Quomodo enim halos fans. Oportet ergo difcere effe fidelem & fibi & pro-Sol non folum cælum, & totum mundum illuminat, ximo, & parêre præceptis. Hic est enim Dei seruus, fuper terram & mare resplendens, sed etiam per fenestram & paruum forame, vel in intima penetralia doqui sua sponte se subincit preceptis: qui autem non iam propter præcepta, sed propter ipsam cognitionem est morum lucem emittit: ita Verbum vndiquaque effumundus corde, is est Dei amicus. Neque enim nascifum, vel minima respicit ex ijs quæ in vita geruntur. mur natura virtute præditi, neque ea natis, vt aliquæ Greci autem ficut hominibus forma fimiles, ita ijsdem quoque quibus ipfi, animi perturbationibus, Deos poaliæ partes corporis, accedit postea naturaliter, nam sic non esset volutarium, nec laudabile: sed nec ex corum nunt obnoxios, & quomodo eorum formas fibi fimiqui convenerunt accedente vsu & cosuetudine, quoles finguli describunt, vt ait Xenophanes, Æthiopes agricel Dover modo fermo, virtus perficitur (vitium enim propemoquidem nigros & fimos, Thraces autem fuluos & cædum hoe modo ingeneratur) fed nec ex arte aliqua, ruleos: ita etiam animos quoque assimilant ijs qui eos fiue ex ijs quæ proponut fibi quæstum, fiue ex ijs quæ offingunt, Barbari quidem agrestes & offeratis mori-

num & patri fimi-

quis putauerit &

luntate adductos

pertes propter in-

eac bestias aliquas

qui est cognitione

m, bene facit pro

& fi quando fuerit

ac Mofes, præerit

lele : honore qui

tantissimi : suppli-

uenienter rationi

na,in qua per præ-

& collocatur dux

, Réxque & ge-

& præscriptum,

fingulis, & com-

r. Hic est reuera

uæ est reuera vita,

rêre, est in nostra

In the *Protrepticus* he invites Greeks to convert to Christianity, finely weaving theology with mythology and elements of mystery cults with which he was evidently familiar. The *Pedagogus* is a work of moral philosophy, illuminating Christian ethics and showing its essential harmonisation with elements of Greek ethics. The perceived moral corruption of the pagan world had been the main factor in Clement's own conversion, yet he draws greatly on Stoic philosophy and Greek pagan literature, quoting Homer more than sixty times. It is in this work that Clement champions equality of sexes, arguing that salvation is gifted to all humans with no distinction, asserting that Christ may not be described either as female or male, and championing women's participation in church leadership; his list of inspirational models includes both Biblical and Classical Greek figures. The more eclectic *Stromata* returns to the theme of Greek philosophy and its relationship with faith, considers asceticism and martyrdom, and discusses the more literary books of the Bible.



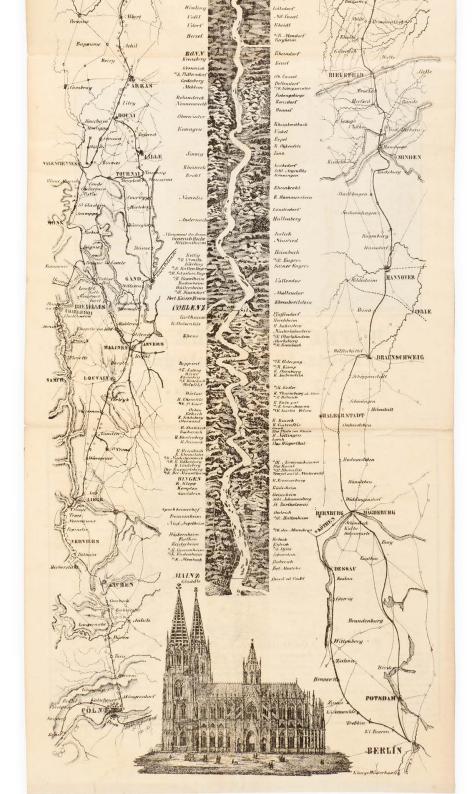
ris dispesationem. Iustus ergo non differt à iusto, quatenus est iustus, siue is fuerit ex lege, siue Græcus:non enim Iudzoru folum, fed etiam omnium hominu est Deus dominus, propinquius autem pater eoru qui cognouerunt. Si enim honeste viuere, est etiam legitime ex lege: qui autem rectè vixerunt ante legem, in fidem funt reputati, & iusti sunt iudicati: clarum est quòd iis etiam qui cum extra legem essent, recte vixerunt per vocis proprietatem, etiamfi in inferis essent & in custodia, exaudita voce Domini, velipsa perse, vel etiam quæ operabatur per Apostolos, mox conuersi fuerint & crediderint. Meminimus Dominum esse Dei virtutem, & fieri non posse vt virtus vnquam fuerit imbecilla. Sic existimo ostendi bonum quidem esfe Deum: potentem verò Dominum salute dare cum iustitia & æqualitate in eos qui conuertuntur, siue hic, fiue etiam alibi. Non huc enim folum peruenit virtus rò in Petri prædicatione dicit Dominus ad discipulos post resurrectionem: Elegi vos duodecim discipulos, iudicans esse me dignos, quos voluit Dominus, & fideles ratus effe Apostolos, mittens in mundum ad annunciandum Euangelium hominibus qui funt in orbe terrarum, vt cognoscant vnum esse Deum, per meam Christi sidem sutura significantes, vt qui audierint & crediderint, salui siant. Qui autem non crediderint, cùm audiuerint ferant testimonium, vt qui no possint se excusare dicendo, non audiuimus. Quid ergo, non etiam apud inferos fuit eadem œconomia ac dispensatio, vt illic quoque omnes animæ audita prædicatione, aut oftendant poenitentiam, aut propterea quod non E crediderunt, iustum fateantur esse supplicium? Esset autem non leuis iniquitatis, eos qui ante aduentú Domini excelliffent, cum nec eis fuiffet annunciatum Euangeliu,nec in credendo vel non credendo vlla poffet in eos culpa conferri, vel falutem affequi, vel puniri. Neque enim fas eft illos quidem indicta caufa fuiffe cor per a per a condemnatos: folis autem eis qui fuerunt post eius ady ouat oforthy wentum frui divina licuisse iustitia. Omnibus autem a-21 Gine apparent nimis ratione præditis desuper dictum est: Quæcuque cognoscens, si ea agnoscens ductus suerit pœnitentia, ei omnia peccata remittentur. Ecce enim, inquit, po-Deut.30. fui ante faciem vestram mortem & vitá, vt eligatis vi-

animal immundum & agrefte. Parit autem animal carnem informem, quam lingua fola effingit in similitudinem animalis. Verbo enim formatur ad hoc, vt ex vita ferina mansuescat, qui convertitur ex gentil gnouerunt. Si enim honelle vinere, eft etiam legitime vinere ekviram agere rationi confentaneam, eft vinere ekviram agere rationi confentaneam, eft vinere ekvelge-ejui untem recke vinerunt ante legem, in fidem ent & filia palferunt, & Omnes beftia agri, A bim mundis animantibus bestiæ agri cognoscutur, hoc est, mundi: quoniam cos qui in fidem funt agreftes, & vita fordidi, nec ea quæ est ex lege iustitia purgati, appellat feras. Mutati auté ex eo quod est esse feras, per fidem dominicam frunt homines Dei, ex eo quòd velint mutari, primum ad hoc quòd fiant proficientes. Alios enim adhortatur Dominus, aliis verò qui iam funt aggreffi, & manum præbet & trahit. Non enim persona respicit & reueretur qui est omnium dominus : neque sap.6. curabit magnitudinem, quoniam ipse fecit magnum & paruum, & similiter omnibus prouidet & omnium operatrix, sed oft vbique, & semper operatur. Iam ve D curam gerit. David quoque dicit: Sin autem infixæ Pfd. 9. funt etiam gentes in interitu quem fecerunt. In hoc laqueo quem absconderunt comprehensus est pes corum. Sed fuit Dominus refugium pauperi, adiutor in opportunitate & inafflictione. Opportune ergo annuciatum est Euangelium iis qui sunt in as dictione. Et ideo dicit: Annunciate in gentibus studia eius, ne iniustè iudicentur. Si ergo iis qui erant in carne, propterea annunciauit Euangelium, ne iniuste condemnentur: quomodo non iis etiam qui excesserunt ante eius aduentum, propter eandem causam annunciauit? Iustus enim Dominus, & iustitiam dilexit, rectitudinem Pfal. 10. vidit vultus eius. Qui autem diligit iniustitiam, odio habet animă suam. Si ergo in diluuio periit omnis caro peccatrix, eis castigatione redeute in disciplinam, primùm quidem voluntatem Dei, quæ vim habet eru-diendi & operandi, crededum est dare salutem iis qui conuertuntur. Deinde etiam anima quæ est res longè fubtilior, minimè potuerit affici ab aqua quæ est craffior, vt quæ propter subtilitatem & simplicitatem minime superetur, quæ etiam appellatur incorporea. Quod autem crassum, à peccato suerit incrassatum, hoc vnà cum spiritu carnali abiicitur, qui concupiscit aduersus animam. Iam verò eorum quoque qui communionem inducunt & commendant, princeps Valentinus, in ea que est de amicis homilia, scribit ad verbum : Multa ex iis quæ scripta sunt in libris publicis,

Topas

Our annotator is meticulous in studying, summarising, and commenting upon the whole of Clement's corpus, with special attention given to ethical and moral questions of right and wrong, of what amounts to a good life, and of moderation and rectitude. His reading adds, as if in a mirror, a humanistic, Renaissance perspective to Clement's original plan: Clement grafted Christian values and worldview on to an essentially Greek culture; our reader-annotator grafts the values of Classical civilization onto an essentially Christian understanding of the world and of the role played in it by mankind. The references he makes are then transferred into the final index and the note at the foot of the last folio.

USTC 170075; Brunet II, col. 93; Pettegree, Walsby, & Wilkinson, French Books 62582.





**12. [COLOGNE.]** Hôtel de Belle Vue à Deutz vis-à-vis de Cologne, tenu pour J. A. Kimmel. [Cologne, c. 1880.]

Folding lithograph (488 x 189 mm) printed on both sides, with a mounted engraved view of the Hotel de Belle Vue. £250\*

An ambitious lithographic advertisement for the Hotel de Belle Vue in Deutz, facing Cologne over the Rhine, with a 'Rhein-Panorama' printed on the verso.

The finely engraved view of the hotel shows it with its surrounding park lying on the Rhine, bustling with barges, with a bridge over the river full of promenading people. The lithographic map of Cologne indicates the sights worth seeing in the city, while the entirety of the verso is taken up with a lithographic panorama of the River Rhine from Cologne to Dusseldorf and Mainz; to either side are maps showing the railway journey from Cologne to Berlin and to Paris, and at the foot is a view of Cologne Cathedral from the south, with its newly completed towers.

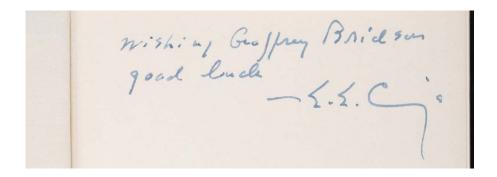
**13. [COLOGNE** *and* **KOBLENZ.]** Three hotel advertising cards with lithographic city views. [Cologne and Koblenz, c. 1870.]

Three lithographic cards (75 x 134 mm; 80 x 141 mm; 93 x 135 mm), of which two with gilt borders, one with lithographic text to verso; sometime mounted in an album with wax to verso. £100\*

An attractive group of advertising cards for three Rhine-front hotels in Cologne and Koblenz, each with a lithographic view of the river and city.

In Cologne we find Charles Dietzmann's imaginatively named Grand Hôtel Royal and Johann Baptist Harperath's Hôtel de Cologne ('opposite the landing and departing place of the Steamboats'), both showing views of a bustling riverfront with the city in the background, one showing the Cathedral still under construction. Their counterpart in Koblenz, the Grand Hôtel de Belle Vue, was evidently expecting international visitors, with a notice commending the hotel printed in French, German, and English on the verso; only the French text designates the proprietor as 'M. Hoche, natif français'.





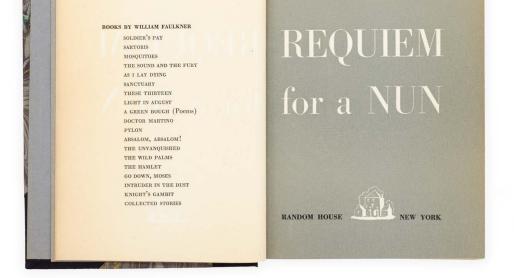
**14. CUMMINGS, E. E.** i: six nonlectures. *Cambridge (Mass.), Harvard University Press, 1953.* 

8vo, pp. [8], 114, [4]; a fine copy in the publisher's black cloth, no dust-jacket; bookplate of D. G. Bridson. £750

First trade edition, inscribed to the BBC radio producer Douglas Geoffrey Bridson 'Wishing Geoffrey Bridson good luck / E. E. Cummings'. There was also a signed limited edition of 350 copies.

The Manchester-born poet, journalist, and radio producer Douglas Geoffrey Bridson (1910–1980) was responsible for over 800 broadcasts during his career at the BBC, 1933–1969. In the mid-1960s he was known as 'the cultural boss of the BBC' in his role as Programme Editor for Arts, Sciences, and Documentaries. Although a poet of no small ability himself, it was his tireless and democratic promotion of modern British and American literature on the airwaves that led to correspondence and then friendship with nearly all the major literary figures of his day, many of whose works he brought to a wider audience through his radio productions.

'Cummings had appeared alongside Bridson in Pound's Active Anthology in 1933, and Bridson had heard uncomplimentary anecdotes about Cummings from Robert Frost, but they did not meet until later: 'I was happily surprised to find how charming an unassuming E. E. Cummings actually was. I had heard him read at the New York Y – the YM-YWHA, to give it the full title – and had made a date with him to records a similar selection of his poems at his home in Patchin Place' (Bridson, *Prospero and Ariel*).

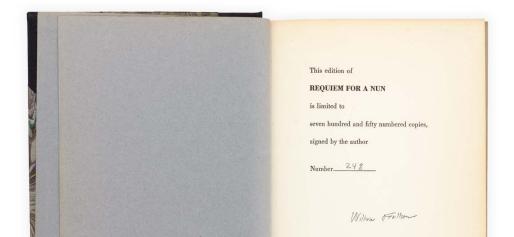


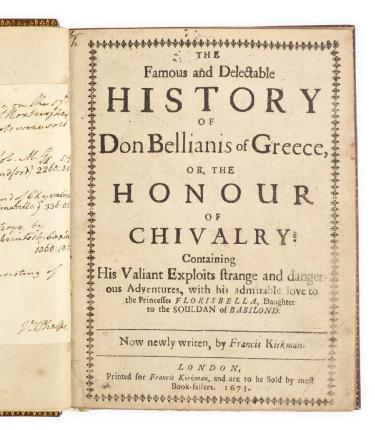
### 'The Past is Never Dead'

**15. FAULKNER, William.** Requiem for a Nun. *New York, Random House,* 1951.

8vo, pp. [8], 286, with a half-title; a fine copy in the publisher's quarter black cloth and marbled boards, in the acetate jacket (a few small tears). £1000

**Limited edition, no. 248 of 750 copies signed by Faulkner.** His first publication after winning the Nobel Prize, *Requiem for a Nun* employs a partly dramatic form to take up the story of Temple Drake from his earlier novel *Sanctuary*.





## With a Survey of Romances: The Roxburghe Copy

**16. 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 Roxburghe, purchase note of J.D. Phelps pasted in. £3750

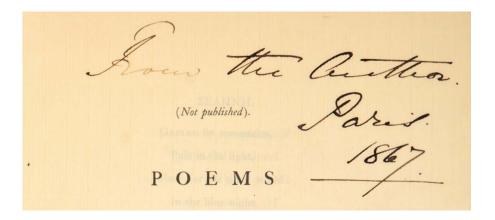
First complete edition of Francis Kirkman's version of the chivalric romance of Belianis of Greece, a continuation of *Amadis de Gaul* first published in Spanish in 1547.

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 includes 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), 3<sup>rd</sup> 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.



**17. [FRASER, William Augustus, Sir.]** Poems by the Knight of Morar. London, Whittingham and Wilkins, 1867.

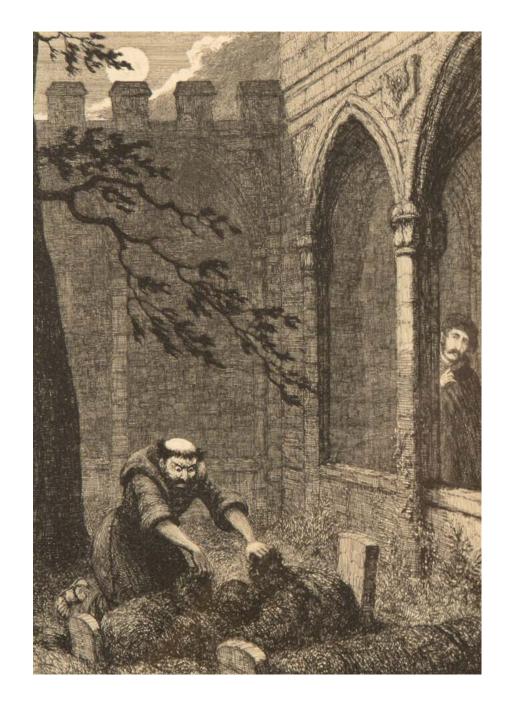
Large 4to, pp. [224], with an etched frontispiece by George Cruikshank illustrating 'The Maniac Monk', dated 1866; printed on very thin paper in various shades of pale yellow; a fine copy in the original red cloth, front cover lettered gilt, bright blue glazed endpapers; a few small stains to front cover.

£350

First edition, privately printed, a presentation copy inscribed on the titlepage 'From the Author. Paris. 1867.'

Fraser's eccentric collection, which included poems on Byron and Wellington, gothick-tinged medievalism, and comic poetastery, was printed in two distinct formats: the first as here on thin, pale yellow paper with a frontispiece by Cruickshank, and the second on very thick paper with three additional plates by Doré. Conservative politician, author, and member of the Society of Dilettanti, Fraser (1826–1898) was an avid collector, bequeathing Byron's sofa to the Garrick Club, Dickens's chair to the Travellers', and the manuscript of Gray's *Elegy* to Eton; much of his library was sold at Sotheby's in April 1901.

Cohn 325 (format 1).





















# Calligraphic Key-Labels Hand-Illuminated and Printed on Vellum

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

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

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

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

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

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



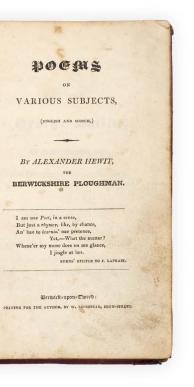


Anhand: nog enkele
mecieure perkamentin
Neutel eliqueten.

Deel Beels.

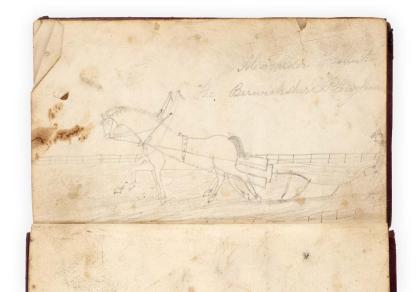
Grasf van baldeekstraet 39

Maastricht









# Presentation (and Dedication?) Copy

**19. HEWIT, Alexander.** Poems on various Subjects, (English and Scotch,) ... *Berwick-upon-Tweed, Printed for the Author, by W. Lochhead,* [1823].

8vo, pp. 159, [1]; rather stained and dusty throughout; in a worn contemporary presentation binding of red morocco, covers filleted in gilt, spine gilt in compartments, gilt edges; authorial presentation inscription scraped away by a later owner but partly legible, repeated ownership inscriptions of Peter Hogg of Sandy Knowe, dated 1844. £275

First edition, scarce, possibly the dedication copy though subsequently defaced, of this collection of poems by 'The Berwickshire Ploughman'.

Hewit (1778–1850) had a brief early career in the navy and army before becoming a poetical ploughman, publishing his first collection *Poems on various subjects, Scots and English* in 1798. A second collection *Poems on various subjects, chiefly Scottish* appeared in 1807, from which sixteen pieces are reprinted here; the other twenty-three poems are new and include some 'Lines to Sir W. Scott' and '... to Auld Reekie'.

The inscription would appear to read 'George ?Baillie Esq. ... the gift of the author ... July 24' - the printed dedication was to Baillie, Vice-Lieutenant of Berwickshire, as 'patron of these rustic lays'. Its later owner Peter Hogg seems to have had little interest in this provenance but great love for the book itself.

Library Hub records only three copies (Bodleian, Edinburgh, and NLS).

#### STORIE

OF

#### NISH

M THE GERMAN OF

BY LIEUT.-COL.

OF THE GRENADIER GUAR

IN TWO VOLUM

VOL. I.

LONDON:
COLBURN, PU
EAT MARLBOROUGE
1837.

**20.** HUBER, Victor Aimé; and James Robertson CRAUFURD, translator. Stories of Spanish life, from the German of Huber. Edited by Lieut.-Col. Craufurd of the Grenadier Guards. London, Henry Colburn, 1837.

Two vols, 8vo, pp. I: viii, 264 (pp. 257–264 typeset music), [4, advertisements], II: iv, 339, [1, blank], [2, advertisements]; some occasional light soiling or spotting, but a very good copy, untrimmed in the original grey boards; rubbed, neatly rebacked preserving original printed spine labels.

£525

First edition in English; rare. In his *Hand-book*, Richard Ford described it as 'one of the best sketches of this original people and country'. The German original, *Skizzen aus Spanien*, had appeared in 1828.

'Selections from Huber's Skizzen aus Spanien, appeared in the Athenaeum in the winter of 1835, and were remarked by some persons well acquainted with the Peninsula, as affording, even in the imperfect form of extracts, so lively and faithful a picture of the manners and customs of the people, that they were anxious to possess an English version of the entire work. The translator's attention was in this way invited to the perusal of Huber's work, and, completely satisfied of the accuracy of the delineations of life in Spain, from their perfect agreement with the impressions and recollections which two visits to that country have left on his own mind, he was induced to undertake the task of giving it to the English public. Huber was, undoubtedly, thoroughly acquainted with Spain, particularly with the south. He has observed, with great accuracy the interesting localities of the country, and must have associated familiarly with the different classes, to have described their character, feelings, and manners, with so much spirit and fidelity' (preface, pp. vii-viii).

Huber (1800–1869) was also the author of *Madrid, Lisboa, und die Refugiados in London* (Bremen, 1833).



The translator James Robertson Craufurd (1804–1888) was commissioned into the Grenadier Guards and saw service during the Crimean War. He was promoted to lieutenant general in 1863 and to general in 1871.

*Provenance*: Christ's College Cambridge, with armorial blindstamp to titles and withdrawal stamp on front free endpapers.

Library Hub records four copies only: Bodleian, BL, CUL, and NLS. OCLC adds Biblioteca Nacional, Brown, Chicago, Halle, Illinois, and Library of Congress.

Alberich 575; Palau 116544. See Robertson, Los curiosos impertinentes (1992), pp. 186-187.

## Verse on Vanity in *Civilité* Type

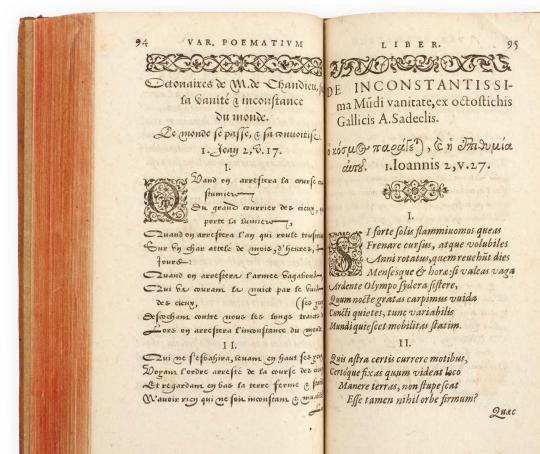
**21. JACQUEMOT, Jean.** Variorum poematium liber. [Lyons,] Jean de Tournes, 1601.

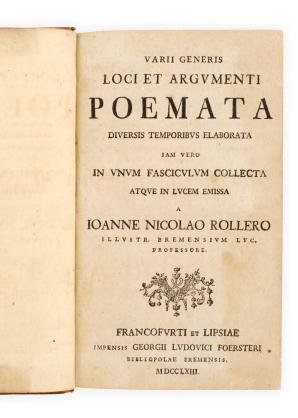
[bound after:]

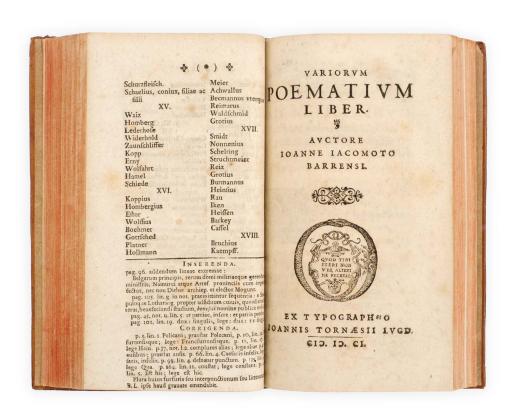
**ROLLER, Johann Nikolaus.** Varii generis loci et argumenti poemata diversis temporibus elaborata iam vero in unum fasciculum collecta atque in lucem emissa a Joanne Nicolao Rollero. *Frankfurt and Leipzig, for Bremen, G.L. Förster, 1763.* 

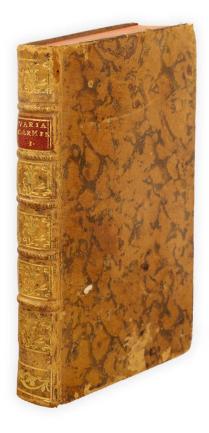
Two works in one vol, 8vo, Jacquemot: pp. 160; printed in roman, italic, and civilité types, woodcut ouroboros device to title, woodcut initials, typographic headpieces; Roller: pp. [xl], 220, [4]; some browning; very good copies, bound together in eighteenth-century mottled sheep, spine gilt in compartments with gilt red morocco lettering-piece ('VARIA / CARMIN / I.'), edges stained red; extremities a little rubbed, a few small abrasions to boards.

Very rare first edition of this collection of neo-Latin Protestant biblical poetry by Jean Jacquemot (1543–1615), a notable Geneva preacher, poet, and translator, friend of Théodore de Bèze, here with the original French in *civilité* type.









Jacquemot's collection of verse and translation includes Chandieu's famous Octonaires sur la vanité et inconstance du monde, with the original French text printed in civilité types and a parallel Latin version (translated by Jacquemot in 1591) in italics. The Octonaires had first appeared in 1583, to great acclaim, and had subsequently been included in several anthologies, even undergoing significant format variations: 'The Octonaires appeared in three different formats that showcase the versatility of Chandieu's verse, and the versatility of the printing industry' (Barker, pp. 231–232). It is here bound after the first edition of Roller's collection of civic Latin verses for various occasions, dedicated to the 'patres patriae' of Bremen.

**No copies of either work traced in the US.** OCLC finds only two copies of the Jacquemot outside continental Europe (BL and CUL) and only a single copy of the Roller (BL).

Jacquemot: USTC 6900112; Cartier (De Tournes) 711; Arbour 3335; cf. Oberlé 132 (other works by Jacquemot); see Barker, *Protestantism, Poetry and Protest: The vernacular Writings of Antoine de Chandieu* (2009). *Roller:* VD18 10274898; not in Oberlé.

## Annotated, with References to the West Indies

**22. JUVENAL**. The Satires ... translated: with explanatory and classical Notes, relating to the Laws and Customs of the Greeks and Romans ... London, for J. Nicholson, Cambridge; and sold by S. Crowder and J. and F. Rivington, 1777.

8vo, pp. xvi, 416, with a half-title; English and Latin texts printed on facing pages; a very good copy in contemporary mottled calf, rebacked; armorial bookplate of Sir Thomas Hesketh, third baronet (1777–1842), booklabel of Easton Neston Library; with scattered contemporary underlining and marginal annotations throughout.

Third edition of this parallel-text translation edited by Thomas Sheridan, first published 1739. Contemporary annotations (one is dated 1779) provide succinct summaries of the subject of each satire. Satire II for example 'scourges the Hypocrisy, Effeminacy, & Bestiality of his Countrymen, as contradistinguished from the vilest & most libidinous Turpitude of Women. He is particularly severe upon that abominable intercourse between the male Sex, which was then highly fashionable.'

Several marginal notes point to the annotator having spent time in the West Indies: on p. 42 a reference to a beauty treatment of bread and asses' milk has the footnote: 'It is a custom with some of the Ladies at Montserrat ... to retire for a fortnight to refresh, as they call it. The discipline is exceedingly severe. They run their faces over with ye oil of ye cushoo [cashew] nut. This lying on for a fortnight brings off all the skin of their faces like a mask'. Elsewhere (p. 172) he notes that the hiring of beadles to lash servants 'is still practiced in the West India Colonies'; and (p. 174) that a switch of leather 'is used upon the domestic slaves by their Mistresses in the West India Colonies, & is called a Cow-Skin'.

Historia; speculum, civilis sarcina bellis
Nimirum summi ducis est occidere Galbam,
Et curare cutem summi constantia civis; 105
Bedriaci in campo spolium assestare Palats,
Et pressum in faciem digitis extendere panem; 1
Quod nec in Assesta digitis extendere panem; 1
Quod nec in Assesta digitis extendere panem; 1
Massa nec Astiaca secit Cleopatra carina.
His nullus verbis pudor, autreverentia mensa: 110
Hit turpis Cybeles, & fracta voce loquendi
Liberta, & crine senex sanaticus albo
Sacrorum antistes, rarum ac mensoribule magni
Gutturis exemplum, conducendusque magister.
Quid tamen expessant, Phrygio quos tempus erat

More supervacuam cultris abrumpere carnem? 116

4. It is a custom with some of the Latine at montrionat in the West Indies to retire for a fortnight to refresh as the call it. The discipline is anteringly story with a this lying on for with a forth white brings off all the shore of their face like a Dotal which they smile, and included the painty of their face painty with their face in the least runing this painty a normalise, they come forth horrist face to be painty a normalise, they come forth horrist factors.

Annais of the Age, or modern Hittory! A Looking-Glafs, choice Baggage for a civil War! An Action worthy of a gallant General, to kill old Galba in the Forum, and then to paint becomes the mightieft Citizen of Rome! To fight at Bedriacum for the Sceptre of the World, then dawb the Face with a foit Paste of Bread steept in the Milk of Assess A Softmes the great Seminamis abhor'd, arm'd with her Quiver in the Syrian Plairs, and Cleopatra too, flying dejected in her Assian Galley. No Decency of Conversation, no Regard to the Decorum of Discourse at Table is observed here, they affect an unbounded Licientiousness, and a lisping Dialect like the vile Priests of (1) Cybele, the Master of the Cerersonies being an old whiteheaded Ponish, possessed with Lust, strange and remarkable for his wide Swallow, and fit to preside in such filthy Solemnities. Why this delay? Is it not high time they should, after the Phryzian Custom, cut off that superstuous Fiest they make no use of?

Cremona. He was fo effeminate as to paint his Face in a Glafs, before the Engagement. Juvenal remarks, that Semiramis the Affyrian Queen, and Cleopatra Queen of Egypt, (who was prefent at the Fight at Actium) behaved more like Men. He is charged with having an unnatural Commerce with Nero.

Commerce with Nero.

(1) Cybele, the Daughter of Heaven and Earth, called the Mother of the Gods; the Corybantes were her Priefts, who worthipped her by the Sound of Drums, Tabers, Pipes and Cymlas. She loved a beautiful Phrygian Youth called Atys, and made him her prieft, upon condition that he should live chafte, but thereking his Vow, the made him run mad, and cut off his Teticles, and would have deftroyed himfelf, but in pty sheehanged him not a Pine-Tree. By his Example her Hrygian Friefts ever afterwards gelt themselves with the Skul of a Fith.

328 D. J. JUVENALIS Sat. XIII.

#### £2£2£2£2£2£2£2£2£2

SATIRA XIII.

EXemplo quodeunque malo committitur, ipst Displicet authori, prima est hæc ultio, quòd<sub>s</sub>se Judice, nemo nocens absolvitur; improba quamvis Gratia fullacis prætoris vicerit urnam,

This reage elequent & highly finish it Soline may justly be considered as a forollogy, or comment on that true Observation of Horace.

The post shows that nucled & people in presons, his they shall creape their deserved punishment in this Life yet moor fail of being sufficiently termented by a wounded lensiones. This Soline is in no verset inferior to the 10th which is so generally the justly admined for its refined morally

JUVENAL'S Satires.

549

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SATIRE XIII.

VERY Crime a Man commits, that gives a bad Example, difpleafes even the Author of it; the first Revenge is, that no guilty Person is acquitted by the Sentence of his own Conscience, tho' (a) the wicked Favour of a corrupt Judge may possibly declare him innocent.

What

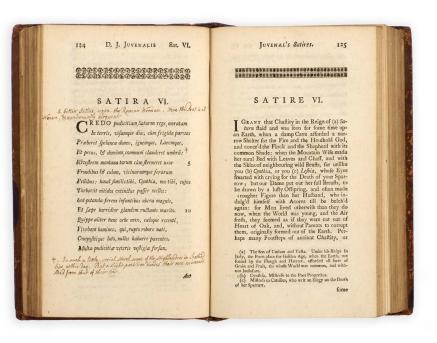
(a) Or to translate literally, tho' wicked Favour may pervert the Justice of the Practors Urn. To explain this Expression, Holyday gives a curious Note concerning the Forms of Trials at Law among, the Romans. The Practor, who was supreme Judge, had many others appointed him as Afficiants. The Names of these were written upon little Balls, and by the Practor cast into an Urn; and after they were funken together, he draw out again, as in a Lottery, fo many as were by Law, according to the nature of the Cause, accounted necessary. After which, the Plaintiff and Defendant had power to reject, upon good Exceptions, such as they thought would be Enemies to the Cause. The Number was appointed to be filled up by drawing of other Names out of the Urn. Then the Judges that were appointed, and accepted of the Trouble, (for in some Cafes they were allowed their execute) took an Oath to judge according to Law, but, on many ocasions, others were often substituted in their room by, the Practor. After Pleading of the Cause, the Practor gave to each of the Judges three waxen Tables, wherein were expressed to many feveral Opinions; in one was written the Letter A, to fignify the Acquittal or Aldohation of the Defendant; in another, the Letter C, to Invalous of the Defendant; in another, the Letter C, to Invalous of the Defendant; in another, the Letter C, to Invalous of the Defendant; in another, the Letter C, to Invalous of the Defendant; in and in the third, the Letters N, L.

gurd

Other notes seek contemporary parallels for Juvenal's satire - the circle of hangers-on in Satire V is the same as 'prevails now at royal Levees, where Courtiers of Distinction form a Circle in the Drawing Room'; in Satire II a reference to adultery ('Dives erit, magno quae dormit tertia lecto') 'is applicable to his present Majesty the Baby King of Denmark with his late Queen & Count Halk' (i.e. Christian VII, Queen Caroline Matilda, and Struensee); and the shepherd's cave that opens Satire VI ('A bitter satire upon the Roman Women. Here the poet is all Nerve, & exuberantly eloquent') is likened to the 'social hovel' in which 'some of the Highlanders in Scotland live at this day'.

And finally, the annotator glosses the obscene lines 'callidus & christae digitos impressit aliptes', describing an erotic post-exercise massage: 'the Clitoris - so called from its resemblance to a Cock's Comb'.

ESTC T123506.





JUVENAL'S Satires. D. J. JUVENALIS. Sat. VI. THIS Wife of yours knows what is doing all the world over; what the Sophians and Thractians are about, the Amount between the Supermorber and the Son; who intrigues with another Man's Wife; what Adduter has been jitted. She can tell who got the Widow with child, the very Month, how oft, and what the field, and the state of the s live Hac eadem novit, guid toto fiat in orbe . Quid Seres, quid Thraces agant : secreta noverea. Et pueri: quis amet; quis decipiatur adulter. Dicet, quis viduam prægnantem fecerit, & quo Menfe, quibus verbis concumbat quæque, modis quot. Instantem regi Armenio, Parthoque, Cometen 406 the catches up News, and the freshert Stories, at the very Gates, fome the invents, at every urning, and to every one the meets, the tells how the River (p) Nipphates delivoy'd numbers of People, and laid all the Country under water, that Gines were shaken by Earthquakes, and Prima videt : famam, rumoresque illa recentes Excipit ad portas; quosdam facit: ise Niphatem In populos, magnoque illic cunsta arva teneri Feople, and laid at the Country under water; feet Cities were failed by Earthquakes, and Mountains rumbled choose fiping is more cally endured than the Cruelty fine ulest towards being one Neighbours, whom fine orders to be feized and fonte-whiled, the begging for Mercys, for if the be didtured out of a found Sleep by the backing of a Dog, the calls out to her Servanes, Hofe hither with year Chibs; the commands them fift to lay hard on the Cur's Matter, and then upon the Cur. She is frightful to meet, and terrible to look at. She goes by night into the Bath, orders bet Verleis and Beggier to follow the control of the command that the control of the state of the control of the state of Diluvio : nutare urbes, subsidere terras, 410 Quocunque in trivio, cuicunque est obvia, narrat. The Vixon . Noc tamen id vitium magls intolerabile, quam quod Vicinos humiles rapere, & concidere loris, Exorata folet: nam fi latratibus alti Rumpuntur Jomni ; fustes hic ocyics, inquit, 415 Afferte, atque illis dominum jubet ante feriri. Deinde canem: gravis occurfu, teterrima vultu, Balnea nocte fubit : conchas, & castra, moveri Note jubet; magno gaudet sudare tumultu: Cum lassata gravi ceciderunt brachia massa, \$ 420 Callidus & crifte digitos impressit aliptes, Ac fummum dominæ femur exclamare ccegit, (Convivæ miferi intered, fomnoque, fameque. 4- the Citoris - so colled from it's resemblence of a look's lem tome like our Sumbs bells, used for epching Urgentur)

D. J. JUVENALIS Sat. XIII

#### eacacacacacacacacaca

SATIRA XIII.

accumon he displays the Tollies, Actions displays of upphases (colonely largers Detaurgance, professor Language, the Colonely largers Detaurgance, professor Language, the Colonely Professor (Vice Inspect), the consideration of the Colonely Colone

described angest 45 deleases consistent to general in factor of the consistent of th

E Xemplo quodeunque malo committitur, ipsi Displicet authori, prima est hæcultio, quòd,se Judice, nemo nocens absolvitur; improba quamvis Gratia fallacis pratoris vicerit urnam.

This very elequent & highly finished Saline may justly be A Horace rais anterdentem scelestum Severit pere pona clauds.

The part shows that nached by possible in transme, this they show enough their descrived partierment in this tife, get never ful of lines sufficiently termented by a wronder conference. of sung sugression of mount in former to the 10th which is this Satire is in no supert informer to the 10th which is so generally the justly admired for its refined morality

Quid

**经总统总统总统总统总统总** 

TUVENAL'S Satire

SATIRE

into Italy.

(b) A delightful City of Campania, fututed ness file, between Poteoli and Mifenum, and abounds. Springs; near it are to be feen the Remains of Chridge. It was fo called from Balus, one of Ulyffer fouried there.

luried there.

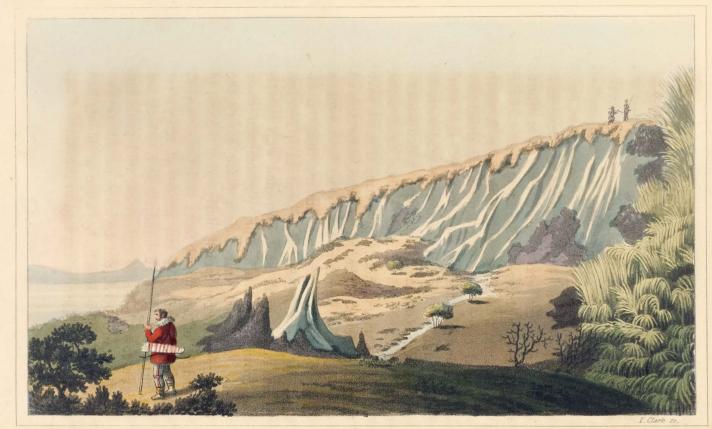
(c) A defert and rugged Island in the Tyrrhene!
the Cape of Mifenum.

(d) One of the principal Streets in Rome, fr
thiefly by the Vulgar, and Women of had Eame.

E VERY Crime a Man c a bad Example, displea thor of it, the first Revenge Person is acquitted by the Se Confeience, tho' (a) the wicke rupt Judge may possibly decl

(a) Or to tranflate literally, tho' wert the Juftice of the Prators Urn. prefiton, Holydry gives a curious Not of Trials at Law among, the Roma was fupreme Judge, had many other literature. The Names of thefe were wand by the Prator caff into an Urn. said by the France cell time an Unr. finkent tegether, be derive oxaging, a spa were by Law, a content for the content for the

# 23 | Kotzbue



The Teebergs of Kotzebue Sound.

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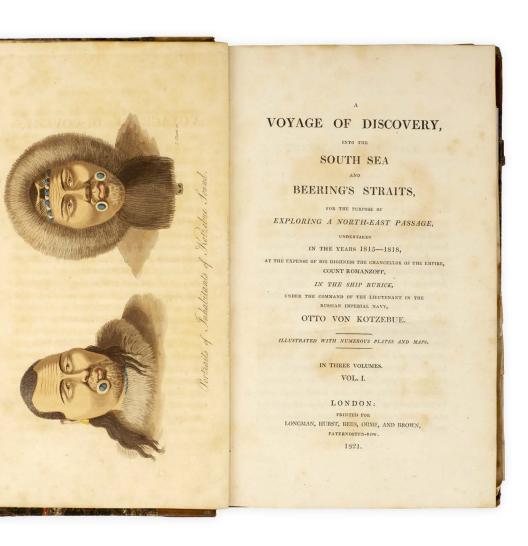
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#### 'A Prized Edition'

**23. KOTZEBUE, Otto von.** A voyage of discovery into the South Sea and Beering's Straits, for the purpose of exploring a north-east passage, undertaken in the years 1815–1818 ... in the ship Rurick ... *London, Longman, Hurst, Rees, Orme, and Brown, 1821.* 

Three vols, 8vo, pp. xv, [2], 358, with 4 coloured plates and 2 folding charts; [4], 433, [1], with 3 coloured plates and 3 charts (2 folding); [4], 442, with 2 plates (1 coloured) and 2 charts; some foxing and spotting, some browning to plates and charts, 2 small holes to second chart in vol. I and creasing to fore-edge, some closed marginal tears (without loss) to other charts; overall a good copy in slightly later half calf over marbled boards, spines in compartments with black morocco lettering-pieces; some rubbing to spines and covers, and wear to corners and edges, some staining to joints of vol. III; each vol. with inserted leaf with inscription 'Mary Gibbon, The Cottage, Sandymount, 25 Dec. 1848'.

First edition in English, translated from the German edition of the same year, of Kotzebue's classic voyage; 'a prized edition' (Hill).

Kotzebue's expedition of 1815–18 followed up Krusenstern's pioneering venture of 1803–6, on which Kotzebue had also sailed. Its principal objectives were to search for the northeast passage above the Bering Strait and to carry out explorations of the Pacific and the American northwest coast. Kotzebue was accompanied by Johann Friedrich Eschscholtz as ship's doctor and Adelbert von Chamisso as naturalist, both of whom contributed to the account of the voyage, while the offical artist was Louis Choris, some of whose work illustrates the book.

The Rurick entered the Pacific by Cape Horn, briefly visited the Chilean coast, and sailed, via Easter Island and through the Tuamotu Archipelago, to the Marshalls, discovering the Radak and Ralik chains, before heading north for Kamchatka and Alaska, where Kotzebue Sound commemorates the name of the ship's commander. After conducting surveys close inshore, Kotzebue went south to California and Hawaii, revisited the Marshalls, and then resumed his explorations in the north, but was forced back to Unalaska by ice. He returned to Russia via Oahu, the Marshalls, Guam, Manila, and the Cape of Good Hope.

Abbey, Travel 596; Hill 944; Sabin, 38291.

# Signed, Sealed, and Delivered

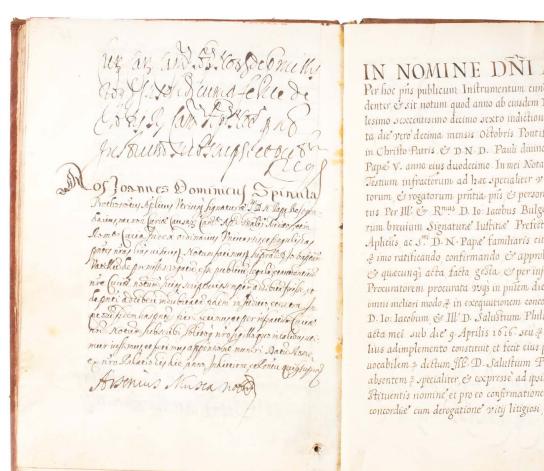
**24. [LE MARCHE.]** Deed relating to the sale of property in Beltrovato (a district of Morrovalle in the Province of Macerata in the Marche region of Italy). [Rome, 1616.]

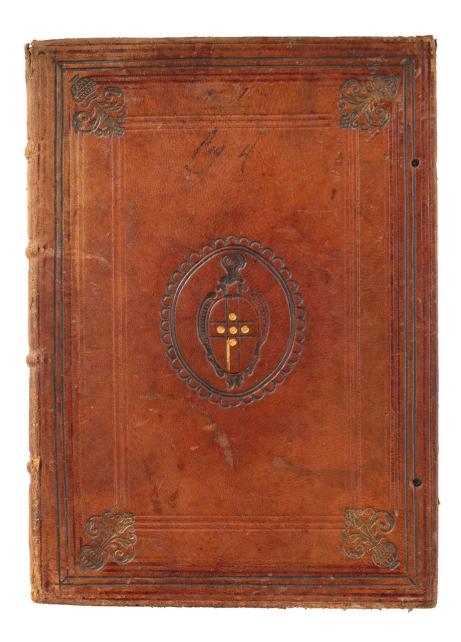
Manuscript on vellum, small 4to, ff. 56, [2]; written in Latin and Italian in a fine italic hand with contributions in two contemporary hands to ff. 56-58, ruled in pencil for 23 lines per page, with notarial stamps to ff. 56<sup>r</sup> and [57] <sup>v</sup>, ff. 1-56 foliated in brown ink; flesh sides slightly yellowed, small hole to inner corner of lower margin suggesting removal of a notarial seal; bound in contemporary sheep, panelled in blind and alloy with large alloy-gilt cornerpieces, central armorial block in alloy and (later?) gilt, vestigial ties to fore-edge, spine alloy-ruled in compartments, spine lined with printed waste; lightly rubbed with a few small scuffs at extremities, alloy tarnished.

£850

A curiously bound public instrument notarised by the Apostolic Camera in Rome detailing the sale of property belonging to two brothers from the influential de' Mozzi family of Macerata.

Macerata (in the present-day region of Le Marche) was a province of the Papal States when the present land deed was signed in October 1616, in the twelfth year of the papacy of Paul V. Here, the sale of property belonging to brothers Bartolotto and Francesco Mozzi to a Giovanni Giacomo Bulgarini is discussed, including plans for payment and an overview of neighbouring properties. The deed is signed by Joannes Baptista Vatellus Amerinus and Joannes Dominicus Spinuta [sic] on behalf of the Notary of the Apostolic Camera, at Bulgarini's residence in Rome. Bulgarini was heavily involved with the operations of the Roman Curia himself, operating as a notary of the Apostolic Camera before taking up a role as Secretary of the Congregazione del Buon Governo – a governing body concerned with municipal fiscal management – from 1618 to 1620.

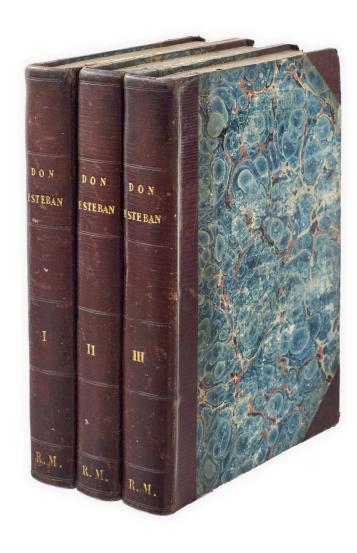




Bulgarini's usufructuary rights are discussed at length, among them the right to use any waterways on the property (perhaps a reference to the river Chienti, which borders the property, or man-made canals) as well as any dovecotes on the estate. The noble de' Mozzi family owned several properties in Macerata, notably the Palazzo Mozzi Ferri (better known as the Palazzo dei Diamanti), acquired by Bartolotto Mozzi, father of Francesco and the younger Bartolotto, in 1534. Bartolomeo Mozzi, the final descendant of the family, was instrumental in establishing the Mozzi-Borgetti Library in the eighteenth century; it has since expanded to include approximately 400,000 volumes, with a significant collection of incunabula.

The centrepiece bears the arms of the de' Mozzi family. Tooled in alloy and bound in sheep over thin boards, the binding is somewhat unusual both in terms of manufacture and style for central Italy, featuring elements more commonly associated with north-eastern Italian or southern Austrian binding.

See Tabacchi, Il buon governo (2007).



#### By Keats's Brother-in-Law

**25. [LLANOS Y GUTIERREZ, Valentin Maria.]** Don Esteban; or, Memoirs of a Spaniard. Written by Himself ... in three Volumes. *London, Henry Colburn, 1825.* 

Three vols, 12mo, lacking the half-titles in vols I and II and the two terminal leaves of advertisements in vol. III; title-page to vol. III laid down, else a good set, bound in later nineteenth-century half dark red morocco with marbled sides, spines lettered directly in gilt. £600

First edition of Llanos' first novel, which blended a fictional narrative with recent historical fact.

Although writing in English, Llanos became with this work 'the first Spanish Romantic author to write a historical novel with a Spanish theme' (*Dictionary of the Literature of the Iberian Peninsula*). Llanos knew Keats, and visited him three days before his death in February 1821. In 1826 he married Fanny Keats, the poet's sister, and in 1833 took her to Spain, where they lived for the rest of their long lives.

Garside, Raven, & Schöwerling 1825: 55; Palau 75429; Wolff 4163.

#### DON ESTEBA

OR,

TOIRS OF A SPA

WRITTEN BY HIMS

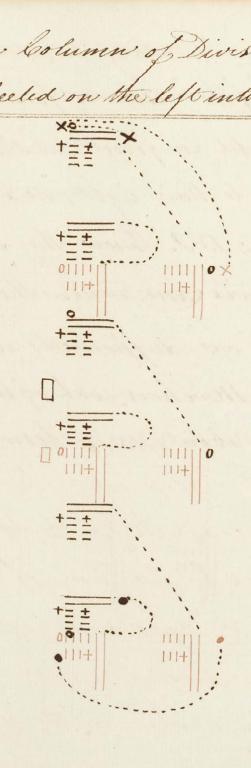
IN THREE VOLUMES.

VOL. III.

LONDON:

COLBURN, NEW BURLING

1825.



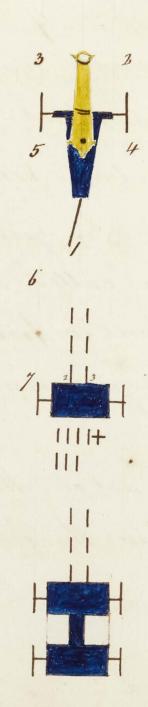
## Macdonald's Manual of Military Manoeuvres

**26. 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, board edges and turn-ins gilt, edges gilt, marbled endpapers; some wear to extremities and small abrasions to covers.

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.

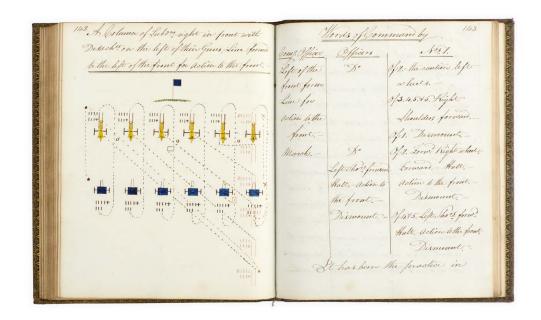
Following training at Woolwich, Macdonald joined the Royal Artillery as a second lieutenant in 1794. He saw action in the West Indies under Sir Ralph Abercromby, in the Egyptian campaign against Napoleon (where he first commanded a brigade of horse artillery), at the Cape of Good Hope, at Buenos Aires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

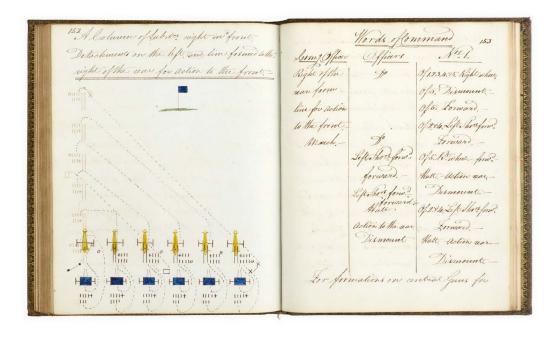


'He obtained a distinguished reputation in the service as a brave and excellent officer, with the esteem of all who knew him ... In the campaign of 1815 he commanded the troops of Horse Artillery attached to the Cavalry; on the 17th June covered the retiring movement of the Cavalry from Quatre Bras; 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 of, for the movements of Horse Artillery, different in many respects from any before practised, and had the satisfaction of knowing, that his system had been productive of the most advantageous results to the service' (Skinner, Sketch of the military services of Lieutenant-General Skinner and his sons (1863), p. 70).

Composed in 1809, Macdonald's *Instructions* cover the disposition of men, horses, and guns; the posting of officers, sergeant majors, and trumpeters; manoeuvres and commands; columns, lines, and flanks; retreat; and bugle soundings. The numerous diagrams are prefaced with a helpful key and accompanied by tables giving 'words of command'.

Macdonald's text does not seem to have made it into print. It clearly circulated in manuscript for some time after its composition. The only other manuscript copy we have traced is listed in A catalogue of the library of the Royal Artillery at Woolwich (1825), p. 74.







### The Deaths of Bloody Mary and Charles V

**27.** [MARY I.] VISDOMINI, Francesco. Oratione funebre fatta in Napoli nell'hon. essequie della serenissima regina d'Ingliterra dal' R. frà Francisco Vis domini ferrarese del ordine Conventuale alli XXVII. di febraro nel 1559. [Naples, Raimondo Amato, 1559.]

4to, ff. [6], large woodcut on title of a catafalque surmounted by a sphere bearing celestial signs and by the double-headed eagle and imperial crown of the Holy Roman Emperor, woodcut Pillars of Hercules impresa of Charles V to verso of final leaf, one large and one small woodcut initial in the text; some very light marginal foxing and staining, paper-flaw in fore-margin of final leaf, but a very good copy; bound in nineteenth-century decorated paper boards; slightly soiled and faded, paper shelflabel at foot of spine.

First edition, extremely rare, of this Italian sermon on the death of Mary I of England. Our copy appears to be an unrecorded issue, omitting from the title-page the imprint recorded by EDIT16 ('se vendeno ala porta piccola de s. Laurentio appresso à Raymondo Amato').

Francesco Visdomini (1509-1573) was a Ferrarese Conventual Franciscan who travelled throughout Italy preaching sermons for special occasions, in the process becoming one of the most frequently printed Italian preachers of his generation. In 1554 he had delivered a sermon to mark Mary I's efforts to reconcile the Church of England with Rome. In the present sermon he 'first recounted Mary's childhood, her piety and her great suffering during her childhood in exile from the court. He moved on to her triumph, and her restoration of the "true church" in England. He then put the vicissitudes of Marian England in a continental context, and finally addressed

the big questions raised by such an unwelcome death how to live with God's will and the inevitability of death. In considering these three contexts – English, continental, and theological – readers must notice not only what is in the sermon, but also some of what has been left out. Doing so reveals how the sermon, although severely constrained by political sensitivities, a disappointing subject, and formulaic conventions, still sought to deliver a providential interpretation of Mary's reign and of England's Reformation' (Michelson, p. 40).

Although printed in Spanish-controlled Naples, the imperial and Habsburg woodcuts here are perhaps rather to be explained by the content of Visdomini's text: 'the sermon reads like a double elegy, both for Mary and her Hapsburg father-in-law, Charles V, who died two months before her. Both Mary's life and her death were intertwined with Charles V throughout the sermon. Even though the title names Mary, Charles' death was presented first, with Mary's only introduced subsequently. Visdomini lamented the death of Charles V, who thought he had guaranteed the security of England, not knowing that both he and Mary would meet their maker in the coming months' (ibid., p. 44).

OCLC records two copies only: British Library ('slightly mutilated') and Geneva. BM STC Italian, p. 733; EDIT16 CNCE 50488, recording five copies (two in Ferrara, two in Naples, and one in Rome); USTC 863549. See Michelson, 'An Italian explains the English Reformation (with God's help)', in Michelson, Taylor, and Noll Venables eds., A linking of heaven and earth. Studies in religious and cultural history in honor of Carlos. M. N. Eire (2012), pp. 33-48.

28. MAUGHAM, William Somerset; Graham SUTHERLAND, illustrator. Cakes and Ale, or the Skeleton in the Cupboard. With an original Lithograph and Decorations by Graham Sutherland. London, [Windmill Press for] William Heinemann, [1954].

8vo, pp. [12], v-255, [1], with a lithograph frontispiece, three leaves of facsimiles and illustrations by Sutherland throughout; a fine copy in the publisher's quarter white lambskin, blue lambskin sides, no glassine or slipcase; bookplate of D. G. Bridson (see below).

No. 132 of 1000 copies, signed by both author and artist. Cakes and Ale (1930) was Maugham's favourite work; this limited edition was published in honour of his eightieth birthday.

Provenance: The Manchester-born poet, journalist and radio producer Douglas Geoffrey Bridson was responsible for over 800 broadcasts in his career at the BBC, 1933-1969, which culminated in his appointment as Programme Editor for Arts, Sciences, and Documentaries in the mid-1960s, when he was known as 'the cultural boss of the BBC'. Although he was a poet of no small ability himself (his March of the 45 was the first verse drama written for radio, in 1936), it was his tireless and democratic promotion of modern British and American literature on the airwaves that led to correspondence and then friendship with nearly all the major literary figures of his day, but most notably with Wyndham Lewis, T. S. Eliot, Hugh MacDiarmuid, Ezra Pound, and Langston Hughes, many of whose works he brought to a wider audience through his radio productions. He published three of his own collections of poetry, a memoir of his years at the BBC, Prospero and Ariel (1971), and a study of the politics of Wyndham Lewis, The Filibuster (1972); his archive of papers and correspondence is now at the Lilly Library



W. Somerset Maugham

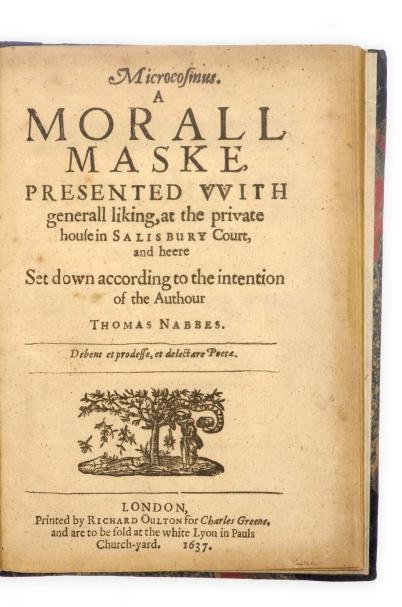
#### CAKES AND ALE

or

The Skeleton in the Cupboard

WITH AN ORIGINAL LITHOGRAPH AND DECORATIONS BY GRAHAM SUTHERLAND





# Possibly the First Masque with Moveable Scenery

**29. NABBES, Thomas.** Microcosmus. A Morall Maske, presented with generall liking, at the private House in Salisbury Court, and heere set down according to the Intention of the Authour ... *London, Printed by Richard Oulton for Charles Greene ... 1637.* 

Small 4to, pp. [54], wanting the initial blank; edges slightly browned, but a very good copy; bound in nineteenth-century half blue morocco; endpapers renewed. £5000

First edition of an allegorical morality play (the Elements, the Senses, Love, Fear, Hope, Melancholy, et al.) which 'may be the first English masque presented in a theatre with moveable scenery' (Pforzheimer Catalogue).

Completed during the seventeenth-month plague-closure of the theatres from May 1636 to October 1637, *Microcosmus* is 'the offspring of a morality play and a Jonsonian court masque ... it has much in common with Middleton and Rowley's *World Tossed at Tennis*, and even more with Ford and Dekker's *Sun's Darling'*, another 'moral masque' (Bentley).

In *Microcosmus*, 'Nabbes chronicles the temptations of an Everyman figure, Physander, who is led astray by Sensuality and the personified five senses before being rescued

by Temperance. In the climactic trial scene Physander acquits himself against Sensuality and Malus Genius, who are banished to hell' (ODNB). Unlike a regular masque, there is a readily identifiable plot, and while some characters remain abstractions, the senses take the form of a chambermaid (sight), usher (hearing), huntsman (smell), cook (taste), and 'Ladies Gentleman-usher' who 'kill[s] Spiders for her Monkey' (touch).

In the form it is printed here, the masque requires extensive stage machinery: as the play progresses five scenes are 'discovered', set within a 'Front', presumably a proscenium arch of some sort, probably with a pair of shutters ('Love and Nature returne to the Scene, and it closeth'). Recent scholarship has sided with Bentley in agreeing, against expectation, that such a complicated staging may indeed have been possible even on a small private stage such as Salisbury Court; on the other hand, the instructions may represent the unrealised or partly unrealised 'intention of the Author' as mentioned on the title-page.

ESTC S113064; STC 18342; Greg 514; Pforzheimer 756. See Astington, 'The "Messalina" Stage and Salisbury Court Plays', in *Theatre Journal*, 43:2 (1991), pp. 141-156.

# 30 Peter Nissen



Carl Ha
Zoologisc

# Wild Animals Tamed by Zookeeper and Photographer

**30.** NISSEN, Peter. 'Carl Hagenbeck's Zoologischer Circus', c. 1891.

Twelve albumen prints, four  $c.6\% \times 9$  inches (171 x 229 mm), eight  $c.9 \times 11$  inches (229 x 279 mm), each with the photographer's blindstamp on recto, the eight larger prints dated '1891' in the negatives; mounted on card within ruled red borders, the mounts trimmed on the smaller prints, each with photographer's ink stamp on verso of mount 'Photographiesches-Atelier von Peter Nissen, Reeperbahn 28 Hamburg, St. Pauli'; some foxing to mounts rarely affecting images; housed in a contemporary bright blue cloth folder, titled in silver on front cover, ties (frayed and torn)  $13\% \times 11\%$  inches (349 x 298 mm); with two additional photographs of the circus animals, each  $c.6\% \times 9\%$  inches (171 x 232 mm), mounted on card with the printed credit 'H[einrich] J[ohan] Barby [Danish, 1858–1930], Gl. Kongevej 178' (one creased).

A rare portfolio of live animal scenes from Carl Hagenbeck's famous 'zoological circus'; a wonderful hybrid of the real and the surreal in zoological and photographic history.









Hagenbeck (1844–1913) was an internationally known German animal dealer and trainer whose fishmonger father had run a second business trading in exotic animals. Hagenbeck Junior accompanied explorers and hunters to bring back animals (and occasionally humans) from exotic locations to exhibit in Europe and the United States. He believed in controlling the animals by befriending them, emphasizing their intelligence and tractability over their ferocity.

In 1889 he introduced a lion act (shown here) in which, as a finale, three lions pulled him around the cage in a chariot. He trained animals to display and sell to circuses at the World's Columbian Exposition in Chicago, Illinois in 1893, and the Louisiana Exhibition in St. Louis in 1904. He also supplied many zoos, as well as P.T. Barnum, and created the modern zoo with animal enclosures that were closer to the animals' natural habitat and which made use of moats rather than bars. The Tierpark Hagenbeck still exists in Hamburg today.

This series of photographs must surely have tested the photographer Peter Nissen to the limit. To capture and tame the beasts in action for his audience he has adopted every trick available to the analogue photographer of the nineteenth century. In some photographs the wild beasts are more appealingly fluffy than usual as they breathe and move during the lengthy exposures; in others whole animals or large portions of an animal have clearly been added to the negative by hand or montaged together in one print from multiple negatives.

Not in OCLC or Library Hub.

### Marriage and Morality

**31. OPIE, Amelia.** Temper; or, domestic Scenes: a Tale ... London, printed for Longman, Hurst, Rees, Orme, and Brown, 1812.

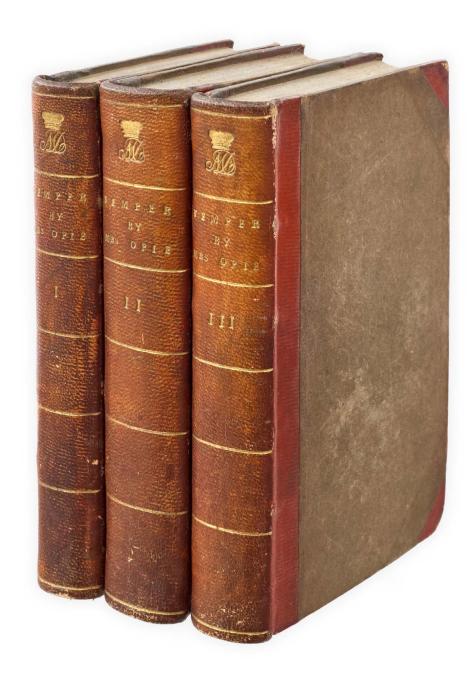
Three vols, 12mo, pp. [2], 323, [1]; [2], 431, [1]; [2], 369, [1, errata for vols I and II]; old repairs to small tears to title-page and I1 in vol. II, K6-7 loose in vol. III, else a very good copy; bound in contemporary red half straight-grained morocco, and brown boards; spines sunned; Downshire monogram to spines. £500

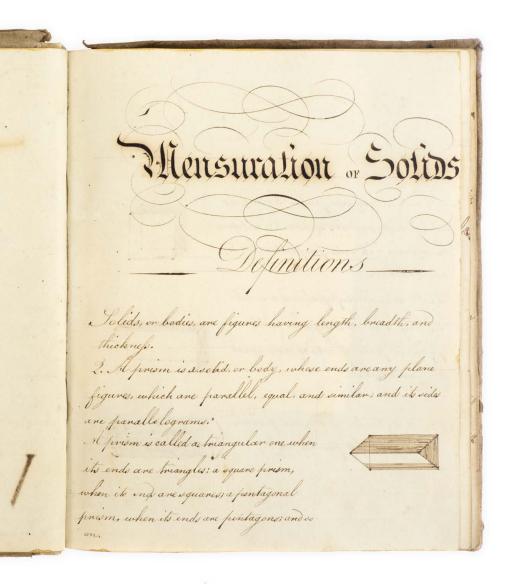
First edition of this so-called 'moral-evangelical' novel following several generations of the same family and the moral effects of their upbringing, inspired by William Hayley's *Triumphs of Temper* – it led to the author's correspondence with Hayley.

Temper follows several generations of the same family and the moral effects of their upbringing. Agatha Torrington, whose temper was unchecked as a child, goes on to to disobey her parents and marry a rake, George Danvers, who later abandons her and claims a prior marriage in India. Their daughter Emma is left in the guardianship of a clergyman, who raises her more morally; she narrowly avoids marrying her own half-brother. There are some scenes in Paris inspired by Opie's own visit to the city in 1802. Critics were lukewarm, but it still had three editions.

Amelia Opie's (née Alderson, 1769–1853) first novel Dangers of Coquetry had been published by William Lane in 1790, but it was with Father and Daughter (1801) that she achieved success, admired by Scott and even 'Monk' Lewis, famously dismissive of women writers. In the 1790s she mixed in radical circles, a friend and possible romantic interest of both Thomas Holcroft and William Godwin. After her marriage in 1798 to the portrait painter John Opie, she withdrew from this company. He died in 1807, after which she moved back to Norwich. Temper was her first novel in seven years, and reflected her increasing preoccupation with moral and religious didacticism. These later works have received far less critical attention.

Garside 1812:52; Summers, Gothic Bibliography, p. 530.





# Arithmetical Endpapers and Homemade Dust-Jacket

**32. POPE, William.** Manuscript arithmetic schoolbook. [*Tiverton?*] 'Sunday Oct' 24.th 1804'.

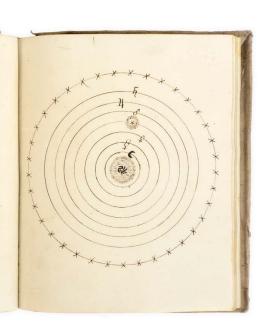
Manuscript on paper, 4to, pp. [74] with blanks; neatly written in a single hand in brown ink, up to 18 lines per page, with numerous pen-and-ink and ink-andwash diagrams; bound in contemporary stationery vellum-backed boards with marbled sides and sheep tips, edges stained yellow, in a brown paper wrapper formerly affixed with red wax, bound with a letterpress 'Collection of Useful Tables in Arithmetic' as front endpapers ('Tiverton: Printed and Sold by E. Boyce, in the Fore-Street'); wrapper a little worn, tailcap chipped, else very well preserved; ink inscriptions of William Pope to wrapper ('July 23th. [sic] 1804' and rear pastedown ('August 8. 1804'), a longer note to rear free endpaper ('February 24. 1789 Wm Pope Born | Tuesday at half past 1 O Clock in the Morning').

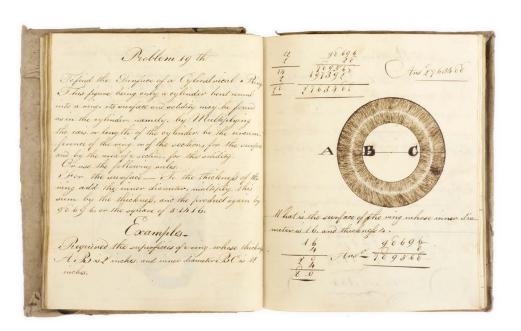
A manuscript arithmetic schoolbook belonging to one William Pope, very well preserved in its original stationery binding and wrapper, with provincially printed arithmetic tables as endpapers.











Pope's studies principally concern geometry and mensuration, with examples and exercises touching on their practical application. The 'Useful Tables in Arithmetic' printed as endpapers are largely devoted to the divisions of units of measurement.

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

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

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

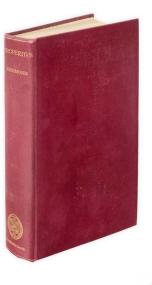
Oliffe Legh Richmond (1881–1977) proposes a comprehensive restructuring of Propertius' Elegies with significant transpositions and lacunae introduced on the hypothesis of reconstructing an uncial or earlier manuscript source, which he suggests must have been severely damaged and defective before transmission;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

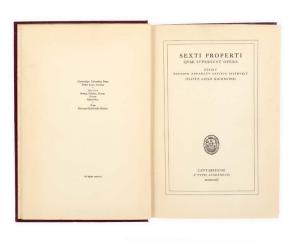
The present copy belonged to Richmond's contemporary at Eton and at King's College Cambridge, the classicist and librarian Alwyn Faber Scholfield (1884–1969). Scholfield served as librarian to the Imperial Library in Calcutta from 1913 and at Trinity College Cambridge from 1919, before being appointed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

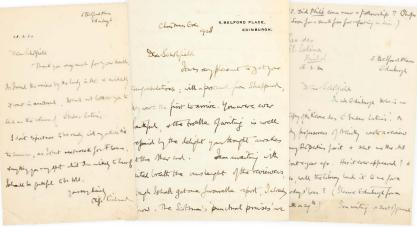
Richmond's first letter, dated Christmas Eve 1928, thanks Scholfield for his congratulations on the publication of the book ('with a postcard from Sheppard, they were the first to arrive'), expresses apprehension for 'the onslaught of the reviewers', asks for corrections ('I have found about six very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

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

At Scholfiela King's College 1928 Cambriage







**34. RAWLET, John.** Poetick Miscellanies ... London, printed for Samuel Tidmarsh, 1687.

8vo, pp. [4], ii, [2], 143, [1], with an engraved frontispiece portrait; a very good copy in contemporary speckled calf; joints rubbed, a couple of small chips to the front board; contemporary pen trials and ownership inscription 'Susana Katherina Bardolf anno domini 1692' to verso of frontispiece; bookplate of Robert S. Pirie (see below).

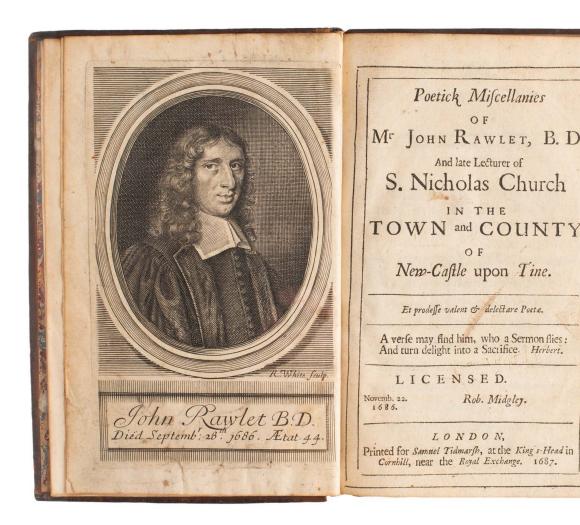
First edition. Writing from the isolation of Newcastle, then a rural parish in fell country, Rawlet developed a mode of religious and descriptive poetry distinctly out of step with his own age, as is acknowledged by the editor in a verse preface: 'Reader, expect not here, the filth of th' Stage, / Poems that please, but more debauch the Age.' Rawlet's poems, such as 'On a great Thunder and Storm', 'On a Cross with a Crown upon it, in Burton, betwixt Lancashire and Kendale', and 'On the sight of Furness Fells', while looking back to Herbert in their weaving of the spiritual and the physical, please more by their anticipation of the topographical and sentimental concerns of the succeeding century.

John Rawlet (1642–1686) spent much of his life in the North, working as a curate in Wigan, Lancashire, and later holding the lectureship at St Nicholas's, Newcastle. In 'An Account of my Life in the North', he compares the honesty of a rural Northern life, with Southern artificiality (though he concludes that if life in the North has a certain 'want of joy' then at least 'Death ... will seem less bitter'). In his lifetime he published two devotional works intended for poor readers.

#### Provenance:

- 1. Susana Katherina Bardolf, with her 1692 ownership inscription, likely a member of the family of the same name in Harpenden (elsewhere Bardolfe or Bardolph).
- 2. Robert S. Pirie (1934–2015), whose collection began with a copy of Donne's *Pseudo-Martyr* (1610) purchased from Quaritch for £65 and grew to be 'one of the finest private libraries of English literature, not just of our time but of all time' (Stourton).

ESTC R20708; Wing R358.



THE

#### SHAM DOCTOR.

A MUSICAL FARCE.

BY HARRY ROWE.

WITH NOTES

By JOHN CROFT, WINE MERCHANT.

" LAST

"But my master Tyth'em tells me, that I can get it done for pretty near the same price here in London."

Devil upon two Sticks.

mes deunter. from D'Hunter.

#### Presentation Copy?

35. [ROWE, Harry.] CROFT, John, editor[?], [and Dr. Alexander HUNTER?]. Memoirs of Harry Rowe: constructed from Materials found in an old Box, after his Decease ... York, Printed by Wilson & Spence. Sold by all the Booksellers in the City and County of York, [1806].

8vo, pp. 144, with a half-title, an engraved frontispiece portrait of Rowe (foxed as always), and an eight-page list of subscribers (**among them William Wilberforce**), pp. 137–140 misbound before p.141; a very good copy in the original quarter red roan, spine lettered direct; **inscribed on the front endpaper 'Mrs. Hunter from Dr. Hunter / Oct 8th 1806'**.

£1500

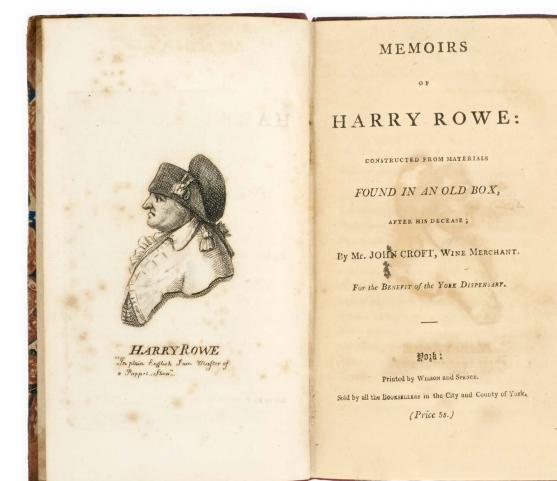
First edition of this 'biography' of the puppet-showman and trumpeter Harry Rowe. It is perhaps loosely woven around facts. The long second portion of the text is one of Rowe's skits, 'The Sham Doctor, a musical Farce', in which a quack treats a series of eighteen comic patients. It has long been suggested that the pieces published under Rowe's name were actually written by Alexander Hunter, an idea rather supported by the present copy.

Apprenticed to a stocking-weaver, Rowe was dismissed for an 'improper connexion with one of the maid servants' and volunteered for the Duke of Kingston's light horse in the year of the '45 rebellion. He rose to the position of trumpeter, 'behaved with great gallantry' at Culloden, and when the unit was disbanded set off for London. Dismissed for theft from a position as 'door-keeper and "groaner"' to Orator Henley, he fell in with a crooked chemist (Van Gropen) and a quack (Dr. Wax – who reappears in 'The Sham Doctor') for whom he played the role of professional patient: 'in the course of six months, he had been nine times cured of a dropsy'.

His next venture was a 'wedding-shop' in Coventry, a sort of matchmaking agency under the name of Thomas Tack. After 'Mrs Tack's' death he quickly married the widow of a puppet-showman, and toured with her show all over the north, based at York, where he was also trumpeter to the High Sheriffs. During his life-time two dramatic works were published under his name: No Cure no Pay (1794), and an edition of Macbeth (1797) interlarded with Shakespearean commentary by Rowe's puppets, satirising the editions of Johnson, Steevens, and Malone.

A long section of the *Memoirs* (pp. 11–43) comprises cod letters written to Mr. Tack by singletons in search of a partner: a 'giddy girl of sixteen' seeks 'a captain as soon as possible ... for at present I lead a life no better than my aunt's squirrel'; Dorothy Grizzle complains that the sea captain she was matched with has false eyebrows, false teeth, a glass eye, a wooden arm, and a cork leg; the lady of Bondfield manor writes claiming *droit du seigneur* over all Tack's matches, etc.

The *Memoirs* were published in aid of the York Dispensary, where Dr. Alexander Hunter (d. 1809) had been physician since its foundation in 1788. Dr. Hunter and 'Mrs Hunter' (presumably his second wife, Ann Bell) are both named in the subscribers' list. The presentation inscription in this copy is intriguing – it would be odd for a book in which Hunter had no involvement, cementing the idea that Rowe's farces may actually have been written by Hunter.



# LYRIC POETRY



c.

#### Silken Ladies

**36.** [SILK PRINTING.] KAUFFMAN, Angelica, artist; William Wynne RYLAND, engraver. Lyric Poetry. [London, W. Ryland], 1770s?

Stipple engraving (engraved surface c.  $114 \times 75$  mm, cloth size c.  $122 \times 82$  mm), printed in black, brown, blue, and orange on white silk, signed on the plate and captioned at the foot; cut down within the platemark and mounted on card; a few spots at foot, else in very good condition.

£650\*

**RANKIN, J[ohn Francis?].** Poll of Plymouth. [London, 1780s].

Stipple engraving (engraved surface  $c.~119 \times 77$  mm, cloth size  $c.~129 \times 95$  mm), printed in black, brown, blue, and maroon on white silk, signed on the plate and captioned at the foot, with two lines of engraved verse, the second printed on the selvage edge; some spotting, else good; mounted on card. £250\*

WELLS, William? Fidelia. London, W. Wells, June 10, 1784.

Stipple engraving (plate size  $94 \times 64$  mm), printed in black, brown, and blue on white silk, faintly signed on the plate, captioned within the image, imprint at foot; a few spots, surface sightly creased, but good; mounted on card. £200\*

Three very rare examples of colour stipple engraving on silk, a time-consuming and expensive technique that required the various colours to be applied to the plate by brush before each impression. Add to this the vagaries of printing on silk, and we have here three remarkable items.



William Wynne Ryland (1733–1783) is usually considered the pioneer of stipple engraving in Britain, born from his studies under Boucher and Le Bas in Paris; it was a technique intimately associated with his reproductions of the works of the Swiss-born history painter Angelica Kauffman, who had come to London in 1766. 'In 1774 Ryland engraved and published the first of a long series of dotted prints after Kauffman that were designed to look like red chalk drawings. Ryland interpreted Kauffman's designs with sensitivity and improved her draughtsmanship in the translation. Usually circular, and printed in red or brown or sometimes in colours, his prints looked most attractive in gold frames, and these beautiful neo-classical designs proved very popular in Britain and on the continent. Ryland published little else until Kauffman left England in 1781' (ODNB).

Earlier in her career Kauffman (1741–1807) made the difficult choice between music and painting, and musical themes continued to play a large role in her painting. Erato, the lyric muse, as depicted here, features in a number of works by her; Ryland was to publish another version of the same image in 1780, the plate engraved by Kauffman's brother-inlaw Giuseppe Zucchi, under the title 'The Muse Erato'. In 1783, Ryland was charged with issuing forged bills drawn on the East India Company – his guilt is far from clear, 'but his conduct in fleeing his house and then attempting suicide when discovered told against him' (*ibid.*), and he was found guilty and duly hanged at Tyburn.

The engraver John Francis Rankin was active in the mid-1780s; here he illustrates a popular sentimental ballad, 'Sweet Poll of Plymouth', about a naval wife separated from her love by the press gang. William Wells was active as an engraver and printseller on Fleet Street from 1779 to 1784. His 'Fidelia' is a generic depiction of female loyalty.

We have not been able to locate any other examples of any these prints.



# The Four Last Things

**37. STANYHURST, William.** Veteris hominis per expensa quatuor novissima metamorphosis, et novi genesis. *Antwerp, Cornelius Woons, 1661.* 

8vo, pp. [xxxii], '338' (recte 336), [8, index, privilege]; copperengraved frontispiece to A1 (partially detached) and a further 4 full-page engravings printed in-text by Frederik Bouttats after Philip Fruytiers; occasional light browning and dampstaining at head, otherwise a very good copy; bound in contemporary stiff vellum, sewn two-on with blue thread on 3 cords sewn in, yapp fore-edges, edges speckled red; light soiling, a few marks, yapp edges soiled at head, without front free endpaper; early ink ownership inscription 'V ?lechien' to front pastedown.

First edition, rare, of this work on death, the Last Judgement, Hell, and Heaven, by the Irish Jesuit William Stanyhurst (1601–1663), illustrated with five striking full-page emblematic engravings.

Stanyhurst was born in Brussels to a family of Irish origins; like his *Dei immortalis in corpore mortali patientis historia*, the present work proved wildly popular, appearing in some thirty-two editions in Latin, Dutch, and later French, Spanish, Italian, and German. Each portion of the work is dedicated to one of the Four Last Things – death, the Last Judgement, Hell (including discussions of fire, eternal tears, and the feculent stench of the damned), and Heaven – and is preceded by a splendid engraving by Frederik Bouttats the Elder (1590–1661) after the Baroque miniaturist Philip Fruytiers (1610–1666). The attractive engraved title depicts an angel standing upon eternity (depicted as an orb encircled by an ouroboros), with the *homo novus* on the left guided to salvation and illuminated by sunlight, and the *homo vetus* on the right depicted as a merry lutenist, accompanied by a demon and teetering on the flaming precipice of Hell.

STCV 6605062; USTC 1537221; Daly, Jesuit Series V, J.1364; Landwehr, Low Countries 631; Praz, p. 502; Sommervogel VII, 1487, no. 6.



#### PROOEMIUM

DE EXTREMO IUDICIO.

Thil est ad salutem homini utilius communi omnium Sapientum iudicio , quam crebro sibi proponere , extremum Dei iniuftos & improbos Iudicium. Quantus ex tam ubert argumento, [perari & posit , & vero debeat fructus, ran & point, or vero account from the pauch verbis innuit S. Augustinus. Ni Epis.ad hil est utilius populis quamloqui de Essimotemporibus futuris. Imo S. Chrysosto in Hom. 4mus adeo hoc argumentum vult inculcari, mt dicat: Singulis diebus, & horis oportet ante oculos nottros proponere Dei Indicium. Confentit cum illo D. Gregorius: Præsentis temporisita agenda est lætitia, ut nunquam a- Hom. 32. maritudo sequentis Iudicij recedatà memoria. Augustinus vult nos loqui, & cogitare de Iudicio Dei, sape ; Chrysofomus , Singulis diebus , & horis ; Gregorius , semper. Vbi tanta est tantorum virorum, qui hoc argumentum commendant auctoritas, que inde non speranda utilitas? Sed sinon satis permove at humana , accedat , & divina auttoritas. Chri-



#### PROOEMIVM

DE INFERNO.

Homo vetus descendat cogitatione ad Inferos, utinde Novus ascendat persectione ad superos.

O Pod fuit olim inclyti in purpura

Pais seu vouemit desiderium, seu
monentis constitum, vet quibus est cumonentis constitum, vet quibus est cupido ascendere ad Superos, vobi dessinent
viuere, descendant in infernum vi pjal.54.
uentes; hot ipsem & meum est votum,
vet quotquot funt per omnes omnium terram regiones homines, descendant in orat ad
rientes; vet loquium D. Bernardsa, monte.
Descendant eo, dum adouc sunt sine
merbo incolumes, ne descendant , dum
erant sine viid exanimes. An sorsan tii ardum diees, quin est implitatum,
descendere? An tipi excidit Eusapelica
illa parabola: Homo quidam descentunto
debat de Hiertalsem in circho? 30.
Illa parabola, de te est fabula, imò hispisti viuere, quam descendere. In ipso,
13.



# Engraved and Printed by the Author

**38. TANS'UR, William.** The Royal Psalmodist compleat: or, the universal Harmony. Containing all the very best Tunes both old and new, adapted to the choicest Words of every one of the whole Book of Psalms ... extracted from the best Masters, both ancient and modren [sic], and sett in correct Order, according to the Rules of Musick ... Rugby, 'Engraved, and printed by the Author, and published according to Act of Parliament', 1742.

4to, ff. [89], engraved throughout, comprising frontispiece, engraved title-page, subscriber's leaf and 86 leaves of music, printed rectos only; slightly thumbed, a few blank margins torn without loss (weakness at the plate mark), some plates slightly pale from imperfect inking, else a very good copy in nineteenth-century quarter calf; ownership inscriptions to blank recto of frontispiece 'Richard Salisbury 1744', and some later; manuscript music fragment (possibly authorial) on the final blank verso, bookplates of M. H. Bloxham and Rugby School.

First edition, extremely rare, a collection of 150 psalm tunes (with settings in four parts) and one anthem, by the psalmodist and composer William Tans'ur (1700–1783).

Tans'ur seems to have become a teacher of music at an early date, and to have published psalmody collections from various locations throughout his career, the first being A Compleat Melody, or The Harmony of Sion (1735, with four further editions by 1744, all very rare). Although his son, also named William, was a chorister at Trinity College, Cambridge, Tans'ur himself 'had no links with the upper strata of English musical life', let alone the royal connections that the present title implies. 'His field was country church music, and here he established a dominance that extended as far as the American colonies' (Oxford Music online).



Royal Pfalmodist Compleat:

The Universal Harmony.

#### CONTAINING

All the very best Tunes, both Old and New adapted to the choicest roords of every one of the whole Book of

PSALMS

There being one hundred and hely different Tunes, all fet in Four Parts, and composed so as to be sung in Iwo or Three Parts, when voices can't be had and free from Disallowances.

Extracted from the beft "Mafters, both ancient and modren, and Seet in correct order, according to the Rules of Wufick.

Author of The melody of the Heart: The Harmony of Sion: and The Beauty of Holiness. &c.

O Fraifel Lord, for he is gracious:
O fing Praifes unto his name, for it is lovely.

Pfal . 135 3

Engraved, and Printed by the Author, and Published according to Act of Parliament: A.D. 1742.

And Sold by most Bookellers in

- Town and Country.

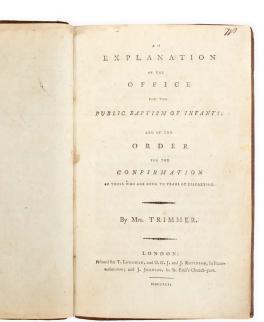


'Tans'ur was one of the most successful exponents of the elaborate hymn tune of the time, with repeating last lines, solo sections and heavily ornamented melodies. His tunes were enormously influential, especially in America ... Four of them were among the 15 pieces most often printed in America before 1811' (ibid.). Indeed he was 'the most reprinted British anthem writer to appear in late-eighteenth-century New England collections, as well as a singularly unrecognized contributor to American white gospel music' (Sanjek, American Popular Music and Its Business. The First Four Hundred Years (1988), p. 259).

The present collection was the first to be engraved, printed and published by Tans'ur himself, and was supported by weekly subscription. The subscribers' list has sixty-six names in Warwickshire, Leicestershire, and Northamptonshire, among them a William Salisbury of Barby, presumably related to the Richard Salisbury who has signed this copy several times. Shortly after publishing the present work, Tans'ur seems to have settled in St Neots, where he worked as a stationer, bookseller, binder and music teacher.

Not in ESTC, BUCEM, or RISM; ESTC records no edition earlier than that of 1745 (at UCLA), and BUCEM/RISM none earlier than 1748. Of this, the true first edition, we have traced copies at the British Library (two imperfect copies), and UCLA only. An edition of 1743 (also possibly printed in Rugby), is recorded at Cambridge only.





#### Unrecorded

**39. TRIMMER,** [Sarah], *Mrs.* An Explanation of the Office for the public Baptism of Infants; and of the Order for the Confirmation of those who are come to the Years of Discretion ... London, printed for T. Longman, and G. G. J. and J. Robinson ... and J. Johnson, 1791.

12mo, pp. iv, 43, [1, blank], 23, [1, advertisement of other works lately published by the same author]; a fine copy in original sheep; inscribed on the front free endpaper, 'Thomas Dowker, Salton [North Yorkshire], Domini 1800', with the price 1 s. £650

First edition, dedicated with the Queen's permission to the royal princess, Princess Mary.

According to the *Analytical Review* there were two versions of his work with the same imprint, this one (**not in ESTC**), which sold for 1 s., and one with added catechistical questions for teachers (BL, Bodley, and SMU), which sold for 2 s.

Mrs Trimmer (1741–1810), one of the founders of the Sunday School movement, is remembered not only for works on education but as a prolific writer of children's books. Here the explanation of Confirmation is addressed directly to young readers: 'Through the tender care of your parents and teachers you have been kept out of the way of dangerous temptations ... but the time is coming when ... you will be called upon, as a soldier of Jesus Christ to fight manfully against the World, the Flesh, and the Devil'.

[ 6 ]

The FONT fignifies a stone or marble vessel with water in it for baptism.

The Apossles and primitive Christians baptized in ponds and rivers, and in any place which had water convenient: but afterwards, when churches were built for Christian worship, fonts were set up at the entrance of them, to fignify that the Sacrament of Baptism is the way of admission into the Christian covenant; and every parish church has now a font, into which is put, when any one is to be baptized, pure water, that is, clean water without any mixture whatever.

At this font the person to be baptized is to be presented; and it is not necessary for any one to be baptized any more than once; for which reason the minister enquires whether the child has been already baptized or no. If the godfathers, &c. answer no, he goes on with the ceremony. To repeat Baptism is needles, because it is the way of entering into the Christian covenant.

OFFICE.

Dearly beloved, forasmuch as all men are conceived and born in sin, and that our Saviour Christ faith, None can enter into the kingdom of God, except he be regenerate and born anew of water

d

and of the Hol God the Fath that of his be child that thi that he may be Ghost, and r and be made a

present, points a new birth, a agrees with t respecting the spiritual grace. Our Lordon fewish ruler, except a man kingdom of Go and of the spiritual and of

This is a pr

When our truth he intro fay unto thee; teaching the certain that the every one whant.

GOD.

**40. [YOUNG, Edward.]** The Complaint: or, Night-Thoughts on Life, Death, & Immortality. *London, R. Dodsley and [T. Cooper; -] M. Cooper, [1742; -] 1743.* 

Four parts in one vol., 4to, pp. IV: [2], ii, 47, [1], I: 30, [2, advertisements, blank], II: 44, III: 34; pt IV (with general title and preface) bound first, pts I-III with titles dated 1742, pts II-III with half-titles; general title printed in red and black with large copper-engraved ornament (by Mosley after Grovelot), woodcut ornaments and initials throughout; cut a little close in places very occasionally shaving text, some light duststaining, a few marks to title, but a good copy; bound in modern calf, spine gilt-ruled in compartments and lettered directly in gilt; lightly sunned and scuffed. £250

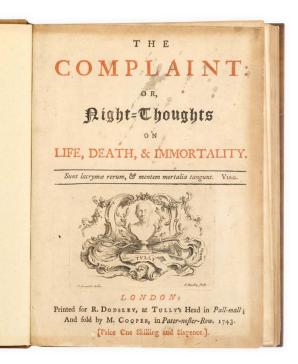
The first attempt at a collected edition of the Night-Thoughts, issued by Richard Dodsley and Mary Cooper, comprising the second (first quarto) edition of Night the First and first editions of Night the Second to Fourth with a general title and preface.

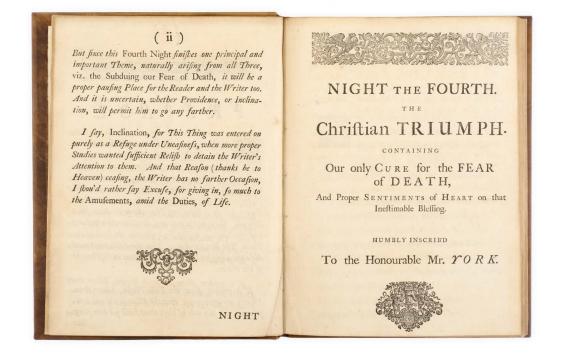
Issued serially and eventually extending to a total of nine nights, Young's Night-Thoughts is arguably the most influential long poem of the eighteenth century, later illustrated by Blake and read with close attention by Wordsworth and Coleridge. Night the First was first published in folio in 1742, then reissued in quarto to conform to the later parts; with Night the Fourth came the ploy to issue the parts as a collected edition, with a general title and a preface, even though 'It is evident ... that the Plan is not yet compleated' (p. i). The preface claims that 'this Fourth Night ... will be a proper pausing Place for the Reader and

the Writer too' (p. ii), but it coincides also with the death in 1743 of Thomas Cooper, named in the imprints of parts II and III, whose widow Mary took over the business and the publishing of part IV.

publisher, prolific Cooper went on to publish some 530 works in the two years following her husband's death; Night the Fifth followed later in the same year and Night the Sixth to Ninth in 1744 and 1745. This is the second issue of Night the First, with 'Commons' in small caps on the titlepage. Night the Third is the second issue, correcting 'merry' to 'mazy' on p. 7. Night the Fourth is the variant with a head in the ornaments on pp. i-ii.

ESTC T144735; Foxon Y26, Y32, Y37, and Y44. See Raven, 'Location, Size, and Succession: The bookshops of Paternoster Row before 1800' in The London Book Trade: Topographies of Print in the Metropolis from the Sixteenth Century (2003), pp. 89–126.





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