

A detailed historical map of London, showing the River Thames and surrounding areas. The map is oriented with North at the top. The River Thames flows from the top right towards the bottom left. The word 'CHELSEA' is written in large, blue, serif capital letters across the center of the map, partially obscuring the river and the city streets. The map shows various streets, parks, and landmarks. Notable features include Green Park, St. James's Park, and the Royal Palace. The map is a detailed representation of the city's layout in the 18th or 19th century.

CHELSEA

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Front cover from no. 10

This page and rear cover from no. 28





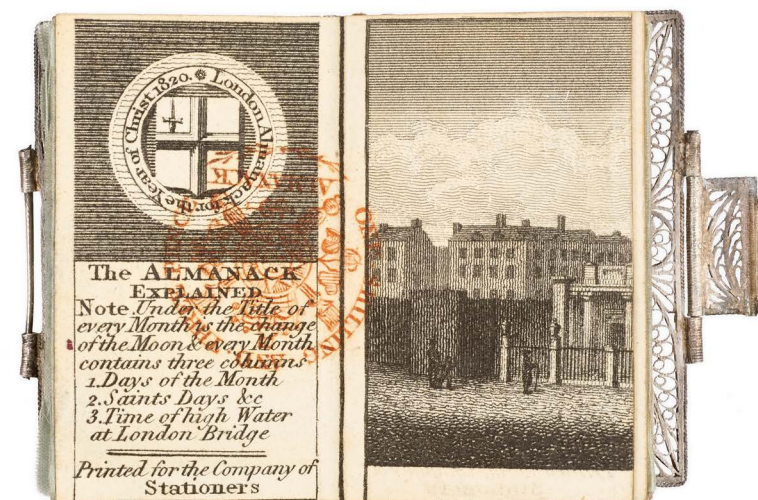
SILK AND SILVER

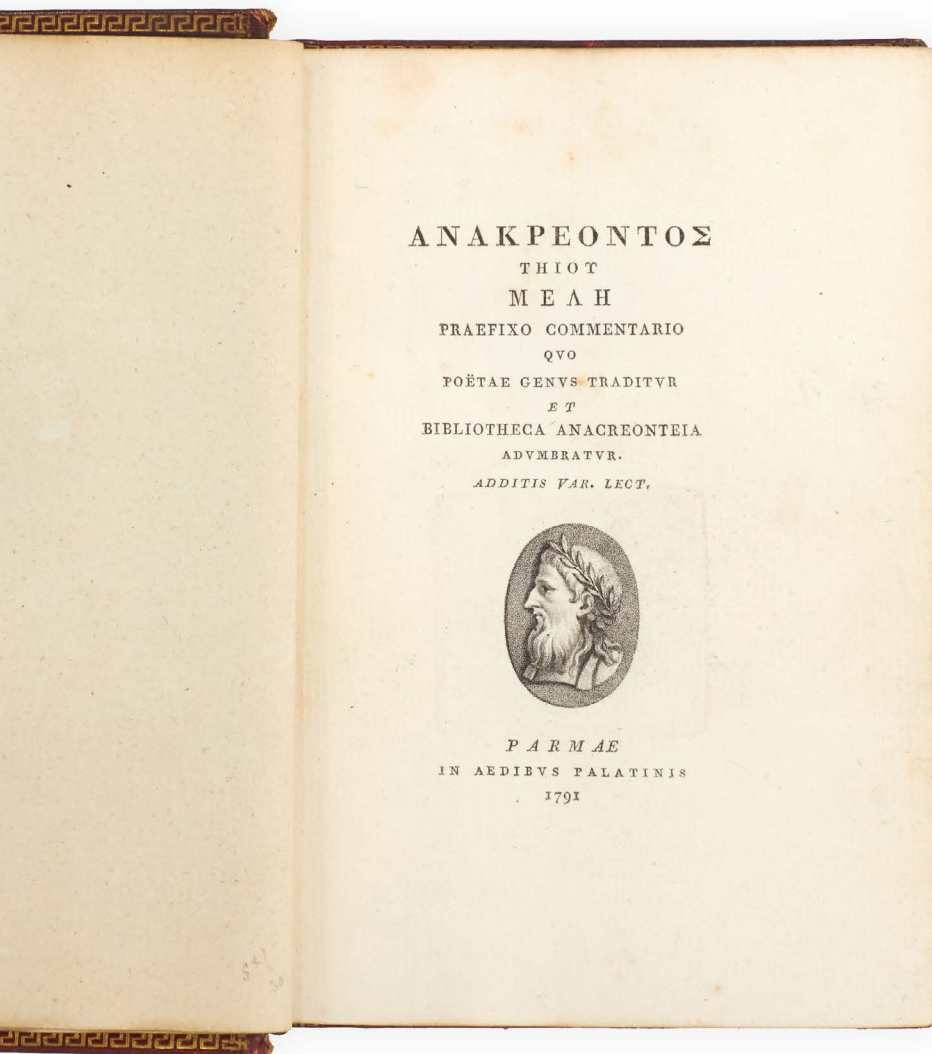
I. [ALMANACK.] London Almanack for the Year of Christ 1820. [London,] printed for the Company of Stationers, [1820].

48mo? (54 x 32 mm), pp. [24]; engraved throughout, printed on one side only (doubtless on a single sheet) then cut into bifolia and pasted back-to-back to form a book of 13 ff. with the first recto and last verso blank (here pasted down); four-page view of the London Institution Moorfields, duty stamp to title-page; a very good copy in contemporary blue silk over boards with an outer case formed of 4 hinged silver filigree panels, the fourth panel a clasp at fore-edge, edges gilt; silk rubbed through at board-edges, somewhat sunned where exposed through the filigree, but an excellent example. **£2750**

An extraordinary binding of silver filigree over blue silk on a miniature *London Almanack* for 1820.

The miniature *London Almanack* was first produced in 1749 (surviving in a unique copy at the British Library) and appeared annually until at least 1823. It is typically found in delicate decorative bindings with morocco onlays and gold tooling in geometric patterns and a matching *étui*, produced as fashionable New Year's gifts. The present example, with an outer case of silver filigree to a scrolled foliate design over pale blue silk, was no doubt produced for the highest échelon of the same market. It is notable, however, that bindings of this quality were almost certainly less ephemeral than their contents: it is likely intentional that the silver case could very easily be removed and transferred onto the next year's almanack.





**'MORE ELEGANT AND EXQUISITELY
 FINISHED PRODUCTIONS CANNOT BE CONCEIVED'**

2. ANACREON. [Odaea.] Ανακρεοντος τηιου μελη praefixo commentario quo poëtae genus traditur et bibliotheca Anacreonteia adumbratur. Additis var. lect. *Parma*, [Bodoni] 'in aedibus Palatinis', 1791.

Small 8vo in 4s, pp. [iv], cxviii, [2], 111, [1]; printed in capitals throughout, with an engraved medallion portrait of Anacreon on the title-page and one of the dedicatee on the following leaf; thick paper (watermark: a cross on a mound with the initials FP); some occasional marginal foxing, but a very good copy in early red straight-grained morocco, gilt, by Kalthoeber, with his orange ticket, gilt edges, doublures gilt with Greek-key border; front cover with later central gilt stamp of James Elwin Millard (1823–1894), armorial bookplate of the barrister Henry Pilkington (1787–1859), booklabel of the French bookbinder and bookseller Léon Gruel (1841–1923). **£650**

Thick paper copy, apparently one of 12 copies from an edition of 212. This attractive edition of Anacreon's *Odaea* was edited by G.C. Amaduzzi and printed by Bodoni. 'The editions of 1785 and 1791 are printed in capital letters, and more elegant and exquisitely finished productions cannot be conceived' (Dibdin). Bodoni printed two editions of Anacreon in 1791, this and another in 16mo from a different setting of type. It is sometimes found on large paper, imposed as a quarto.

In 1791 Giambattista Bodoni was offered his own private press by the Duke of Parma to counter an offer from Nicolas de Azára (dedicatee of this work), who had hoped to lure him to Rome; he remained in Parma, producing much of his greatest work in the decade that followed.

James Elwin Millard (1823–1894) was educated at Magdalen College, Oxford, where he became a fellow in 1853; he was Master of Madgalen School 1846–64.

Brooks 422; Dibdin, *Greek and Latin Classics* (1827) I, p. 265.



ultet iam anglica turba celos

exultet divina misteria et penitus ignis

victoria tuba insonet salu taris

audrat se tellus tantis irradiata fulgoribus etui regis

splendore illustrata totius orbis se sentiat amississe caligi ne

GOLDEN NOTES

3. ANTIPHONAL. Leaf with neumes, containing music for the blessing of the Paschal Candle on Holy Saturday. *Southern Germany or Bohemia, mid-fifteenth century.*

A complete folio leaf (388 x 287 mm; text area 297 x 205 mm), ten lines written in red ink in a gothic liturgical script, ruled in red ink, diamond-shaped musical notation entirely in burnished gold outlined in dark brown ink on ten four-line red staves, large illuminated initial 'E' (*Exultet iam angelica*, 78 x 74 mm) of blue leafy design set against a quadrangular panel of burnished and shell gold framed in pink and enclosing two leafy x-shaped motifs in green, border extension of green foliage enclosing burnished gold bezants, smaller initials in green ink, green ink dividers indicating the relationship of the notes to the words, extensive penwork flourishing in green ink in lower margin of recto and in both upper and lower margins of verso, penwork flourishing in brown ink along inner and outer margins of both recto and verso, rubrics; some light soiling and smudging but generally in excellent condition. **£3500***

An unusual and striking antiphonal leaf written entirely in red and notated entirely in burnished gold, signalling the importance of the text for Holy Saturday.

The *Exultet* or *Exsultet*, also known as the *praeconium paschale*, is a hymn of praise sung by the deacon in celebration of the Resurrection after the *Lumen Christi* procession has entered the church for the solemn service of the Easter Vigil. It is sung in connection with the blessing and offering of the Paschal Candle, the light of which symbolizes the glory of the risen Christ. The burnished gold notes here may thus have served a practical as well as a symbolic and sacramental purpose, remaining visible to the deacon in the semi-darkness of the church.



*J. J. Garth Wilkinson
with the author's warm regards:
March 1883*

THE LIGHT OF ASIA

OR

THE GREAT RENUNCIATION

(MAHÂBHINISHKRAMANA).

BEING

THE LIFE AND TEACHING OF GAUTAMA,

PRINCE OF INDIA AND FOUNDER OF BUDDHISM

(As Told in Verse by an Indian Buddhist).

BY

EDWIN ARNOLD, M.A., F.R.G.S.,

COMPANION OF THE STAR OF INDIA;

THIRD CLASS OF THE IMPERIAL ORDER OF THE MEJIDIE;
HONORARY MEMBER OF THE SOCIÉTÉ DE GÉOGRAPHIE, MARSEILLES;
FORMERLY PRINCIPAL OF THE DECCAN COLLEGE, POONA,
AND FELLOW OF THE UNIVERSITY OF BOMBAY.

Author of "The History of Lord Dalhousie's Administration,"
"Griselda and other Poems," "The Euterpe of Herodotus,"
"The Book of Good Counsels," from the Sanskrit "Hitopadesa," "The Poets of Greece,"
"The Indian Song of Songs," &c. &c.

LONDON:

TRÜBNER & CO., LUDGATE HILL.

1879.

[All rights reserved.]

PRESENTATION COPY

4. **ARNOLD, Edwin.** The Light of Asia or the great Renunciation ... being the Life and teaching of Gautama, Prince of India and founder of Buddhism ... London, Trübner & Co., 1879.

8vo, pp. xiii, [3], 238, with a half-title; a very good copy in contemporary half brown morocco, rubbed; presentation inscription to title 'J. J. Garth Wilkinson with the author's warm regards: March 1883', and with a two page autograph letter to Wilkinson of 8 March tipped in; marginal markings in pencil and a *finis* note by Wilkinson, further inscribed by him in 1891 to his daughter and son-in-law Frank and Mary J. Mathews; later bookplate of Louise E. Goodman. **£950**

First edition, a presentation copy, of one of the first successful attempts to popularize Buddhist thought in the West, freely adapted by Arnold from the *Lalitavistara Sutra*.

It was a spectacular bestseller, selling up to a million copies, and among its early readers was Mahatma Gandhi; in his letter to Wilkinson here Arnold explains 'My Buddhist epic has passed through 11 editions here and thirty or forty in America; but I think you will prefer to have a copy of the *editio princeps*, even in paper'.

The recipient of this copy was the homeopath, spiritualist, vegetarian, editor of William Blake, and Swedenborgian, James John Garth Wilkinson (1812–1899), whose work was admired by Emerson, Froude, and Carlyle. Wilkinson and Arnold served together on the Dialectical Society's committee on Spiritualism. Swedenborg had been called the 'Buddha of the North' by Balzac in the 1830s and Wilkinson seems to have greatly appreciated *The Light of Asia*. Presented with it on 8 March 1883, he had finished it by 10.35pm on Easter Sunday (25 March), as his note states, and later passed it to his daughter.

15. Haroldstone Road
Cromwell Road.

March 8th

Dear Dr. Firth Wilkinson,

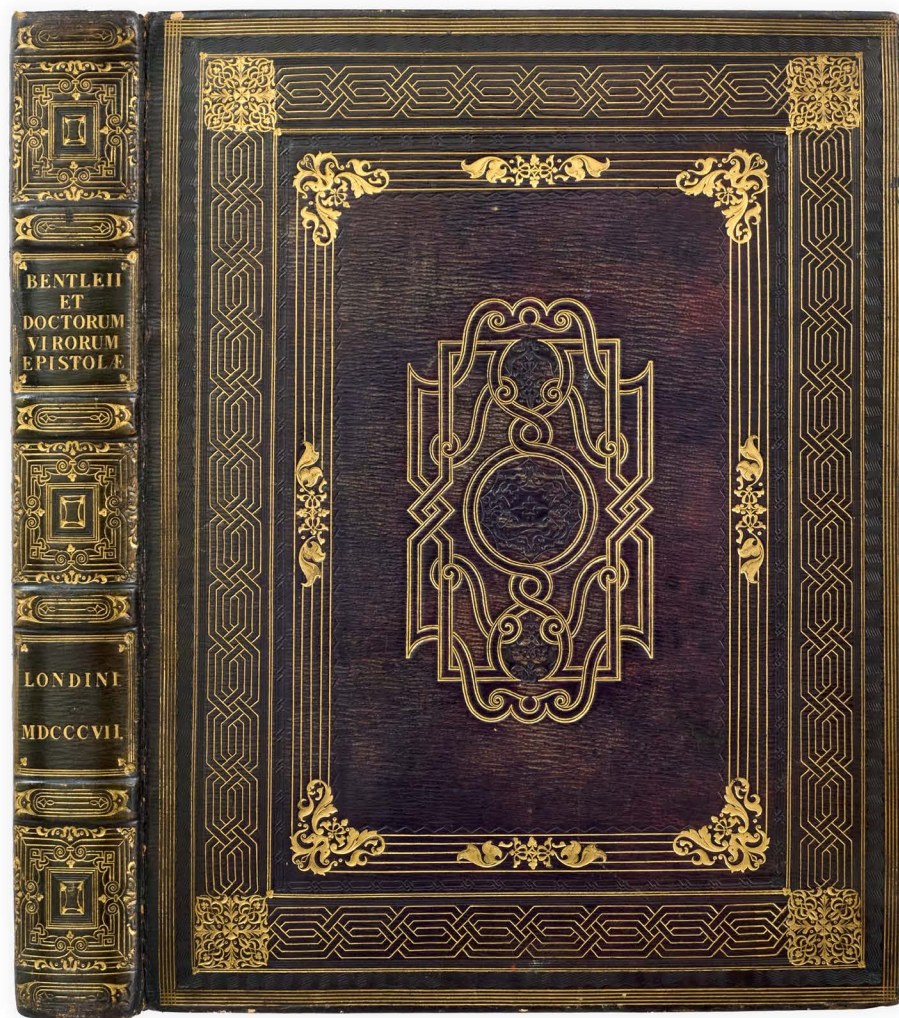
I send you a copy of the first edition of my "Light of Asia" in thanks for the Vol. which you are good enough to give me this morning, and which I shall read with the greatest pleasure. My

Buddhist Epic has passed through 11 editions here and thirty or forty in America; but I think you will prefer to have a copy of the editio princeps, even in paper.

I cannot tell you what pleasure was given me by the friendly parting of Tuesday evening.

Ever y^r. Very Sincerely
Edwin Arnold

PRESENTED BY CHARLES BURNEY
OWNED BY JOHN SPARROW



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

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

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

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

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

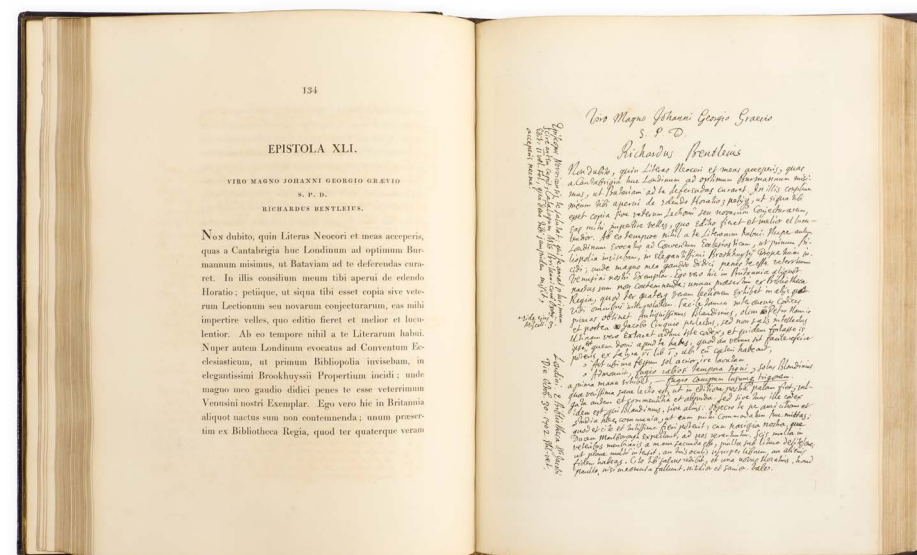
Clergyman and philologist, the younger Nares was appointed Keeper in 1799 and edited the third volume of the *Catalogue of the Harleian Manuscripts*. 'Of Nares's numerous publications two have retained the significance which his contemporaries attributed to them. ... His *Glossary* (1822) is a vade-mecum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

'His *Elements of Orthoepy*, the origins of which may owe something to his father's interest in the teaching of singing (about 1780 his father published *A Treatise on Singing*), was published in 1784' (ODNB). It may have been through this musical connection that Burney was acquainted with the younger Nares; indeed he had described the latter's father in his *General History of Music* (1776–89) as 'a studious and sound musician' whose compositions and teaching at the Chapel Royal 'acquired him great respect' (vol. III, p. 622).

One of the slips alludes to certain 'negotiis familiaribus' that had prevented Burney from finishing the work, promising that 'notae cum indicibus' would follow shortly. This likely refers to the stroke suffered by Burney (now in his eighty-second year) in 1807 that paralysed his left arm. Though he survived (in poor health) another seven years, no notes or indices seem to have been published for this edition – an index (but no notes) appears in the second (Leipzig, 1825) – and the leaf titled 'notae' is here followed only by blanks, as in all copies known to Bartholomew.

Later provenance: John Sparrow (1906–1992), lawyer, bibliophile, and Warden of All Souls College, Oxford. Famous as a collector (particularly of association copies) and patron of the Oxford Society of Bibliophiles, Sparrow was also something of a Latinist, publishing the eight-volume *Lapidaria* (1943–75) on Latin inscriptions and an anthology, *Renaissance Latin Verse* (1979). His only bibliography (co-authored with John Carter) was of Housman (1940, rev. 1952), whose academic hero had been Bentley.

Bartholomew 279; Brunet I, col. 778 ('très-bien exécuté'); Lowndes I, p. 158. See Burney, *A general History of Music* (1776–89); Housman, *Introductory Lecture delivered before the Faculties of Arts and Laws and of Science in University College London, October 3, 1892* (1937).



IN A SPANISH *PLATERESCA* BINDING

6. BERNARD of Clairvaux. *Opera omnia*, tam quae vere germana illius esse nemo inficias eat, quam quae spuria & supposititia (quanquam non dissimilis pietatis) plerisque videre possunt, diligentissime recognita ac emendata ... Paris, [Nicolas Bruslé for] Sébastien Nivelles, [1571–]1572.

Large folio, ff. [viii], '410' (recte 416), 71, [107]; large woodcut Nivelles device with 5 vignettes to title, large woodcut initials and headpieces; sporadic light marginal dampstaining particularly to upper and outer margins of last few leaves, small wormhole in the inner margin of approx. 100 ff. (not affecting text), a few scattered light spots including an inked fingerprint to f. 397^v, but overall an excellent copy; bound in contemporary Spanish *plateresca* calf over wooden boards, richly tooled in blind to a panel design with five concentric panels comprised of two portrait medallion rolls, central tool of a pelican in its piety, spine blind-tooled in compartments, cross-hatched at head and foot, vestigial clasps to fore-edge, (later?) brass edging to corners, edges stained red, fore-edges elaborately lettered 'Opera' (within cartouche) and 'Divi Bernardi' in ink with floral decoration, sewn on 5 split tawed thongs laced in, spine lined with manuscript waste; lightly rubbed in places with a few scuffs, short splits to joints, endcaps and headband lost. **£3750**

A rare Parisian edition of the works of Bernard of Clairvaux, beautifully preserved in a contemporary Spanish *plateresca* binding with elaborate fore-edge lettering.

The binding is a characteristic and characterful example of the Spanish *plateresca* style. Beyond the attractive decoration of the fore-edge, it is striking both for its complex panel design of concentric polygons and for the construction of hatched fields by the repeated use of a small four-pointed star tool. For another use of the larger portrait medallion roll and one of the hand-tools, in a more restrained panel design, see Library of Congress 2021666855 (a volume of the Complutensian Polyglot Bible, 1514).

Rare outside Europe, with no copies traced in the US; we find only two copies in the UK (CUL and York Minster), one in Canada (University of Victoria), and one at the National Library of Australia.

Adams B-711.



DIVI
BERNARDI
CLARÆVALLENSIS
ABBATIS PRIMI, RELI-

GIOSISSIMI ECCLESIE DOCTORIS,
SVAVISSIMIQUE, ET, QVOD PRO EXIMIA
illius pietate non iniuria dixeris, planè Theodidacti,

OPERA OMNIA,

*TAM QVÆ VERE GERMANA ILLIVS ESSE
nemo inficias eat, quàm que spuria & supposititia (quanquam non dissimilis pic-
tatis) plerisque videri possunt, diligentissimè recognita ac emendata, &
nunc primum in ordinem concinniore disposita.*

Ut ex præfatione ad lectorem, & operum Catalogo, maxime verò quid
in hac editione sit præstitum, licebit cognoscere.

*Cum Indices duplici, altero locorum sacre scripture passim ab ipso D. Bernardo explicationum,
altero eoque novo & amplo rerum & verborum.*



PARISSIIS,

Apud Sebastianum Niuellium, sub Ciconiis, via Iacobæ.

1572.

Cum Priuilegio Regis.



PRESENTED BY THE AUTHOR

7. BIANCHINI, Giuseppe. *Enarratio pseudo-Athanasiana in symbolum ante hac inedita, et Vigili Tapsitani de Trinitate ad Theophilum liber VI nunc primum genuinus ... Accedit symbolum Nicaenum, cum Symmachi papae vita ... Verona, Pierantonio Berno, 1732.*

4to, pp. [xiv], 108, with copper-engraved frontispiece, and engraved facsimile of 4 lines of manuscript facing p. 1; copper-engraved arms to title, woodcut initials and head- and tailpieces; a few light marks; a very good copy, uncut in contemporary *carta rustica*, spine neatly lettered in ink; inscription to recto of frontispiece 'Joannis Zanetti / Ex dono Caris:mi Auctoris' with a similar inscription at foot of verso. **£675**

First edition, presented by the author, of this scarce work on the Apostles' Creed by the Veronese Oratorian, Biblical and liturgical scholar, and librarian Giuseppe Bianchini (1704–1764), with a delightful frontispiece depicting the city of Verona.

Admired for his learning by Clement XII and Benedict XIV, Bianchini here edits the text of a Latin commentary on the Apostles' Creed, attributed to St Athanasius, from an early manuscript in the Biblioteca Capitolare at Verona. He prefaces the text with an essay on its authorship, and appends extensive notes culminating with a table presenting the text of four different versions of the Creed in Latin.

Two further texts follow, edited from the same manuscript: a work on the Trinity attributed to the fifth-century bishop Vigilus of Thapsus, and a Latin biography of the fifth/sixth-century Pope Symmachus. Bianchini dedicates the work to Cardinal Angelo Maria Querini (1680–1755), who served as Librarian at the Vatican from 1730 to 1755.

The splendid frontispiece by Ludovico Perini depicts the fourth-century bishop Zeno of Verona fishing at a bend in the River Adige, his arm outstretched towards the city behind him. The cityscape includes its famous amphitheatre, the Arena.

Provenance: given by the author to one Giovanni Zanetti, possibly the Paduan doctor of this name who served as professor of medicine at the University of Pisa.

OCLC records two copies in the US (Columbia and Rice) and three in the UK (Bodley, CUL, and Durham).





THE SYMBOL OF ST LUKE

8. BOOK OF HOURS. Leaf with Luke 1:26–35. Northern France, c. 1475.

Complete vellum leaf (c. 175 x 125 mm), single columns of 16 lines of Latin text written in black ink in a slightly slanted gothic hand, ruled with ink, recto with five-line miniature of the winged ox of St Luke in shades of brown with a white scroll bearing the legend 'S. luc[a]s euua[nge]lista' within a gilt and blue border, gilt one-line initial 'I' (*In illo tempore*) on blue and pink ground patterned in white, and with handsome border decoration comprising a pink and blue bar, acanthus leaves in gilt and blue, pink and blue flowers with green leaves, and sprays with gilt leaves and dots, the verso without decoration; slight cockling at head, some discolouring to inner edge, some rubbing to text especially to verso. £550*

A very attractive leaf from a late fifteenth-century French Book of Hours with a nice miniature of the winged ox of St Luke marking the opening of a reading from his gospel.

The text narrates the Annunciation: 'In that time the angel Gabriel was sent from God into a city of Galilee, called Nazareth, to a virgin espoused to a man whose name was Joseph, and the virgin's name was Mary. And the angel being come in, said unto her: Hail Mary, full of grace, the Lord is with thee, blessed art thou among women ... Fear not, Mary, for thou hast found grace with the Lord. Behold thou shalt conceive and bring forth a son, and thou shalt call his name Jesus ...'.

CELEBRATING THE CONVERSION OF A JEW TO CATHOLICISM

9. CALLINI, Bartolommeo. Arrolandosi sotto le insegne di Gesù Cristo col prender l'acqua del santo battesimo nell'insigne cattedrale di Vicenza, il signor Marco Mortera ebreo che prende il nome di Arnaldo Niccolò Tornievo, sonetto presentato al nobile D. Bartolommeo Callini degli Olivetani, lettore di sacra teologia e zelantissimo catechista del neofito. *Vicenza, Tipografia Paroni, 1802.*

Folio broadsheet (c. 380 x 270 mm); at some point folded in four; a beautiful, clean copy, excellently preserved. **£350***

A seemingly unrecorded sonnet celebrating the conversion from Judaism to Catholicism of one Marco Mortera of Vicenza, written by his catechist, the Olivetan monk and lecturer in theology Bartolommeo Callini.

Mortera, who in renouncing Judaism took the Christian name of Arnaldo Niccolò Tornievo, was led through his process of conversion and catechised by Callini before being baptised at Vicenza cathedral. Jewish conversions to Catholicism were not uncommon, although often the result of coercion or pressure by the surrounding Christian community, **but any non-official or secular documents recording them are very rare.**

We have been unable to locate another copy of this broadsheet, nor any further information about Mortera or Callini, although the former was perhaps a relative of the Rabbi Marco Mortara, doctor of Jewish theology and alumnus of the Rabbinical Institute of Padova, whose *Dell'autenticità del Pentateuco* was published there in 1843.

We find a copy of another poem, by Count Giacomo Tornieri, on the occasion of Mortera's conversion (*Al reverendissimo Monsignor Canonico Co. Giuseppe Squarzi nel solenne battesimo del Signor Marco Mortera ebreo*), likewise published in Vicenza by Paroni in the same year, extant in a single copy, at the Biblioteca Civica Bertoliana in Vicenza.

We find no copies of the present work on OCLC, Library Hub, or ICCU.

ARROLANDOSI SOTTO LE INSEGNE DI GESU' CRISTO
COL PRENDER L'ACQUA DEL SANTO BATTESIMO
NELL'INSEGNE CATTEDRALE DI VICENZA
IL SIGNOR
MARCO MORTERA EBREO

CHE PRENDE IL NOME
DI ARNALDO NICCOLO' TORNIEVO
SONETTO
PRESENTATO AL NOBILE
D. BARTOLOMMEO CALLINI DEGLI OLIVETANI
LETTORE DI SACRA TEOLOGIA
E ZELANTISSIMO CATECHISTA DEL NEOFITO

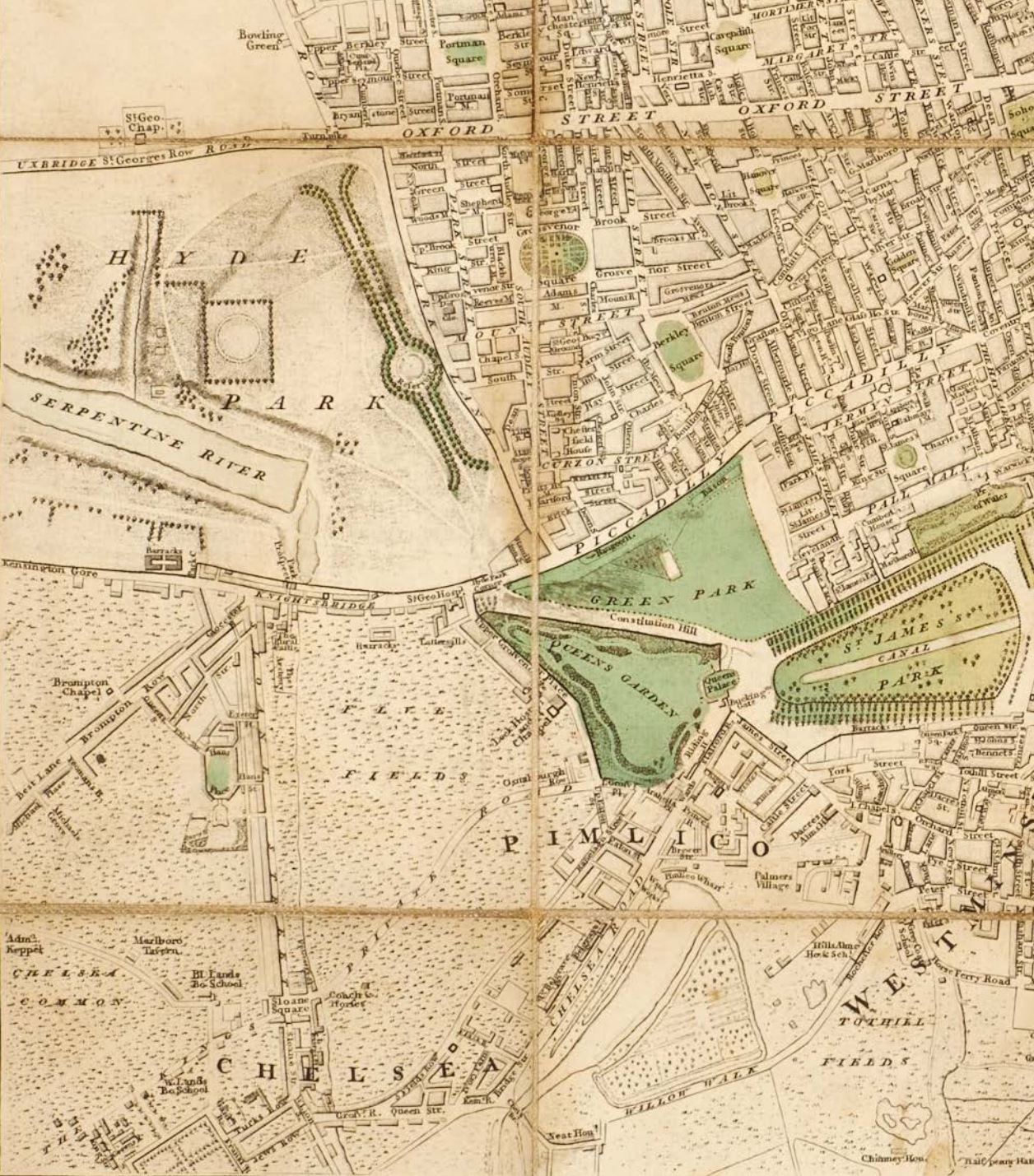
Alma Religión de' nostri Cori
Conforto e gioja , che su d' alto Monte
Visibile ad ognun ergi tua fronte ,
Per suscitar novelle fiamme e ardori :

S' or t' allegri , hai ragion , che i lunghi errori
Sgombrasti omai con tue chiarezze conte
In Ebreo Spirto , e gli altrui scherni ed onte
Compensi in nuove palme , e nuovi allori .

Oh come bene i sentimenti tuoi
Di Lui , che scorse il Circonciso rude
Brillano espressi in questo dì sul volto !

Guardalo il buon Ministro , e fia di poi
In quel viso di zelo , e di virtude
Il tuo Trionfo , o Religión , raccolto .

In verace segno di amicizia e congratulazione
B. C.



POCKET PLAN AND THE PENNY POST

10. CARY, John. Cary's New Pocket Plan of London, Westminster and Southwark; with all the adjacent Buildings in St. George's Fields &c. &c. to which are annexed from Authority the exact Boundary of the Rules of the King's Bench Prison; the Situation of the Receiving Houses of the General & Penny Post Offices; References to the Public Buildings &c. also a Correct List upwards of 350 Hackney Coach Fares. London, 'printed for J. Cary, Engraver, Map & Printseller, No 181, Strand', 1 January 1800.

Copper-engraved map (c. 411 x 610 mm), dissected in 18 sections and laid on linen; partially hand-coloured; a few light stains, but a very good copy; in the original slipcase with printed title and advertisement, very worn. **£450**

Cary's folding pocket map of London, from Hyde Park and Chelsea in the West to Bethnal Green and Rotherhithe in the East, showing the development of London's communications network.

John Cary (c. 1754–1835) first published his *New Pocket Plan* in 1794, the same year he was appointed as Surveyor of Roads by the General Post Office, and his *Plan* lists both the forty-seven General Post Office receiving houses and the 136 Penny Post receiving houses, as well as an extensive table of standardised fares for Hackney carriages, ranging from 1s (e.g. Charing Cross to Bloomsbury Square) to 6/6 for journeys to Greenwich. The map remained in use well into the nineteenth century and was re-engraved several times, with changes here showing the development of London in 1800.

Perhaps the most influential map publisher of the late eighteenth and early nineteenth centuries, Cary's work is regarded as 'a considerable advance ... in cartography as both a science and an art' (Fordham, p. 439).

See Fordham, 'The Work of John Cary's and His Successors' in *The Geographical Journal* 63, No. 5 (1924), pp. 438–440.

Abchurch Lane Chief N°34	Brompton Row Brompton	Borough High Street N°41	Chancery Lane N°74	Chandos St Covent Garden N°33
Aldley Street North N°32	Bloomsbury Market N°2	Blackfriars Road N°20	Cary Street N°16	Clerkenwell Green N°38
Aldgate Street N°33	Bridge Road Surry N°4	Blackman Street N°27	Charing Cross N°21	Clerkenwell Street N°70
Broad Str Bloomsbury N°2	Bunhill Row N°62	Barnemore Street N°26	Chelsea Little	Crippin Street N°15
Bruton Street N°9	Bishopsgate Without N°99 N°370	Charles Street N°6	D° Jews Row	Camden Town
Brook Street Lower N°73	D° Within N°63	Coventry Street N°2	D° Church Lane	Duke Street Manchester Square 16
Bladford Street N°5	Bethnal Green	Chapel Street South	D° Paradise Row	Drury Lane N°418
Blackmore Street N°9	Brick Lane Golden Field N°3	Audley Str N°5	D°	

PRESERVING JERUSALEM'S HOLY PLACES

II. [CONFRATERNITY OF THE HOLY PLACES OF JERUSALEM.] Figliolanza e recezione alla Confraternita de' Santi Luoghi di Gerusalemme. F. Gesualdo di Castelbasso ... Commissario Generale di Terra Santa in questo regno di Napoli ... *Naples, per Nicola Flauto impressore di Terrasanta, 180[?].*

Broadside (c. 415 x 305 mm), 162 lines of text, large central woodcut (c. 240 x 160 mm) of the holy places of Jerusalem, woodcut arms of the Franciscans and of the Kingdom of Jerusalem, blank spaces at end of text for completion in manuscript; central horizontal crease from folding, two small pinholes at head and foot; very good. **£350***

Rare broadside issued by the Neapolitan 'Confraternity of the Holy Places of Jerusalem', with a striking central woodcut illustrating seventeen sites associated with Christ's Passion.

The text – signed by Fra Gesualdo de Angelis di Castelbasso – describes the plight of the two hundred or so Franciscans in various convents across the region shouldering the burden of preserving the holy sites of Jerusalem against the 'Turkish barbarians', in the face of 'constant hardships and mistreatments', while 'living in continuous fear'. It pleads for charitable donations to help their cause, asking who could possibly be so hard of heart as to refuse alms to those so gravely in need. Prelates and priests are encouraged to assiduously collect donations at least twice a year. Blank spaces are left at the end of the text to record the name of a donor, the sum they were willing to give annually, and the date.

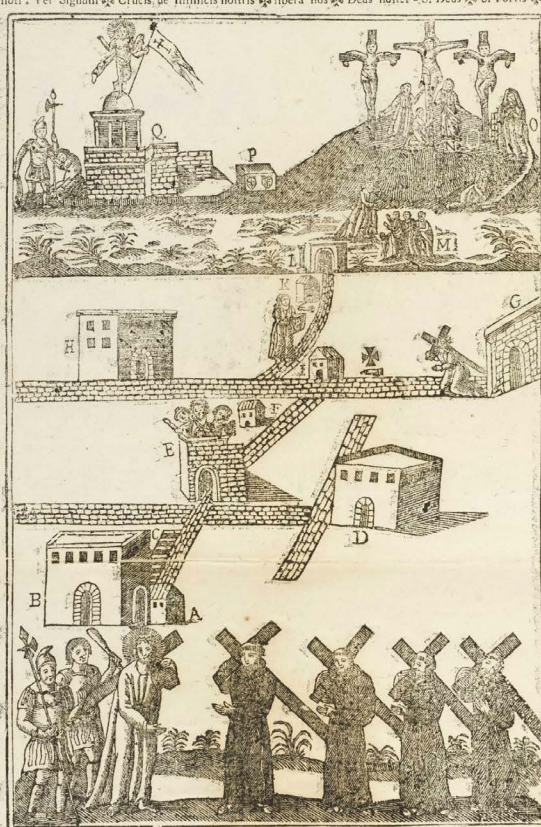
The central woodcut shows, in the foreground, four Franciscans shouldering crosses in imitation of Christ, with numerous holy sites in the background, explained in an accompanying key: from the scene of the flagellation, to Pilate's palace, to the house of Veronica, to the place where the Virgin Mary stood at the Crucifixion, to the site of Christ's entombment and resurrection. Some are described as being 'in the power of the Turks', others as 'in our power'.

No copies traced in the UK, and only three in the US (Southern Methodist University, University of Pennsylvania, University of Wisconsin).

FIGLIOLANZA E RECEZIONE ALLA CONFRATERNITA DE' SANTI LUOGHI DI GERUSALEMME.

F. Gesualdo di Castelbasso dell'Alma Osservante Provincia dell'Aquila, Missionario Apostolico, nel Regno di Galilea, Montebellano, Siria, Cipro, ed Egitto, Commissario Visitatore, nel Collegio del Gran Cairo, e delle Missioni di Egitto, Vice Prefetto, e Licenziat Giubilato, ex Provinciale, e Custode, Procuratore, e Commissario Generale di Terra Santa in questo Regno di Napoli.

Contro i Turchi, Siette, e Terremoti. Per Signum & Crucis, de Inimicis nostris & libera nos & Deus noster - S. Deus & S. Fortis & S. Immortalis, & miserere nobis.



A. Luogo, dove Gesù Cristo legato ignudo alla colonna fu crudelmente flagellato. Oggi è in potere de' Turchi, solo vi si adora.

B. Palazzo di Pilato, dove si vede il Pretorio, ed il luogo di Gethse; cioè il Tribunale, nel quale Gesù Cristo fu sentenziato a morte; come pure in una stanza al Cortile, si vede il luogo, dove fu coronato di spine. Oggi vi risiede il Bassà, ma è permessa l'adorazione.

C. Scala, che porta alla Casa di Pilato, tre volte salita, e tre volte discesa da G. Cristo, oggi vi si adora il primo gradino, essendo gli altri tralasciati in Roma, detta la Scala Santa, per la quale si ascende a venerar la Cappella, chiamata Sancta Sanctorum, nella Piazza di S. Giovanni in Laterano.

D. Palazzo di Erode, dove Gesù Cristo fu vestito di veste bianca, e trattato da pazzo, solo vi si adora.

E. Arco di Pilato, o vero Loggia del suo Palazzo, dove G. C. fu flagellato, coronato di spine, e mostrato al popolo da Pilato, quando disse: Ecce Homo. Esiste, e vi si adora.

F. Luogo, dove (per fuggir la calca del popolo) si portò la Santissima Vergine per incontrar Gesù Cristo, un detto Spazio di Maria. Esiste, e vi si adora.

G. Luogo, dove cadde G. Cristo sotto la Croce, oppresso dal gravissimo peso della medesima. Vi si osserva una colonna per terra, e vi si adora.

H. Luogo, dove G. C. incontrò le Donne Ebreie, alle quali rivelò: nate, Filiz Jerusalem, nolite flere super me, sed super vos, & super filios vestros. Esiste, e vi si adora.

I. Monte Calvario, dove G. C. fu Crucifisso in mezzo a due Ladroni. Esiste con un gran Tempio, è tutto in nostro potere.

K. Luogo, dove stava la Vergine SS. nella Crucifixione di N. S. G. C., ed è in nostro potere.

L. Luogo, dove fu unto N. S. G. C. dopo dalla Croce, ed è in nostro potere.

M. Sepolcro, e Resurrezione di N. S. G. C., ed è in nostro potere.

N. Luogo, dove stava la Vergine SS. nella Crucifixione di N. S. G. C., ed è in nostro potere.

O. Luogo, dove stava la Vergine SS. nella Crucifixione di N. S. G. C., ed è in nostro potere.

P. Luogo, dove fu unto N. S. G. C. dopo dalla Croce, ed è in nostro potere.

Q. Sepolcro, e Resurrezione di N. S. G. C., ed è in nostro potere.

Esendo noto a tutti i Fedeli Cristiani, come i Santi Luoghi di Gerusalemme, dove G. C. nostro Signore sparse il suo preziosissimo Sangue per la nostra Redenzione, stanno soggetti, e dominati dai barbari Turchi, e che i Religiosi del Seraphico Padre S. Francesco, tengono ivi Conventi, e detti Luoghi così Sacri non sono graditi, e disprezzati; anzi conservano con ogni culto, e venerazione la memoria della Passione del nostro Sovrano Redentore G. C., con spese di eccessivi tributi, che giornalmente si pagano a' Turchi, e continui travagli, e maltrattamenti, che patiscono i Religiosi suddetti sotto il loro tiranno dominio; e non avendo essi altro rimedio, che il ricorso alla clemenza del nostro Augusto Sovrano, ed alla carità de' Fedeli, perciò i detti Religiosi, ivi commoranti in numero di duecento in circa, divisi in più Conventi, cioè, in Gerusalemme, S. Salvatore, ed il Santo Sepolcro, vivono con continuo timore di non restar vittime del barbare furore di gente al periglio. Nella Giudea; Betlemme, e S. Giovanni in Montana. Nella Palestina; Rama, e Geriffa. Nella Galilea; Nazareth, Monte Tabor, e Tiberiade. Nella Siria; Aleppo, Scandaron, Laodicea, Tripoli, Damasco, Sidone, e Tolemaide. In Egitto; Gran Cairo, Alessandria, Rossetto, Menfi, e Damietta. In Cipro; Nicotia, ed Arica. Nel Monte Libano, Arizza; ed in Caltanapoli; appiombano ogni giorno tutte le Messe lette, e Cantate per li Principi Cattolici, e per quelli, che sono accitati a quella Confraternita per dare aiuto a' cennati bisogni con la loro annuale limosina, restando perciò, partecipanti ancora di detti suffragi, discipline, digiuni, e tutte le altre penitenze, che in quella voluntaria schiavitù vi patiscono per l'amore del nostro Redentore, oltre le grazie, ed Indulgenze plenarie concesse da' sommi Pontefici a' Benefattori del nostro Seraphico ordine. Chi sarà dunque così duro di cuore, che per non assistere con alcuna limosina a sì grave necessità, si voglia privare di tanti beni Spirituali, e tanti Sacrifici celebrati ne' luoghi stessi; consagrati col Sangue prezioso del nostro pietosissimo Gesù, e colle lagrime, e posi della sua Santissima Madre Maria Vergine, nostra Avvocata, ed Interceditrice? partecipando gli ascritti alla suddetta Confraternita tutti i cennati spirituali suffragi, anche in Divina, in vita, ed in morte. E perchè ognun sappia quanto preme alla S. Sede Apostolica la venerazione di detti Santi luoghi, si vede dalle Bolle emanate da' più Sommi Pontefici; come Sisto, e Paolo V. Urbano VIII. -- Alessandro IX. -- Innocenzo X. -- XII. -- e XIII. -- Clemente IX. -- X. -- XI. -- e XII. -- Da Benedetto XIII. -- e XIV. nella Bolla, Emanata super a Nobis &c., dove si comanda in virtù di S. Ubbidienza a tutti li Prelati, Superiori, e Rectori.

che vuole per amor di Dio dare ogni anno la limosina di carlini intendendo questa Figliolanza, cioè dal dì del mese di Aprile, fino al dì del mese di Aprile, nel quale giorno fu anche registrato nel libro di questa Commissione. In fede Sec.

Dato in Napoli dal nostro Ufficio di Terra Santa in Monte Calvario; Mese, ed Anno, come sopra.

Fra Gesualdo de Angelis di Castelbasso, Commissario Generale di Terra Santa.

IN NAPOLI PER NICOLA FLAUTO IMPRESSORE DI TERRASANTA, CON LICENZA DE' SUPERIORI.

WITH INTERESTING MARGINALIA

12. CYPRIAN. D. Caecili Cypriani episcopi Carthaginensis, martyris Christi opera, quotquot perquirentibus reperire Dei munere concessum est, omnia ... Gul. Morellii typographi regii diligentia ac labore ... Paris, Guillaume Des Bois, 1564.

Folio, pp. [48], 483, [37]; large woodcut device to title, engraved initials; some toning, occasional small marks, small wormtrack to lower margins of ff. 323–346, small marginal holes to last 3 leaves; overall a very good copy in contemporary calf, covers tooled in blind to a panel design with floral rolls, four raised bands to spine; extremities worn with old repairs to spine ends and corners, some splitting to joints, marks and rubbing to covers; marginal annotations in several hands (predominantly in one seventeenth-century hand) to c. 100 pp., small label to rear pastedown 'Ex-libris Werner De Meester'. **£975**

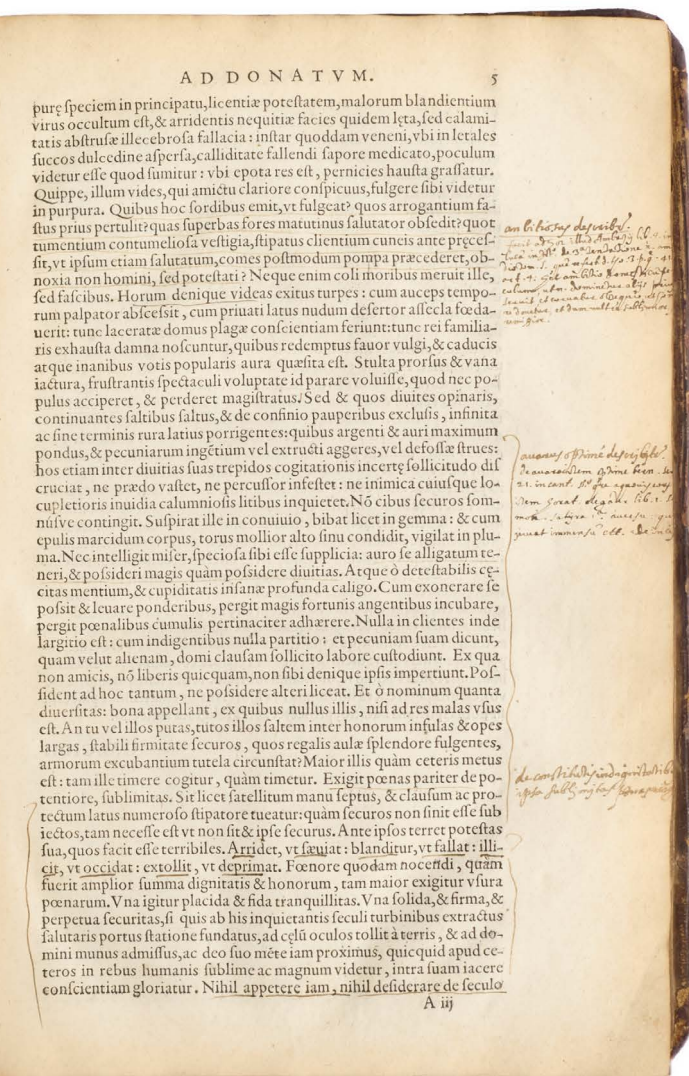
An attractive edition of the works of Cyprian (and indeed Pseudo-Cyprian) edited by the Parisian printer and scholar Guillaume Morel (d. 1564), with interesting marginalia.

A pagan rhetorician who converted to Christianity, Cyprian served as bishop of Carthage, where he was martyred in 258. 'Cyprian's writings, mainly short treatises and letters, enjoyed great popularity from the first. He had none of the brilliance of his predecessor, Tertullian, but his sober judgement and pastoral instincts gained him his hearing. Some of his works are also of theological importance, especially those dealing with the Church, the ministry, and the Sacraments' (*Oxford Dictionary of the Christian Church*). Included here, for example, are Cyprian's *De Ecclesiae Unitate* 'a treatise held in special esteem, on the nature of true unity in the Church in its relation to the episcopate' (*ibid.*), *De Dominica Oratione* (on the Lord's Prayer), and *De Opere et Eleemosynis* (on almsgiving as a means of obtaining grace).

Morel acted as printer to the Greek scholar Adrien Turnèbe (1512–1565) before becoming Royal Printer himself in 1555. This edition (with a dedication from Turnèbe to Charles IX of France) appeared in three issues, with the imprints of Guillaume Des Bois, as here, Sébastien Nivelle, and Claude Frémy.

The marginal annotations, by what appears to be a seventeenth-century reader, show a particular interest in Cyprian's epistle to his friend Donatus (written shortly after his own baptism), as well as in patience, virginity, clerical celibacy, Christ's nativity, fasting, the Last Supper, the washing of feet, and the Holy Spirit, among other topics.

USTC 198723. No copies traced in the US and only three in the UK (Aberdeen, Cambridge UL, Durham).



THE
OECONOMY
OF
HUMAN LIFE.
IN TWO PARTS.

TRANSLATED FROM
AN INDIAN MANUSCRIPT,

WRITTEN BY A

CHINESE PHILOSOPHER.

NEWPORT:
Printed by J. MALLETT,
M,DCC,LXXXIII.

RARE ISLE OF WIGHT IMPRINT

13. [DODSLEY, Robert, et al.] *The Oeconomy of Human Life*, in two parts, translated from an Indian manuscript, written by a Chinese philosopher. Newport, J. Mallett, 1783.

8vo, pp. 141, [1]; some light uniform toning, but a very good copy in modern leather-backed boards with marbled sides, panelled spine tooled in blind, gilt green morocco lettering-piece. **£450**

Rare printing, undertaken in Newport on the Isle of Wight by James Mallett. Only nine publications are listed in ESTC as Mallett, Newport: mostly occasional endeavours, undertaken in 1767, 1770, 1782, 1783 (two publications, including ours), 1784, and 1789 (three publications), and almost all consisting of ephemeral imprints or short works of local interest. This is by far the longest, and therefore the most financially risky, of all his editions.

The Oeconomy of Human Life presents itself as an English translation of an ancient Indian text found by a Chinese scholar in Lhasa, and is a collection of aphorisms on duties presented very much in the Enlightenment tradition of supposedly Oriental texts produced by European authors: Montesquieu's *Lettres persanes* (1721) and Oliver Goldsmith's *Citizen of the World* (1760–1761) being two notable examples. Almost certainly written by Robert Dodsley (1704–1764), and published first in 1750, the book became an eighteenth-century bestseller, and by the end of the century some two hundred editions had been published in England, Ireland, and America, and it had been translated into many European languages ranging from Latin, Welsh, and Gaelic to French, Italian, and Hungarian.

ESTC T82633 (two copies only, BL and Bodleian). OCLC finds a single copy, at the National Library of Scotland.

14. GUILLON, Pierre. Danti voci suae vocem virtutis. Quaestio theologica ... Has theses ... ac praeside, S.M.N.D.D. Ludovico Bellayer, doctore theologo, sacrae facultatis decano ... tueri conabitur Petrus Guillon, presbyter, dioecesis et urbis Pictaviensis, in sacra facultate baccalaureus formatus, die Jovis 22 mensis Novembris, anno domini 1770, a prima ad sextam. In scholis Opportunicis. Pro minore ordinaria. *Poitiers, Jean-Felix Faulcon, [1770]*.

An apparently unrecorded broadside giving the text of theological theses defended by Pierre Guillon of Poitiers for entry into minor orders. A bachelor of theology from the city's university, Guillon's gruelling five-hour examination took place on 22 November 1770 between one and six o'clock, in the church of St Opportuna, under the critical eye of Dr Louis Bellayer, dean of the theological faculty and rector of St Cibard's.

This broadside was issued by Jean-Felix Falcon (1713–1782), who acted as printer to both the bishop and university of Poitiers, and who, from 1776, served as ‘imprimeur du Roi’.

DANTI VOCI SUÆ VOCEM VIRTUTIS.
QUÆSTIO THEOLOGICA.

[illegible][illegible][illegible]

S AGINATOR anima fidelis carae & linguae patriae in angustissimo EUCARISTIA Sacramenti, ergo primum moriens, ait illi meritis Nyan Iordan quatuor, quaerens exequia, infirmit Christus, celebrato vi ferementum; & vinum de vite, ut princeps totius Ecclesiae, & genus Cyprino, modica temperantia aqua; que immediate in sanguinem Christi convertitur. Azymum panem & fermentum, azymum hoc est... hic est... non obstant SS. Bafili. Chrosost. Gregorius liturgici, Praeterea Realis invenit, iaculum in zymum ante Phori tempora ultra obtinuisse, ceruum, Forma efficitur, verba Christi SS. Irenaeus, Justin, Irenaeus, Hieronimus, Hilarius, Chiril, Hieron, Augustinus, Cyrillus Alexandr, Non inficunt nisi Tertul. Orig. nec Theodoret. Agnoscunt Orientales Non deferre neque immovari. Vnde ecclesiasticum argumentum praeter, non impugnat Raraman, nec Rabanus; credit resipiscens Bereng. Chimerica ergo & impossibilia que a Calvinistis fingunt

[illegible][illegible]

EPISCAPATA absolutiois sacramentalis, cui et reatus attingere potius remittitur possunt; sed istas reatus potius temporalia hinc necesse facit satisfactio, qui in voto est essentialis, in executione vero negat Odo. Turrel. SS. Ciprian. Aug. Ambros. Innocent. I. Leo. & Augustus, & Elig. Non iherubar, Salsar vero peccatori foletnis penitentiae medicina, non foret, si saltem vi cinatum, proparia: nos autem, quod ad hoc pertinet, non habemus, nisi per contritionem, & satisfactionem, ut ait Aug., Sacramentalis, de Satisfactionibus nostris nobiscum indulgenti potentiam habet Ecclēsia per applicationem oportū thesauri fidei Meritis Christi & Sanctiorum relator. Indulgenterium, Plurimum Christi infirma, minus infirmos, ut ait Aug., Sacramentalis, de Satisfactionibus nostris nobiscum indulgenti potentiam habet Ecclēsia per applicationem oportū thesauri fidei Meritis folos, erim ex SS. Ciprian. Sacerdos, qui valde non abfolvit, nisi potestati Ordinis accedat iudicialiter ordinaria vel delegata, extra eam nequeat, ut C. de iur. iur. v. & d. scilicet. Sacramenti potestas institutum ad abhergenda peccata reliquis, & sanitate corporis, cum expedit, remittitur.

MINISTROS, Ilicius iure divino, ex T. superiores, indebilit. chrastere consecr. **ORDO** verum novus Legit. Sacramentum, cujus materia effentialis fuit **masum** impiofiru. **Quae** autem apud Latinos obinet inftrumetorum porcedio, praet. f. totum integrans : non oblat. Greg. IX. Innocent. III. Greg. IX. Duplex ergo materia, alia B. Perro pro Occidente, alia B. Paulo pro Oriente tradita, ne quid de actis Landuani p. 6. &c. hiforia Taberna, iure nulla funt Ordinationes Anglorum, Subiectum, folus iur. baptizatus confentens. Sicut Papifae facilia obolera. **Diaceria** autem quae in Occidente, non in Oriente, obinet, funt: **Epifcopum** valde confecr. **Subdiaconum** minoris Ordinis. **Presbyterum**, qui in Occidente, excepto Subilicatum, inflitutum; in Chrifto Hierarchiam exhibent. **Horum** Ordinem non alius Miniftr quam Epifcopus qui, etiam unius Infulus, Simonicus; nec concurrit evincunt. Cae. Nican. I. Innocent. I. Lucius III. Greg. VII. Innocent. III. Greg. VII. Urban. II. Inanis ergo ad hae foveunda quae Miniftri Ecclefiae auctoritas apponendi impeditur. Ordinem dirimenda. Epifcopos Presbyteros legem f. iure fundi, tum ordine, tum iurifdictione, quam immediate habet a Chrifto, tradit Scripturae Traditio, non diffiteri. Hic. Cae. libris maioribus Clericis ab Ecclefia fapientiffime praefcripta.

[illegible]

trimonium dirimentia apponendi jus habent innatum Seculares Principes; jure divino apponit Ecclesia dispensatrix Sacramentorum quæ

Has Theses, (Deo duce, & auspicio Dei patrũ,) ac praside, S. M. N. D. D. LUDOVICO BELLAYER, Doctore Theologo, Sacrae Facultatis Decano, ac tũ regente, in Parochia Sancti Eparchii Reformae, tũtũr conabatur PETRUS GUILLON, Presbyter, Diaconus & Urbis Pictaviensis, in Sacra Facultate Baccalarius formati, die Jovis 22 mensis Novembris, annũ Domini 1770. a prima ad sextam.

IN SCHOLIS OPPORTUNICIS.
PRO MINORE ORDINARIA.

PICTAVII, Apud J. FELICEM FAULCON, Illustrissimi D. D. Episcopi, Cleri & Academiae Typographum.

WITH AN AUTOGRAPH LETTER
OF THE ORGANIST JOHN STANLEY

15. [HANDEL; COXE, William.] Anecdotes of George Frederick Handel and John Christopher Smith. With select pieces of music, composed by J. C. Smith, never before published. London, W. Bulmer and Co. for Cadell and Davies, 1799.

4to, pp. [8], iv, 64, 34 (engraved music) + 2 portraits (stipple engravings of Handel and J. C. Smith); occasional ink or pencil annotation to the music section; **with an autograph letter of John Stanley** (laid down on an inserted folio between pp. 50 and 51); nineteenth-century cloth, skilfully rebacked preserving the original spine, corners a little bumped. **£650**

First edition. The author of this volume was the stepson of John Christopher Smith (1712–1795) who had acted, along with his father (also J. C. Smith), as Handel's amanuensis; between them, during the composer's lifetime, they had organised concerts and rehearsals, copied music manuscripts and worked as general secretaries.

After Handel's death in 1759 the elder Smith inherited the autograph manuscripts, which he in turn gave to his son; J. C. Smith junior gave the collection to King George III in return for a handsome pension, and the great composer's manuscripts thus became part of the Royal Music Library and later the British Library. Smith junior became the first organist (1754–1770) at the Foundling Hospital where Handel was a governor. Handel had given the chapel its first instrument and it was here that the success of *Messiah* had become established; Smith continued to give charity performances of the oratorio after Handel's death. A new organ was erected in 1769 and at the opening performance the famous blind organist John Stanley (1712–1786) gave a concerto.



GEORGE FREDERICK HANDEL.
From an Original Picture Painted by Deane

Published May 1799 by Cadell & Davies, Strand.

ANECD

GEORGE FREDE

JOHN CHRISTO

by Archd

SELECT PIECE

COMP

BY J. C.

NEVER BEFOR

LOND

PRINTED BY W. P.

SOLD BY CADELL AND DAVIES, ST

BIRCHALL, MUSIC-SELLE

J. EATON, S

179

ried on the Oratorios in partner-
fessional abilities, and estimable

father had a lucrative employment in the
blind by the following circumstance:—he
e bason breaking, a pointed fragment cut
e loss of the other.

to learn music; not because he had dis-
use his father was musical himself, or fond
instructed on the harpsichord as an amuse-
by hopes that it would be advantageous to
reading, a scholar of Blow, and organist of
y a few months; during which time, the
great, that he made scarcely any progress.
in the occupation, his father placed him

most rapid progress, and attained so great
en organist of the church of Allhallows,
organist of St. Andrew's, Holborn, in pre-
fteen, he was elected by the Honourable
organists. These two places he retained
d him a handsome income. He had great
n instructing, and his address, was always

have passed a more active life in every
ician; having been not only a neat, pleas-
and agreeable composer, and an intelligent
o; when, on the death of Handel, he en-
y on the Oratorios for fourteen years. At
musical world, Stanley engaged with Mr.

Mr Corfe

Sir

Mr Smith & I had a meeting
Yesterday to settle our plan for the Oratorios the
evening season. The first thing ^{engage our performers.} ~~the first thing~~ ^{to do} is to
offer that purpose. I should you with this to know
whether it will be agreeable to you and
Convenient to come to town next Lent. We beg
the favour of an answer as soon as possible, as
we are to meet next Wednesday, & I should be glad to
settle our affairs immediately.

Nov: 26th 1767

I am Sir your very
Humble Servant

John Stanley

N.B. This letter was found amongst my father M.S.
& appears to be useful in this blank sheet.
A.D. Corfe

Stanley was organist at St Andrew's Holborn (just down the road from the Foundling Hospital) and at the Temple Church, which Handel regularly visited in order to hear him perform. He held both positions until his death. He was married to Sarah Arlond (daughter of Captain Edward Arlond of the East India Company) and it was her sister Ann who acted as his music copyist and helped him learn new works. Stanley was much in demand to direct performances of Handel's oratorios and give opening recitals on new organs; he was elected as a governor at the Hospital in 1770 and directed the annual *Messiah* performances in 1775–77. He went into partnership with J. C. Smith in 1760 to continue the oratorio seasons at Covent Garden which had been established by Handel; during these seasons when the opera was forbidden, Stanley accompanied the performances and played a concerto during the interval.

The letter included here is from John Stanley to Joseph Corfe, dated 26 November 1767, and discusses Stanley's meeting with Smith about the following season's oratorio concerts; he writes to ask if Corfe will sing in the Lenten concerts. Joseph Corfe (1741–1820) was one of the principal tenors in the Handel Commemoration concerts at Westminster Abbey in 1784. The book has the ownership signature of Joseph's son Arthur Thomas Corfe (1773–1863) who followed his father as organist at Salisbury Cathedral from 1804 until his death.

Curiously the List of Subscribers (pp. i–iv) does not include any musicians of the period although several members of the Coxe family (and by marriage the Rivers family) are included as well as some prominent music sellers.

STIMVLVS
DIVINI AMORIS SANCTI
BONAVENTURÆ



Venetis MDXXXV

DIVINE LOVE

16. [JACOBUS MEDIOLANENSIS.] Stimulus divini amoris Sancti Bonaventurae. Venice, Stefano Nicolini da Sabbio, April 1535.

Small 8vo, ff. 104; woodcut printer's device to title and last page, woodcut initials; a few light marks; very good in contemporary limp vellum, title inked in later hand to spine, remains of nineteenth-century spine labels; ties wanting, some marks, endpapers renewed; old inscription erased from title. £550

Rare edition of the *Stimulus divini amoris*, a popular medieval devotional treatise long attributed to St Bonaventure but in fact composed by the thirteenth-century Franciscan Giacomo da Milano.

The text comprises the so-called *Stimulus minor*, which was first published in Italian in Venice by Giovanni Antonio Nicolini da Sabbio and his brothers in 1521. It is divided into three parts, the first on Christ's Passion, the second on prayer, and the third on contemplation. Another version known as the *Stimulus maior*, an expanded version of Giacomo's text, also enjoyed wide circulation.

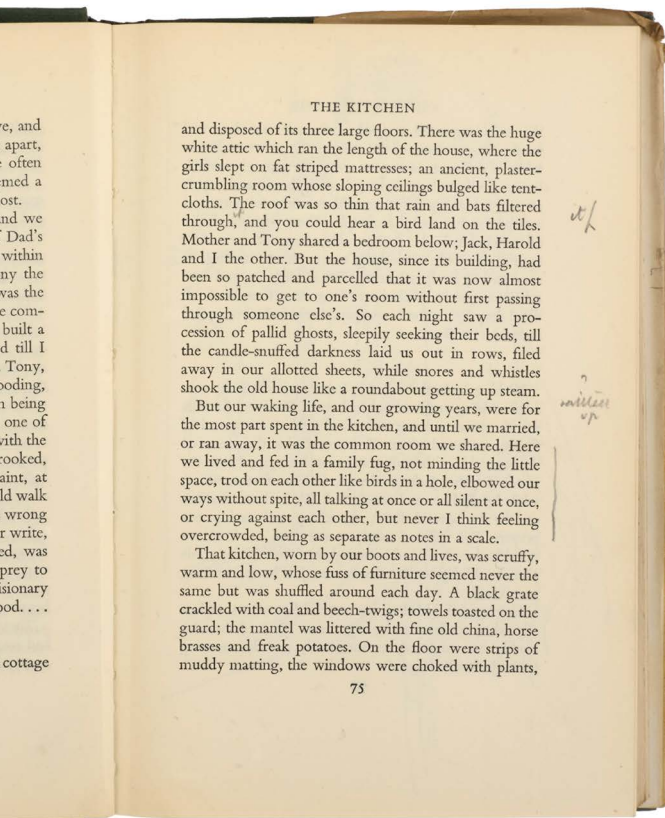
EDIT16 CNCE 32869; USTC 802726. Only one copy traced in the UK (Bodleian) and one in the US (Folger).

PROOEMIUM SA
VENTVRÆ IN S
DIVINI A



D T
uau
meus
besca
libera
ctus r
ris &
attra
culo t
ritatis

in coelis, leuavi oculos meos:
riæ illustratus, claritatis tuæ lū
sime requirens speciosissimū
vultus tui. Sollicitant me intim
cita habeas. Quid autem mihi
ptabilius, q̄ scire qualiter tanto
mulari? Ad tuum igit̄ amorem
inductus, zelo interno coactus
diose quærere debeat: qualiter
liter possit ad te accedere: &
xibus: quibusdā meditationib
In quibus etsi diuersæ chorda
ramen redactæ, puris auribus f
Quamuis enim diuersæ & plur
uersis capitulis describantur:
sonat, nisi perfectio animi ad
Si aliquid aliud inueneris pie
rigas, & nō rodas: quia maliti
simplicitas. diuersum nāq; mo
diuersitate modi & materiæ, l



THE AUTHOR'S MARKED COPY WITH INSERTED CORRESPONDENCE

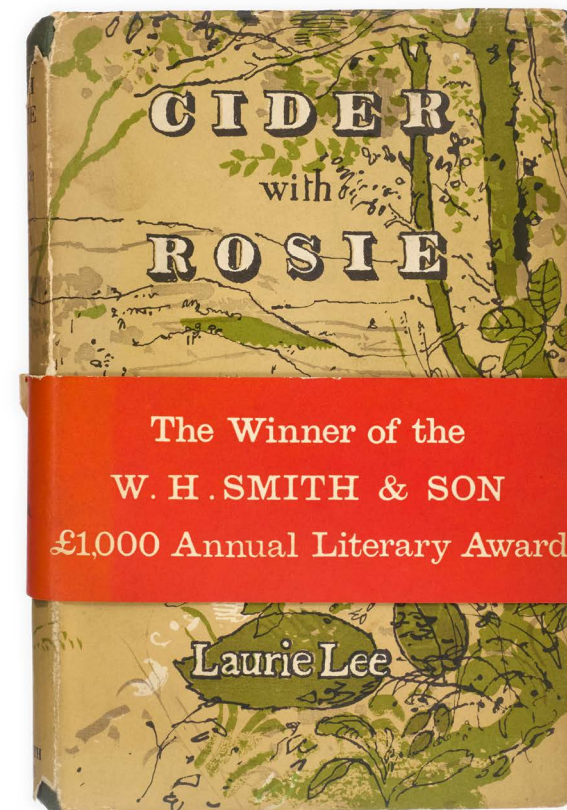
17. LEE, Laurie. *Cider with Rosie* ... with drawings by John Ward. London, Hogarth Press, 1959.

8vo, pp. [4, blank, preface], 280, [4, illustration, blank]; with illustrations printed in-text throughout (of which several full-page); publisher's green cloth-grained paper, spine lettered in gilt, with dustjacket and belly-band; jacket and band rather worn with losses to spine; with the author's pencil annotations to c. 12 pp., two loosely inserted placemarkers (of which one an invitation for 29 January 1960), front free endpaper signed in ink by Sybil Thorndike, Monica Sims, and Barbara F[?]ford, loosely inserted correspondence (see below). **£1000**

First edition, second impression, the author's copy with his pencil marks for public readings and loosely inserted correspondence including praise from Leonard Woolf.

Although Lee annotated several copies of *Cider with Rosie*, the present copy has evidently been marked for public readings: his pencil notes select passages, reorder and rearrange them, and make occasional changes to the text.

The signatures to the front endpaper may date to 1960, when Lee sat next to Lady Thorndike at the Foyle's Poetry Prize.



The correspondence comprises:

WOOLF, Leonard. Typed letter, dictated and signed on his behalf, 'Dear Laurie'. London, 2 December 1958. 1 p., 'I read your manuscript over the weekend and I must write to you at once to say how much I enjoyed it and how extraordinarily good I think it is. Recollections of childhood are so often boring, at least to me, but your book is the opposite of boring, it is intensely alive, real, and at the same time poetry.'

[SMALLWOOD, Norah?] Autograph postcard, initialled 'NS'. London, [franked 30 November 1959]. '987 today! HM the late QM. will have to look to her crown.'

HORNBY, Michael. Autograph letter, signed, to 'Mr. Lee'. London, 11 November 1960. 2 pp., regarding Lee's receipt of the W. H. Smith literary prize.

SPENCER, T. C. Typed letter with autograph addition, signed, to 'Mr. Lee'. London, 22 November 1960. 1 p., regarding the V. H. Smith literary prize.

LANE, Allen. Typed letter, signed, 'Dear Laurie Lee'. Harmondsworth, 30 November 1961. 1 p., thanking Lee and proposing meeting in the New Year.

LANCASTER, Jim. Autograph letter, signed, to 'Mr. Lee'. Chorley, 24 October 1984. 2 pp., regarding his attempts at writing, seeking Lee's advice, and enclosing the programme for an in-the-round performance of *Cider with Rosie* at the Octagon in Bolton.

"Pamela"
26, Russell Square
London WC1A 2PS
29.10.58

Dear Mr. Lee,

In reply, I am very glad to be the Octagon Theatre Bolton to see a presentation of 'Cider with Rosie', and it is also a pleasure to think that you might be interested in having a programme of a most delightful production.

The theatre in the round seemed to lend itself to the requirements of your writing especially the steps from the anticlimax which seemed admirably as the most brilliant years coming up to the road.

The kind of the day seemed to have converged on the theatre that evening and every hand. Nervously here in the day of preparation there is probably reminiscence of those brilliant moments of which you wrote.

In recent months I have been finding much pleasure in watching what is going on through and across which interest me. It seemed to be that I had to look back to my village unending days. To find my deepest interest when I tried to emulate Tom Lister, I only needed to come early at the field of play before any spectators had gathered, and see the whole picture in readiness for play, and I became wholly absorbed in the world that was to unfold during the evening afternoon.

Now I find great satisfaction in my attempts at writing for pleasure, which is

high praise indeed for my new found enthusiasm. I remember as a schoolboy in the village school, working at the request of the teacher, on account of my visit to Birmingham Palace, where along with my father I witnessed the investment of which my brother received the D.M.M. from the late King George VI (which was all and made to go and I took the place). The teacher said the reception to the local newspaper in which it was duly published, and I was quite pleased with my efforts.

Many years have passed by since that event but as it is such a good day, I would like to say that you were as an experienced and established member.

There are 'wonderful' in the country which claim to be of great assistance to anyone who has an interest in writing. Would you be of the opinion that it was advisable to write with such a school, and that writing may be made even more enjoyable by doing so?

I trust you may be able to offer me a little guidance in this matter, which would be very much appreciated.

Meanwhile I remain
Yours sincerely,
John Lancaster.

THE HOBARTH PRESS LTD
1958 PATENTED - PATENT APPLICATION
40-42 WILLIAM IV STREET LONDON WC2
Telephone: TUD 9450-51 Cables: Regent London

987 today! HM the late QM.
will have to look to her crown.

Laurie Lee Esq.
49 Elm Park Gardens,
Epsom - S.W.

DIRECTOR: LAWRENCE WOOD - SAN FRANCISCO - HAROLD GREENWOOD
PRODUCED BY: JOHN LANCHESTER

THE HOBARTH PRESS LTD
40-42 WILLIAM IV STREET LONDON WC2
Telephone: TUD 9450-51 Cables: Regent London

12/10
2nd December, 1958

Dear Laurie,

I read your manuscript over the weekend and I must write to you at once to say how much I enjoyed it and how extraordinarily good I think it is. Recollections of childhood are so often boring, at least to me, but your book is the opposite of boring, it is intensely alive, real, and at the same time poetry.

Yours,
J. H. Leonard

(Dictated but not signed by
Leonard Woolf)

Laurie Lee Esq.,
49 Elm Park Gardens,
Epsom, 10.

W. H. SMITH & SON, LTD.
HOLDEN, 41-43
155/16
22nd November 1960

STRAND HOUSE
LONDON, W.C.2

Laurie Lee Esq., M.P.,
49 Elm Park Gardens,
London, N.W.10.

Dear Mr. Lee,

As you have indicated to Mr. Hyde that you would like to keep the paid cheque as a memento of the occasion of winning our award, I have the pleasure to respond to your request.

In order that we may keep our accounts correct, will you please be good enough to sign the enclosed form of receipt and return to me in due course? Sorry to trouble you.

Yours sincerely,
T. C. Spencer.
Chief Accountant

Penguin Books Ltd
HARMONDSWORTH MIDLESEX
MIDLESEX MK44 3DF
30 November 1961

Dear Laurie Lee,

Thank you very much indeed for having signed my copy of CIDER WITH ROSIE. We have only met twice and then all too briefly. I am off to America next week but in the New Year let's foregather.

Yours sincerely,
Allen Lane

Laurie Lee Esq. MBE
49 Elm Park Gardens
London SW10

AL/LTB

Laurie LEE'S
Cider with Rosie
Based on the original production by JAMES ROOSE-EVANS
MAY 30th TO JUNE 23rd 1984

Michael Hornby
11. XI. 60

Dear Mr. Lee

I was so pleased to get your charming letter. It is a tremendous pleasure to us to know that our award has gone to someone who was so unreflectingly delighted to receive it, & I hope that in the future it will go to equally worthy & grateful recipients - will

COMMERCIAL CATECHISM

18. LEGRET, G.P. Rudiment de la comptabilité commerciale, à l'usage des jeunes gens qui se destinent au commerce, et de tous les négocians et marchands, tant en gros qu'en détail, manufacturiers, fabricans, artisans, etc., que le Code de Commerce assujétit à une tenue de livres régulière, et qui voudront l'apprendre d'eux-mêmes ... *Paris, Belin fils and le Prieur, 1811.*

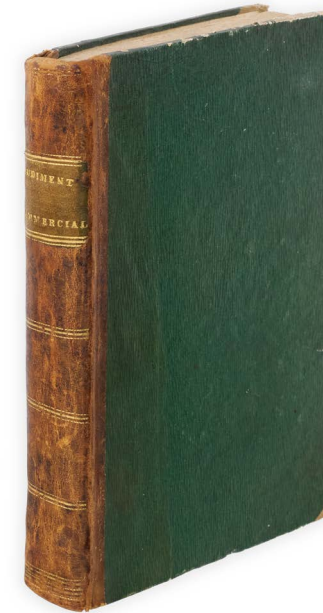
8vo, pp. xiv, 15–320; pp. 258 ff composed of tables; occasional spotting, but largely clean and fresh, with signature of author in ink on title-page; in contemporary sheep-backed green boards, vellum tips, flat spine ruled in gilt with gilt-lettered green morocco label; some wear, but still a very attractive copy. **£375**

Scarce first edition of this introduction to bookkeeping for laypeople, addressed by the author to the young who are destined for trade, businessmen and merchants, artisans and manufacturers, and anyone else who fell under the Napoleonic Code of Commerce of 1807, which required businesses to keep up-to-date accounts.

Legret states in his preface that, just as a lawyer needs to study law, and a physician medicine, so should the businessman be educated in running a business, but there are no schools or colleges to teach such skills; this is an attempt to fill that gap. Divided into thirty lessons, Legret's book discusses both the theory and practice of bookkeeping, with every piece of terminology explained, in a way, Legret claims, entirely unknown in other works on the subject. The reader is guided by a catechism of questions and answers, and a dialogue between teacher and student: 'by this means, the reader can put himself in the place of the student, and become the interlocutor who seeks to instruct himself' (*trans.*). The final part of the book is occupied by a series of sixty-odd examples, to guide the reader through various possible scenarios.

Although now rare, the work obviously met with some success: we know of at least three editions in the same year, and further editions appeared in 1824 and 1837.

Outside France, OCLC records just one copy, at Columbia.



No. 4.		(300)	No. 5.		(301)
21.	Leçon.	CAISSE, compte nouveau.	21.	Leçon.	FABRICE DE PARI.
22.	Leçon.	A ELLE-MÊME, compte précédent, pour balance.	22.	Leçon.	A CAFES, pour vente à lui faite de café, suivant
23.	Leçon.	BLES A BORDEAUX, pour mon compte.	23.	Leçon.	facture, N° 8, au livre de vente, P°.
24.	Leçon.	A EFFETS A PAYER, pour mes trois acceptations	24.	Leçon.	EFFETS A RECEVOIR.
25.	Leçon.	aux traites de M. *** de Dunkerque, pour solde	25.	Leçon.	A BLES A BORDEAUX, pour mon compte, reçu de
26.	Leçon.	de sa facture des bles, N° 5, au livre d'achat, P°.	26.	Leçon.	***, de Bordeaux, pour net produit de la vente
27.	Leçon.	f. 29,500 » N° 6. »	27.	Leçon.	de mes bles, suivant le compte de vente qu'il m'a
28.	Leçon.	35,000 » N° 7. »	28.	Leçon.	remis; copié au livre de vente, N° 3, P°.
29.	Leçon.	35,500 » N° 8. »	29.	Leçon.	les six effets ci-après, ayons :
30.	Leçon.	Outre *** au 10 Mai.	30.	Leçon.	f. 25,000 » N° 1. »
31.	Leçon.	Dudit.	31.	Leçon.	70,000 » N° 2. »
32.	Leçon.	EAUX-DE-VIE de compte à demi avec Pierre,	32.	Leçon.	45,000 » N° 3. »
33.	Leçon.	A EFFETS A PAYER, mon acceptation, N° 9.	33.	Leçon.	26,000 » N° 4. »
34.	Leçon.	à la traite de Pierre, et à son ordre au 12 juin,	34.	Leçon.	340 » N° 5. »
35.	Leçon.	pour ma moitié de sa facture des eaux-de-vie,	35.	Leçon.	N° 18. BILLET DE LERLANC, au 20
36.	Leçon.	N° 5, au livre d'achat, P°.	36.	Leçon.	février.
37.	Leçon.	Du 11 dit.	37.	Leçon.	50 » N° 19. Ma traite sur lui, à mon ordre,
38.	Leçon.	LES SUIVANS, A EAUX-DE-VIE de compte à demi	38.	Leçon.	à vue.
39.	Leçon.	avec Pierre, pour montant de leur vente, suivant	39.	Leçon.	120,390 » ci.
40.	Leçon.	facture, N° 6, au livre de vente, P° 2, ci.	40.	Leçon.	Du 13 dit.
41.	Leçon.	après reçu en paiement des eaux-de-vie.	41.	Leçon.	A CAISSE, pour ceux payés jusqu'à ce jour,
42.	Leçon.	EFFETS A RECEVOIR, pour les deux effets ci-	42.	Leçon.	avant le détail au livre de frais.
43.	Leçon.	après reçus en paiement des eaux-de-vie.	43.	Leçon.	Dudit.
44.	Leçon.	f. 31,000 » N° 12. »	44.	Leçon.	MARCHANDISES GÉNÉRALES.
45.	Leçon.	29,000 » N° 13. »	45.	Leçon.	A FRAIS GÉNÉRAUX, pour ceux de rabattage
46.	Leçon.	CAISSE, reçu de *** pour solde des eaux-de-vie.	46.	Leçon.	des cafés.
47.	Leçon.	Dudit.	47.	Leçon.	Dudit.
48.	Leçon.	EAUX-DE-VIE de compte à demi avec Pierre,	48.	Leçon.	CAFES.
49.	Leçon.	aux sucrés, pour la demie de produit des eaux-	49.	Leçon.	A MARCHANDISES GÉNÉRALES, pour sortir
50.	Leçon.	de-vie, suivant compte de vente, N° 2, P°.	50.	Leçon.	du compte de celles-ci les frais de rabattage qui
51.	Leçon.	A FRAIS GÉNÉRAUX, pour ceux détaillés au	51.	Leçon.	concernent les cafés.
52.	Leçon.	compte de vente.	52.	Leçon.	Du 15 dit.
53.	Leçon.	A PIERRE DE MONTPELLIER, pour sa demie du	53.	Leçon.	MARCHANDISES EN MAGASIN.
54.	Leçon.	net produit de la vente des eaux-de-vie.	54.	Leçon.	A MARCHANDISES GÉNÉRALES, pour celles
55.	Leçon.	A PROFITS ET PERTES, pour ma demie du	55.	Leçon.	restantes ce jour, d'après l'inventaire porté au livre
56.	Leçon.	bénéfice sur les eaux-de-vie.	56.	Leçon.	d'achat, P°.
57.	Leçon.	f. 59,687 »	57.	Leçon.	Dudit.
58.	Leçon.	39,687 »	58.	Leçon.	LES SUIVANS, A PROFITS ET PERTES, pour bé-
59.	Leçon.	50,000 »	59.	Leçon.	néfices faits dans les comptes ci-après.
60.	Leçon.	Du 11 dit.	60.	Leçon.	MARCHANDISES GÉNÉRALES, pour solde et
61.	Leçon.	PIERRE DE MONTPELLIER.	61.	Leçon.	balance.
62.	Leçon.	A PROFITS ET PERTES, pour sa demie de mi-	62.	Leçon.	17,000 »
63.	Leçon.	commission de vente et du ducroire, sur la partie	63.	Leçon.	9,864 »
64.	Leçon.	des eaux-de-vie vendues à terme, suivant ma lettre	64.	Leçon.	CAFES, pour idem.
65.	Leçon.	de ce jour.	65.	Leçon.	20,390 »
66.	Leçon.	Dudit.	66.	Leçon.	BLES A BORDEAUX, pour mon compte, pour idem.
67.	Leçon.	CAISSE.	67.	Leçon.	13 »
68.	Leçon.	A MARCHANDISES GÉNÉRALES, reçu de ***	68.	Leçon.	FRAIS GÉNÉRAUX, pour idem.
69.	Leçon.	pour vente de coton, suivant facture, N° 7, au	69.	Leçon.	47,867 »
70.	Leçon.	livre de vente, P°.	70.	Leçon.	ci.
71.	Leçon.	50,000 »	71.	Leçon.	



SKILLFUL SKETCHES

19. 'M.H.' Sketches of views in Germany, Italy, Crimea, England, and Scotland. 1817–1818.

Oblong album (c. 170 x 250 mm), 30 leaves (watermarked 'Allnutt' and 'Pine Smith') with 27 pen and ink sketches signed 'M.H.' to rectos, captions in ink to corners of facing blank versos; a few leaves evidently excised, some very slight spotting; very well preserved in contemporary diced calf, borders roll-tooled in gilt and blind to covers, flat spine in compartments; some wear to extremities and marks to covers.

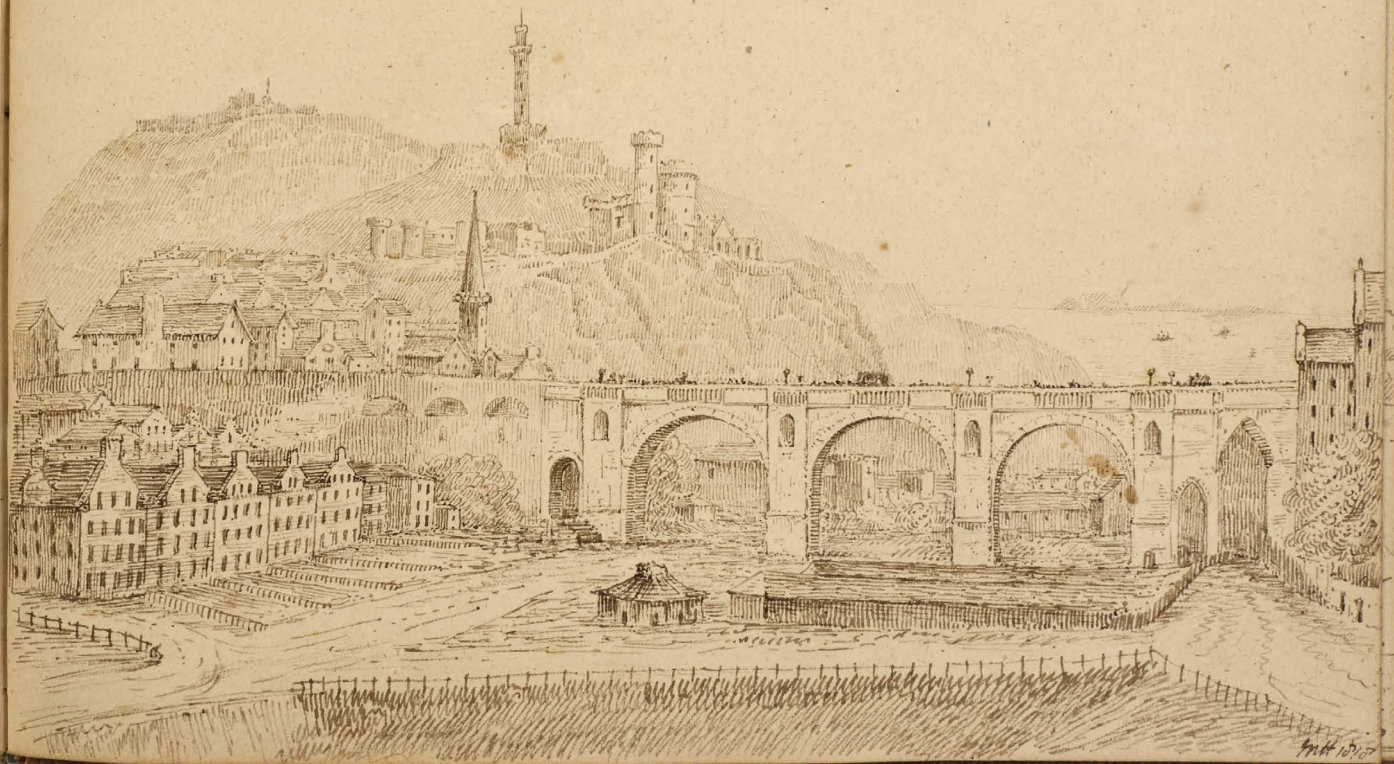
£750

An album of accomplished landscape sketches by an unidentified artist, 'M.H.', dating from the early nineteenth century.

The artist was perhaps a native of Shropshire: several Shropshire churches are depicted (at Hodnet and Moreton Say, for example) as well as an old oak tree at Broughton. It is unclear whether our artist visited all the places depicted. Some captions imply that the sketches were copied from models as part of their artistic training: lovely views of various villages and castles on the Rhine (including Gutenfels, Kamp-Bornhofen, Maus Castle at Wellmich, and Fürstenberg Castle) are 'from Mr Stanley's'; a vista of Florence across the Arno is 'from W. Wrightson's sketch'; a view of Inkerman in the Crimea is 'from Regds'; and several of the Scottish sketches are 'from Mrs Parker's'. These may, alternatively, have been M.H.'s travelling companions, whose sketches, captured *in situ*, s/he neatly copied into this album.

Whatever the exact circumstances of composition, there are many fine views. The Italian sketches include the Ponte d'Augusto at Narni; Florence seen from the Boboli gardens; Lucano bridge beside the tomb of the Plautii; Savona and Ventimiglia on the Italian Riviera; and the Temple of Vesta at Tivoli. In Scotland we have views of the rivers Dee and Tay; the hills of Bennachie; the cliff-top castle at Aboyne; the cliffs near Drumtochty; and boats off the Isle of Bute. There is also a fine view of Edinburgh, showing the old North Bridge with Calton Hill in the background.

Supposed to be Harroch Point



FIRST DICTIONARY OF QUOTATIONS

20. [MACDONNEL, David Evans.] A Dictionary of Quotations, in most frequent use. Taken from the Greek, Latin, French, Spanish, and Italian Languages; translated into English. With Illustrations historical and idiomatic ... London, G. G. and J. Robinson, 1797.

8vo, pp. v, [119], clean tear to F8 mended without loss; a very good copy in contemporary polished calf, rebacked; cloth box. **£650**

First edition, rare, of the first English dictionary of quotations, drawn principally from Latin authors, with some quotations from living languages (mainly French) and some phrases from the law.

The dictionary was compiled over some years by 'look[ing] into every publication political or miscellaneous' and extracting 'the Quotations which are most popular, or ... the Phrases most necessary to be understood'. Each quotation, in the original language, is followed by its source, a translation, and an explanation of its bearing or application. For example:

Homo sum & humani a me nil alienum puto. — Lat. Terence.
— "I am a man, and nothing which relates to man can be foreign to my bosom." — This is the strong phrase of a philanthropist, which, it is to be feared, is less frequently felt than it is quoted.

The book clearly proved useful, and there were reprints well into the nineteenth century.

ESTCT135124 (listing copies at BL, Bodley, Indiana, Chicago, and Illinois); Alston III, 755 adds Harvard and Yale.

A DICTIONARY OF QUOTATIONS, 8c. 8c.

Ab alio expectes, alteri quod feceris. Lat. LATERIUS.—"You may expect from another person, that which you have done to another."—Your conduct to others shall form the measure of your own expectations.

Ab inconvenienti. Lat. Phrase.—"From the inconvenience."—*Argumentum ab inconvenienti*—An argument to shew that the result of a proposed measure will prove inconvenient or unsuited to circumstances.

Ab initio. Lat. Phrase.—"From the beginning." His proceedings were ill-founded *ab initio*.

A bon chien il ne vient jamais un bon os. French Proverb.—"A good bone does not always come to a good dog."—Merit does not always meet its due reward.

Ab ovo jusque ad mala. Lat. Phrase.—"From the eggs to the apples."—From the beginning to the end of the entertainment. These were the first and last articles served up at a Roman feast.

Ab urbe condita. Lat.—"From the building of the city."—In general thus abridged, A. U. C. in the chronology of the Romans.

Absentem lædit cum ebrio qui litigat. Lat. SYRUS.—"He hurts the absent who quarrels with a drunken man."—You should consider your adversary as absent when his senses are departed.

A causa persa parole assai. Ital. Prov.—"When the cause is lost there is enough of words."—Do not discuss that which is already decided.

Actus Dei nemini facit injuriam. Law Max.—"No one shall be injured through the act of God."—

B

As

A DICTIONARY OF QUOTATIONS,

IN MOST FREQUENT USE.

TAKEN FROM THE

GREEK, || FRENCH,
LATIN, || SPANISH,

AND

ITALIAN LANGUAGES;

TRANSLATED INTO ENGLISH.

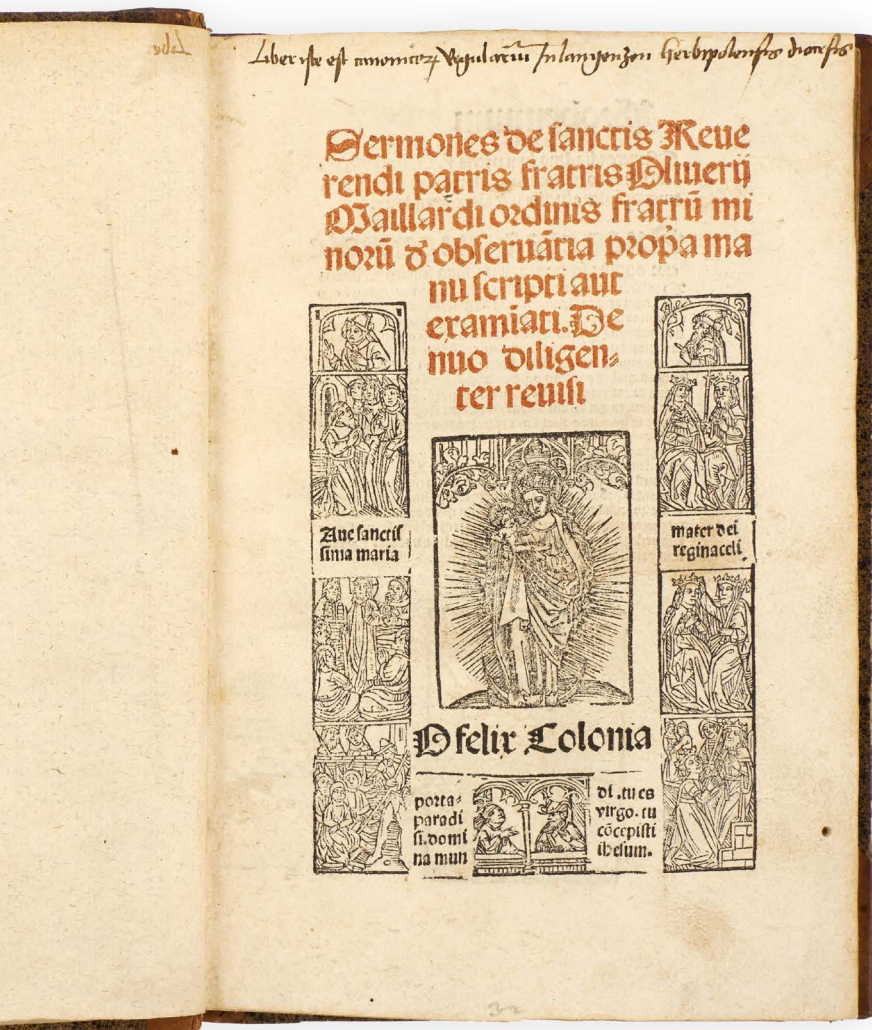
WITH ILLUSTRATIONS HISTORICAL AND IDIOMATIC.

Quis expeditis psittaco suum Xalga. PERSIUS.

LONDON:

PRINTED FOR G. G. AND J. ROBINSON, PATERNOSTER-ROW.

1797.



CELEBRATED SERMONISER

21. MAILLARD, Olivier. *Sermones de sanctis reverendi patris fratris Oliverii Maillardii ordinis fratrum minorum de observantia propria manu scripti aut examinati. Denuo diligenter revisi. Cologne, Cornelius von Zierickzee, 30 October 1507.*

4to, ff. [1], lxviii, [1]; title in red, devotional woodcuts to title, title verso, and last page, text in two columns; small marginal wormhole to first few quires, occasional light marks, some staining to last page; a very good copy in nineteenth-century half calf, speckled paper boards, remains of gilt-lettered spine label; some wear to extremities and abrasions to covers; contemporary inscription at head of title 'Liber iste est canonice regularu[m] in Langenzen Herbipolensis diocesis', contemporary annotations to ff. xiii, lxvi, and lxvii, old oval stamp 'Ex bibliotheca Acad. Georgiae Augustae' (i.e. University of Göttingen) and deaccession stamp dated 1955 to title verso (touching woodcut, some offsetting to facing page), modern bookplate of J. Hönscheid to front pastedown, typescript bookseller's description in German to rear pastedown.

£1500

Very rare edition of a collection of sermons by the celebrated Breton preacher and Franciscan Olivier Maillard (c. 1430–1502), illustrated with devotional woodcuts. The text collects thirty-one sermons delivered by Maillard on various feast days throughout the liturgical year, beginning with St Andrew's (30 November) and running through to All Saints' (1 November).

Maillard 'is specially celebrated as a forceful, popular preacher, who preached inspiring and profitable Lenten sermons in both churches and public places. His manner and style were indeed often rather bluntly plebeian, but by no means so rough as the later classicists have proclaimed them to be. Of a fearless nature, he did not abstain from well-merited attacks upon the abuses of his time, and upon the crimes of those in high places (e.g. the cruelties of Louis XI) ... Of his works, nearly all of which are sermons, there is no complete collection; they appeared in detached fashion, many in various editions and in both French and Latin' (*Catholic Encyclopedia*). Several incunable editions appeared in Paris and Lyon.

The title-page here is illustrated with a central woodcut of the Virgin and Child (repeated on the title verso), while the surrounding woodcut border incorporates scenes of a praying friar, Christ and Moses, the burning of heretics, and kings and queens. The handsome woodcut to the final page depicts the Pentecost (Mary, the Apostles, and Pentecostal dove), with scenes of Christ's Baptism and Temptation below.

Provenance: the Augustinian Canons of the medieval monastery at Langenzenn in Bavaria, Germany, not far from Nuremberg. The annotations, no doubt by one of the Canons, show an interest in St John's relationship with Christ and the feast of All Saints'.

No copies of this edition traced in the US, and only one in the UK (Ushaw College). A variant exists with 'prop[ri]o' in the title, a copy of which is at the British Library.

USTC 693702; VDI 6 M 244.



ELZEVIR OVID

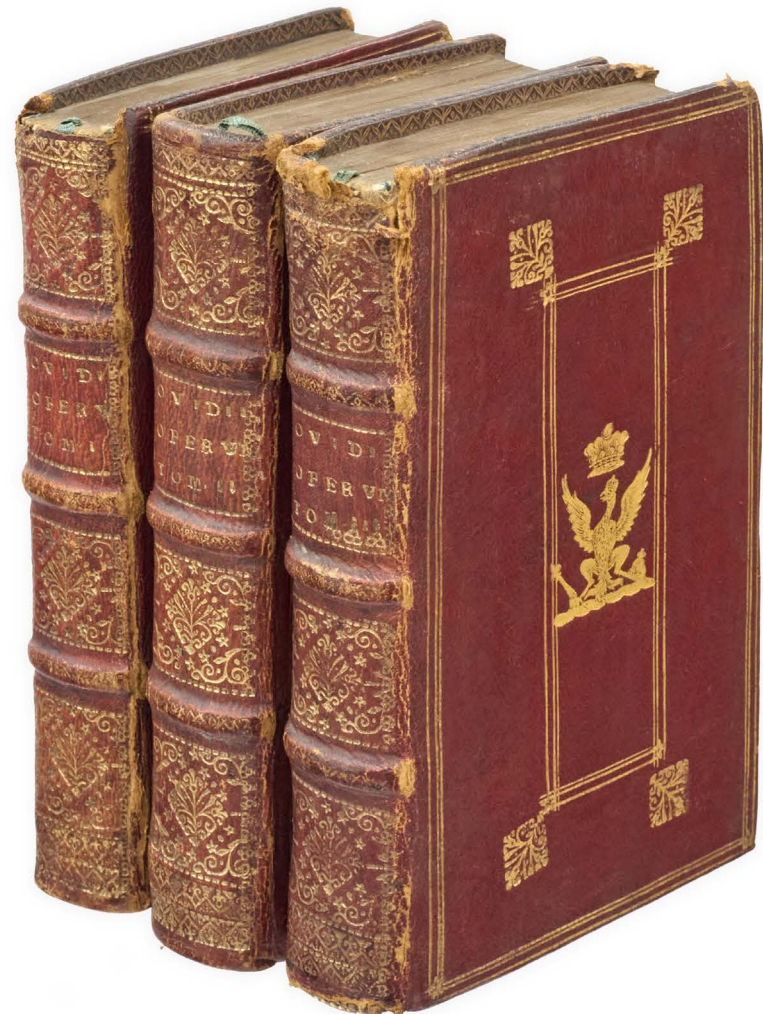
22. OVID. P. Ovidii Nasonis operum ... Leiden, [Bonaventure & Abraham] Elzevir, 1629.

Three vols, 12mo, pp. [xxiv], 344; [16], 444, [6, blank]; [12], 420; woodcut 'Solitaire' device to title-pages, woodcut initials; slightly toned but a good copy in early eighteenth-century panelled red morocco gilt, covers later stamped with the crest of James Harris, first Earl of Malmesbury (BAB stamp 5), joints rubbed, headcaps chipped; front endpapers of vol. I with some pencil quotations from Ovid dated 4 August 1722. **£500**

First Elzevir edition, newly edited by Daniel Heinsius based on the Plantin edition of 1578.

Provenance: from the library of the Earl of Malmesbury (1746–1820), the leading British diplomatist of the late eighteenth century. Though untroubled by serious scholarly achievement at Merton College, this changed when he left Oxford in 1765 and quite deliberately began to prepare himself for a career in diplomacy. His first stop was a year in Leiden, where he taught himself Dutch, followed by a grand tour finishing with a posting in Spain that kicked off his career.

Brunet IV, col. 272; Rahr 288; Willems 317.





CONTEMPORARY MOROCCO WITH ONLAYS

23. [PSALMS.] The whole Booke of Psalmes, collected into English Meter by Tho. Sternhold, Jo. Hopkins, W. Whittingaam [sic], and others ... with apt Notes to sing them withall ... London, printed by T. C[otes] for the Company of Stationers, 1637.

24mo, pp. 330, [6 (table)]; title-page with a border of printer's tools; a very good copy, ruled in red throughout, in handsome contemporary black morocco, with onlays in tan morocco (large diamond centrepiece and cornerpieces, central quatrefoil, all gilt with small floriate tools), gilt edges; marbled endpapers inserted at a later date; bookplate of the Oliver Collection, Royal Holloway and Bedford New College Library. **£2750**

A very attractive pocket psalm book with printed music, ruled in red throughout and in a handsome binding. Such diminutive psalm books began to appear at the end of the sixteenth-century, printed for the Company of Stationers, who had the monopoly. The printer here was Thomas Cotes, most famous as printer of the Second Folio of Shakespeare in 1632, who became a Master of the Company in this year.

ESTC records three copies only, at Harvard, Yale, and Trinity College Melbourne.

STC 2672.7.



A RENAISSANCE LIBRARY PONTEVICO–BALDI–PURGOTTI

24. [PONTEVICO, Sylvio.] Collection of seven works by classical, late-antique, and Renaissance authors formerly belonging to Sylvio Pontevico. *Lyons, Sébastien Gryphe and Jean de Tournes, 1547–1553.*

Together seven works in six vols, 16mo; similarly bound in contemporary French morocco, boards filleted and tooled in blind and gilt, edges gilt and gauffered; four vols neatly rebacked to style or otherwise skilfully restored; with the ink ownership inscriptions of Sylvio Pontevico dated 1564 to all but two front endpapers (in two vols deleted in ink) and his acquisition note 'di moneta di Genoua' to all but one rear pastedown, ink inscriptions of Bernardino Baldi dated 1587 to front endpapers of 4 vols (similarly deleted), nineteenth-century ink ownership inscriptions of Sebastiano Purgotti. **£5000**

An exceptional collection of seven literary and historical works owned by the sixteenth-century poet Sylvio Pontevico (Silvius Pontevicus) and soon after in the possession of Copernicus's biographer, Bernardino Baldi, most likely forming part of a travelling library.

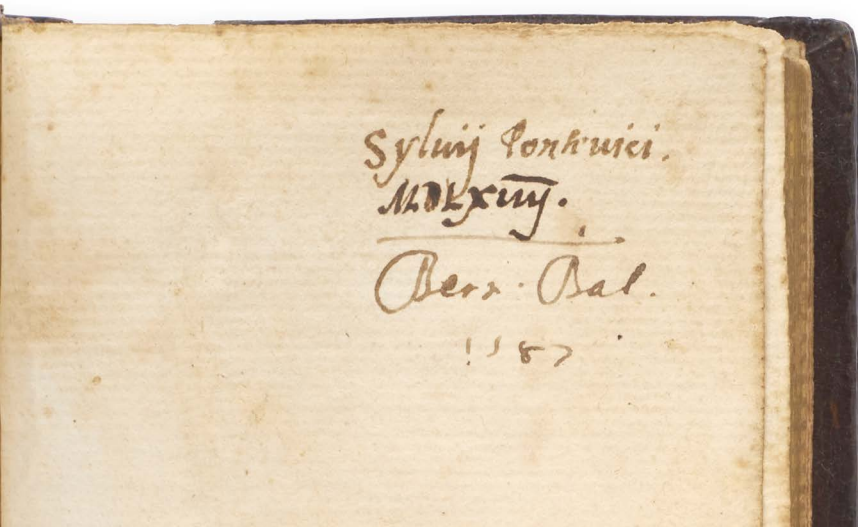
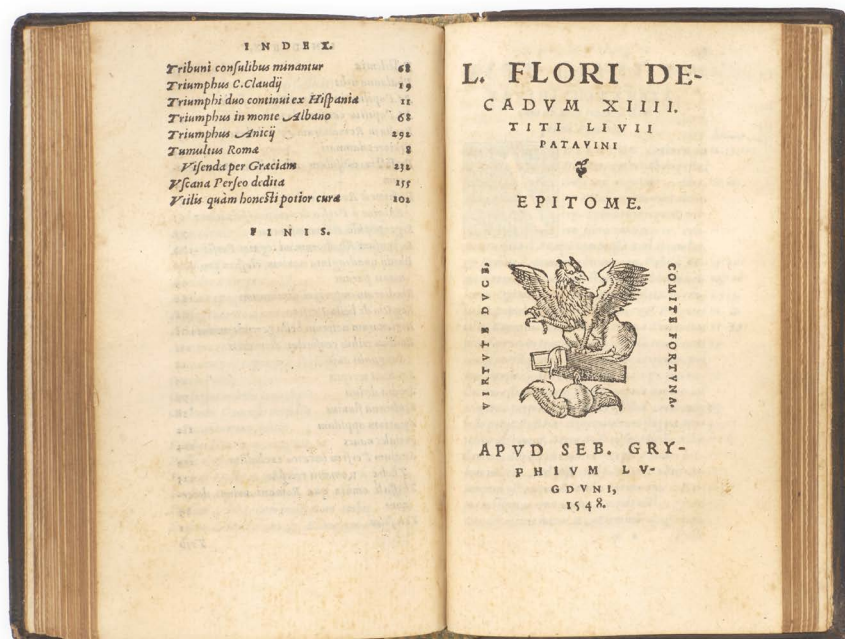
Despite their French printing, the milieu in which these books were first perused was the wonderfully creative Gonzaga court at Mantua. Pontevico engaged in poetry there as a member of the Accademia degli Invaghiti, enjoying the satisfaction of seeing his verse chosen for the prestigious anthology published by Ruscelli in Venice – a distinction which continued

for almost two centuries through several Italian verse *florilegia*. His library and his passion for collecting manuscripts and books were to intrigue intellectuals for a whole century: in 1637, Nicolas-Claude Fabri de Peiresc, who had treasured a list of Pontevico's books for decades, wrote to Galileo asking whether he knew anything about the Pontevico library, being 'exceedingly curious to discover rare books and manuscripts' (*trans. see Galileo, Opere XVII* (Florence, 1966), letter 3437).

By 1587 the books had changed hands and were in the possession of another member of the Gonzaga court who had shared literary platforms with Pontevico, the prolific writer and prominent theologian, mathematician, geographer, antiquary, historian, and poet Bernardino Baldi (1533–1617). Baldi served as tutor to Ferrante Gonzaga, from whom he received the rich abbey of Guastalla, where he remained as abbot for twenty-five years before returning to his native Urbino and serving as the Duke's envoy to Venice. For more than twelve years he worked on the biographies of more than two hundred mathematicians, becoming the first to write a biography of Copernicus in 1588. His manuscripts were edited and published posthumously, and his life of Copernicus enjoyed a renaissance in interest when, in the 1970s, a scholar hypothesised Baldi's access to direct information not known to Rheticus; this thesis has been since strongly contested (see Biliński, *La vita di Copernico di Bernardino Baldi dell'anno 1588 alla luce dei ritrovati manoscritti delle Vite de matematici* (Turin, 1973)).

The volumes were later owned by the Italian chemist, mathematician, and philosopher Sebastiano Purgotti (1799–1879).





The collection comprises:

CATULLUS, TIBULLUS, and PROPERTIUS. [Opera:] His accesserunt Corn. Galli fragmenta. Lyons, Sébastien Gryphe, 1548.

16mo, pp. 336; woodcut Gryphe device to title; some light foxing; contemporary French olive morocco, minor restorations to spine, lacking free endpapers; occasional marginalia likely in Pontevico's hand, inviting comparisons with other authors, including one mention of Ficino. Baudrier VIII, 220; USTC 149939.

CURTIUS RUFUS, Quintus. De rebus gestis Alexandri Magni Macedonum regis historia, aucta nunc ac locupletata. Lyons, Sébastien Gryphe, 1548.

16mo, pp. 436, [28]; woodcut Gryphe device to title; some light foxing; contemporary French brown morocco, neatly rebacked; one or two small marginalia, some marginal ink marks. Baudrier VIII, 227; USTC 122979.

JUSTINUS, Marcus Junianus. Ex Trogi Pompeii historiis externis libri XXXXIII. De vita et moribus Romanorum Imperatorum epitome. Lyons, Sébastien Gryphe, 1548.

16mo, pp. 418, [46]; woodcut Gryphe device to title; first quire somewhat soiled and faded, some light foxing and spotting; contemporary brown morocco relaid over sympathetic calf; a few marginalia likely in Pontevico's hand, some ink marks in the margins. Baudrier VIII, 223; USTC 150026.

LIVY. Decadis quintae libri quinque. Lyons, Sébastien Gryphe, 1548.

[bound with:]

FLORUS, Lucius. Decadum XIII Titi Livii Patavini epitome. Lyons, Sébastien Gryphe, 1548.

Two works in one vol., 16mo, pp. 296, [8]; 118, [2, blank]; woodcut Gryphe device to titles; some light foxing and spotting; contemporary olive morocco; occasional marginalia likely in Pontevico's hand. I: USTC 157783. II: Baudrier VIII, 228; USTC 150000.

VIDA, Marco Girolamo. Opera quorum catalogum sequens pagella continent. Lyons, Sébastien Gryphe, 1547.

16mo, pp. 359, [1], without the last two blanks; woodcut Gryphe device to title; lower margin of title-page excised, some light foxing and spotting; contemporary brown morocco, neatly rebacked. USTC 149844.

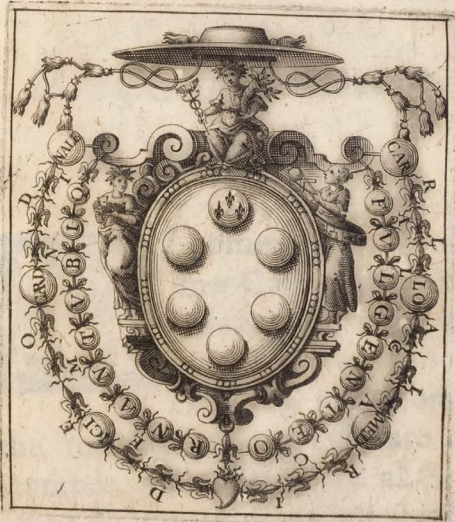
JUVENCUS, Gaius Vettius Aquilinus. Sacra poesis. Summa cura et diligentia recognita et collata. Lyons, Jean de Tournes, 1553.

16mo, pp. 316, [4, including blanks]; woodcut device on title; some light foxing and spotting; contemporary brown morocco, neatly rebacked. USTC 151380.

TRATTATO
DELLA CORTE
DEL SIGNOR
DI REFUGE.

Tradotto di Francese in questo nostro Volgare
DA D. GIROLAMO CANINI
d'Anghiari.

*Illustrato di Annotationi dall'istesso Autore, e di
diversi Metodi dal Canini.*



IN VENEZIA, Dal Ciotti 1621. Con Licenza, & Privilegio.

HOW TO HANDLE YOUR PRINCE

25. REFUGE, Eustace de; Girolamo CANINI, translator. Trattato della corte del Signor di Refuge. Tradotto di Francese in questo nostro volgare ... Illustrato di Annotationi dall'istesso Autore, e di diversi Metodi dal Canini. Venice, Giovanni Battista Ciotti, 1621.

8vo, pp. [lii], [4, blank], 29, [3, blank], 360, [5], [3, blank], 4 folding letterpress tables bound within final quire (see below); engraved arms of Cardinal Carlo de' Medici to title-page, woodcut printer's device to second title-page, woodcut initials, typographic headpieces; occasional light foxing, show-through from engraved device to verso of title-page, a good copy; bound in contemporary burgundy morocco over pasteboard, single gilt fillet border with small round floral stamps in corners, spine gilt in compartments with raised bands, lettered directly in gilt 'CORT DEL RE FUGIO' along spine, the same floral stamp at foot; small wormholes to spine, extremities slightly rubbed, hinge broken; bookplate of Giuseppe Lando Passerini to inside front cover (see below), old inventory number '24' and later pencil shelfmarks to flyleaf. **£1850**

First edition in Italian, rare, of this treatise on courtly behaviour attributed to the French statesman Eustache de Refuge (1564–1617), a seventeenth-century bestseller combining Machiavelli with Castiglione, with folding letterpress flowcharts by the translator, Giuseppe Canini, who had also produced the first complete Italian translation of Montaigne's *Essais*.

Refuge served in the Parlement of Paris and was ambassador to the Swiss Cantons and to the Low Countries. This treatise first appeared in an anonymous edition in 1616, and was quickly translated into other European languages; an English translation appeared in 1622. Refuge's sources included other tracts on statesmanship and courtly behaviour, including Tacitus, Seneca, Guicciardini, and the cynical Lorenzo Ducci.

The four letterpress tables at the end contain an unusual flowchart-style summary of the contents of the work with a focus on the characteristics of the courtier, composed by the translator – whose nephew, Santi Carrocci, authored the dedication to Cardinal Carlo de' Medici – and corrected 'con publica autorità' by Cosmo Lapini. These are followed by a more condensed breakdown of the work as a whole, and similar summaries of Castiglione's *Cortegiano* and the lesser-known *Discorsi* of Pellegrino Grimaldi (Genoa, 1543). Proficient in French, Spanish, German, Czech, Hungarian, Greek, Latin, Hebrew, Syriac, and Arabic, Canini (1551–1631) was a doctor of theology and translated into Italian, as well as Montaigne's *Essais* (published posthumously in 1633–4), the works of Tacitus and Pierre Matthieu.

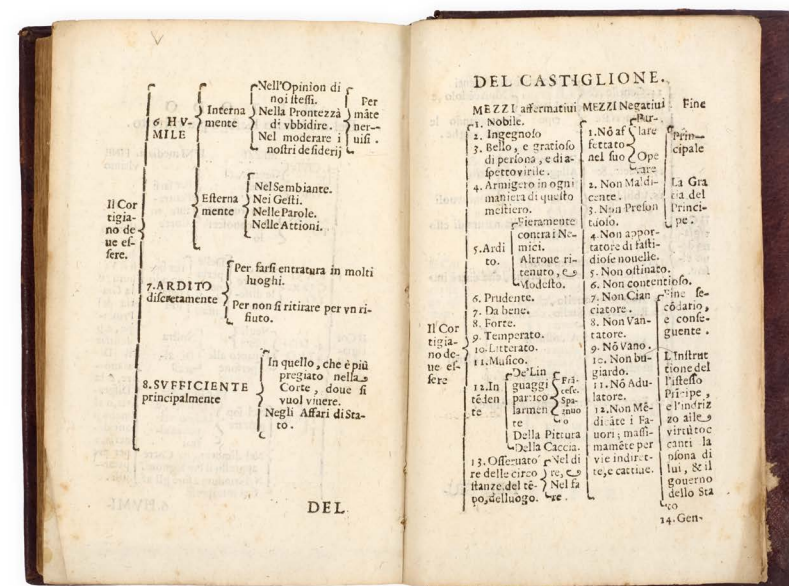
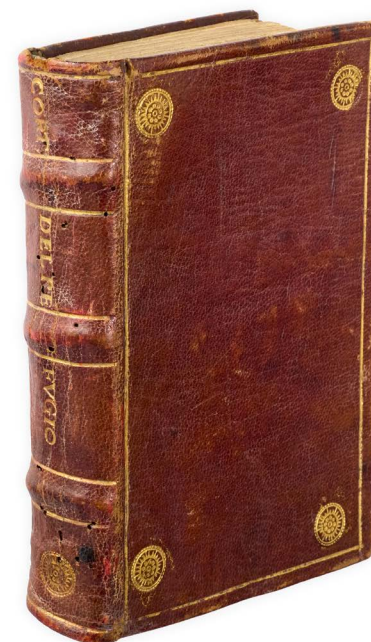
Canini's useful diagrams appear to be something of a hallmark, and likewise feature in his own *Sommaria historia della elettione, e coronatione del rè de' romani* (Venice, 1612) and Cornelio Frangipane's *Del parlar senatorio*, which he edited (Venice, 1619, with folding tables as here).

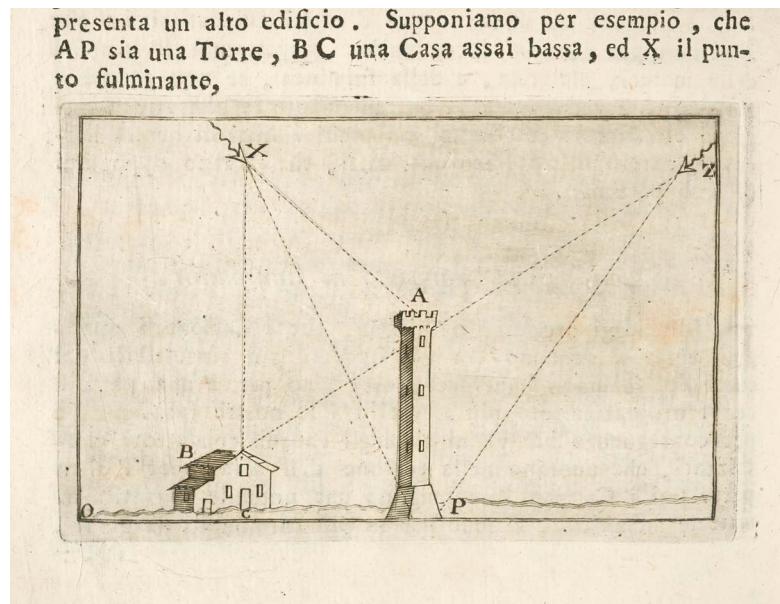
This is variant B, according to ICCU, containing the four folding leaves and the additional Annotations at the start of the work. Copies are also recorded with the title printed in red and black.

Provenance: Giuseppe Lando Passerini (1858–1932), Dante scholar and librarian at the Biblioteca Medicea-Laurenziana in Florence from 1896 until his death.

OCLC finds two copies in the US (Berkeley, USC), and one in the UK (BL).

USTC 400667; not in BM STC Italian.





BELLRINGERS BEWARE

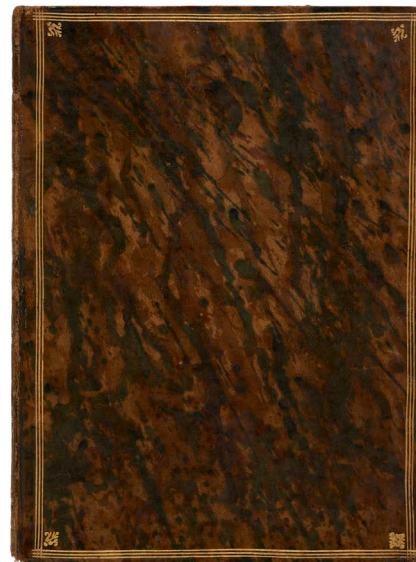
26. [RICCI, Pellegrino.] *Dissertazione sul costume di suonar le campane in occasione di temporali ... Faenza, Lodovico Genestri, 1787.*

4to, pp. 31, [1, blank]; with woodcut vignette on title, and woodcut head-piece and initial; with single engraved illustration on page 12; some spotting and foxing in places, but still crisp; in contemporary marbled calf, covers with gilt borders, spine gilt; some light wear, but still an attractive copy, with the book-label of Giannalisa Feltrinelli on front paste-down. **£475**

An attractive copy of this rare dissertation in which the author, a Minorite friar, attempts to demonstrate scientifically that the popular practice of ringing church bells during storms in the attempt to dissipate storm clouds and minimise the danger from lightning in fact had no effect.

Ricci explains the nature of lightning, the thinking behind the practice, and, citing examples from both France and Italy, shows how church belltowers have fallen victim to lightning despite the best efforts of their bellringers. Citing the likes of Volta and Landriani, Ricci argues against moral and physical objections that the practice is more dangerous than useful; the only thing bells are good for, in the case of a storm, is to warn the people of the impending danger.

Only one copy traced in the UK (Bodleian) and one in the US (Illinois).



LYRICAL TALES,
BY
MRS. MARY ROBINSON.



LONDON:
PRINTED FOR T. N. LONGMAN AND O. REES, PATERNOSTER-ROW,
BY BIGGS AND CO. BRISTOL.
1800.

POEMS BY A LEADING SHAKESPEAREAN ACTRESS

27. **ROBINSON, Mrs Mary (Darby).** *Lyrical Tales* ... London, T. N. Longman and O. Rees, 1800.

Small 8vo, pp. [4], 218, [2, advertisement leaf]; a portrait is found in some copies, but is not required and was never present here; a few spots and stains but a very good copy, in handsome contemporary green straight-grain morocco, spine gilt to a lattice design, red morocco label, gilt edges, marbled endpapers (trace of old bookplate removed). £1250

First edition, a revisionary response to *Lyrical Ballads* (1798) by the actress turned royal mistress turned author, Mary 'Perdita' Robinson, published only eight days before her death.

When Mary Robinson, the 'English Sappho', published her *Lyrical Tales* in December 1800, she was at the end of a long career and far more famous than Wordsworth or Coleridge – a product of her *demimondaine* reputation and her best-selling, and often strongly feminist, fiction. Since 1797 she had been in contact with Coleridge, a fellow writer on the *Morning Post*, and had come to feel increasingly drawn to the Lake Poets, both politically and aesthetically. The title of her *Lyrical Tales* clearly alludes to *Lyrical Ballads*, and also to Southey, whose own 'lyrical tales' have a visible influence. The opening poem, 'All Alone', is particularly notable, a reinterpretation of 'We are Seven' and 'The Thorn'.

Robinson had been the leading Shakespearean actress of her day, and (briefly) mistress of the Prince of Wales, before a miscarriage left her crippled and she took to laudanum and literature. 'A singularly brave writer' (Jonathan Wordsworth), she became a close friend of Mary Wollstonecraft, and Coleridge was a fervent admirer. When he heard of Robinson's final illness he was so upset that he consulted Humphry Davy about her condition and sent suggestions for medication, together with an early draft of 'Kubla Khan' and a poem to her entitled 'A Stranger Minstrel' (Wise, II, 69). Her response, 'Mrs. Robinson to the poet Colridge' [sic], published in volume IV of her posthumous *Memoirs*, 1801, contained the first extracts of 'Kubla Khan' to appear in print. Her early death at forty-three deprived English Romanticism of what may have become a major voice.

As *Lyrical Tales* were preparing for press, so was the expanded second edition of *Lyrical Ballads*, also printed for Longman by Biggs in Bristol. Wordsworth was concerned by the similarity of title and wanted to rename the volumes *Poems*; in the event the *Lyrical Ballads* were not published until late January 1801 despite the date on the title-page. Robinson's reputation was useful to the Lake Poets, a fact of which Longman was well aware: the advertisements at the end of *Lyrical Tales* list Southey's *Poems*, the two-volume *Annual Anthology* (Coleridge had requested Robinson's inclusion), the as-yet unpublished second edition of *Lyrical Ballads*, Coleridge's *Poems* 1797, etc.

Jackson, *Romantic poetry by women*, p. 278; Johnson, *Provincial poetry*, 770. See Ashley J. Cross, 'From *Lyrical Ballads* to *Lyrical Tales*: Mary Robinson's Reputation and the Problem of Literary Debt', *Studies in Romanticism* 40: 4 (2001); Jonathan Wordsworth, *Ancestral Voices: Fifty books from the Romantic Period* (1991).

AROUND THE WORLD IN TWENTY-FOUR HAND-COLOURED PLATES

28. SAINT AULAIRE, Achille. *Voyage autour du monde par St. Aulaire.* [Clichy, Maurice Loignon for] Paris, Arnauld de Vresse, [c. 1864].

4to, pp. 54, [2, table of contents], with hand-coloured lithographic title and 24 hand-coloured lithographic plates by Roche; some woodcut vignettes within text; closed marginal tear to pp. 41–42 and to blank leaf facing Japan plate (without loss), some foxing particularly at end, blue ink stain to blank leaf facing title (no offsetting); overall very good in brown morocco-backed boards, pebble-grained brown cloth sides with blind-blocked panels, spine gilt in compartments and lettered directly in gilt, white watered silk endleaves; some wear to endcaps and corners, light staining to fore-edges of covers. **£1250**

A hand-coloured copy of this scarce and charming juvenile guide to twenty-four countries across the globe. The plates are adapted from those first published in Paris by Aubert c. 1845 under the title *Récréations instructives: voyage pittoresque à travers le monde* (Gumuchian 5037).

They are here brought up to date with information referencing events between 1862 and 1864, and are interleaved with fifty-six pages of accompanying letterpress text, not present in Aubert's edition.

Each plate comprises several scenes depicting local costumes, customs, and scenery, with a textual summary at the foot. The countries and regions covered are France, England, Russia, Spain, Italy, Greece, Persia, Barbary, Australia, the Canary Islands, India, Indonesia, West Africa, Argentina, Switzerland, Turkey, Brazil, the United States, China, Japan, Mexico, Peru, Egypt, and New Zealand. Among the charming details are a French château and thatched cottage juxtaposed, English boxers squaring off, the Tower of London, ancient Persian sculptures, Aboriginal Australian body art, Hindu dancers, the Turkish Sultan, a Mississippi steamer, a Mexican temple, an Egyptian minaret, and a New Zealand canoe.

A footnote to the US plate mentions the abolition of slavery in 1863, while the Italian plate refers to hostilities between France and Italy in 1864. The accompanying text summarises each country's population, geography, climate, industry and commerce, language and culture, government, religion, and national character, beginning, of course, with France: 'this beautiful land can rival the greatest nations of antiquity and modern times.'

No copies traced in the UK. OCLC records two copies only in the US (UCLA, Yale).





Bateaux du Gange.



Brahme.



Voiture Malabare.



Bayadères.



Paria.



Fakir.

APERÇU.

Les Indes Orientales se composent d'un grand nombre d'états en général très peuplés et presque entièrement soumis aux Anglais, dont les établissements s'étendent sur la majeure partie de ces belles et riches contrées. Calcutta, ville de 800,000 âmes, résidence du Gouverneur Général, est la capitale de toutes les possessions Anglaises dans l'Inde. L'armée Anglo-Indienne compte plus de 200,000 hommes. Les Français, les Portugais et les Danois, ont aussi quelques possessions dans l'Inde, mais modestes, de peu d'étendue et sans puissance.



Fermiers.



Indiens Chactaws.



Bateau à Vapeur du Mississippi.



Ferme Américaine.

À PERÇU.

Les États Unis, ont 266,530, lieues carrées de superficie, est une population de 240,000 âmes. Le nombre des États, qui composent la confédération est de 24 lieues. Le sol de ces vastes contrées en grande partie couvert de superbe Forêts, en général très-fertile, on y cultive avec succès la plupart des Plantes et céréales d'Europe, le Tabac, les Patates, et dans les États du Sud, le Riz, le Coton, l'Indigo, et la Canne à Sucre. LES ÉTATS-UNIS sont riches en minéraux, FRANKLIN, WASHINGTON & LAFAYETTE, sont les Fondateurs de la Liberté Américaine. En 1862, après une guerre acharnée entre les États DU SUD, l'esclavage fut abolie.

INDIAN TRAVEL

29. SULLIVAN, Richard Joseph. *Philosophical Rhapsodies. Fragments of Akbur of Betlis. Containing Reflections on the Laws, Manners, Customs and Religions, of certain Asiatic, Afric, and European Nations. Collected and now first published ... In three Volumes ... London, printed for T. Becket ... Bookseller to his Royal Highness the Prince of Wales, and their Royal Highnesses the Princes, 1784–5.*

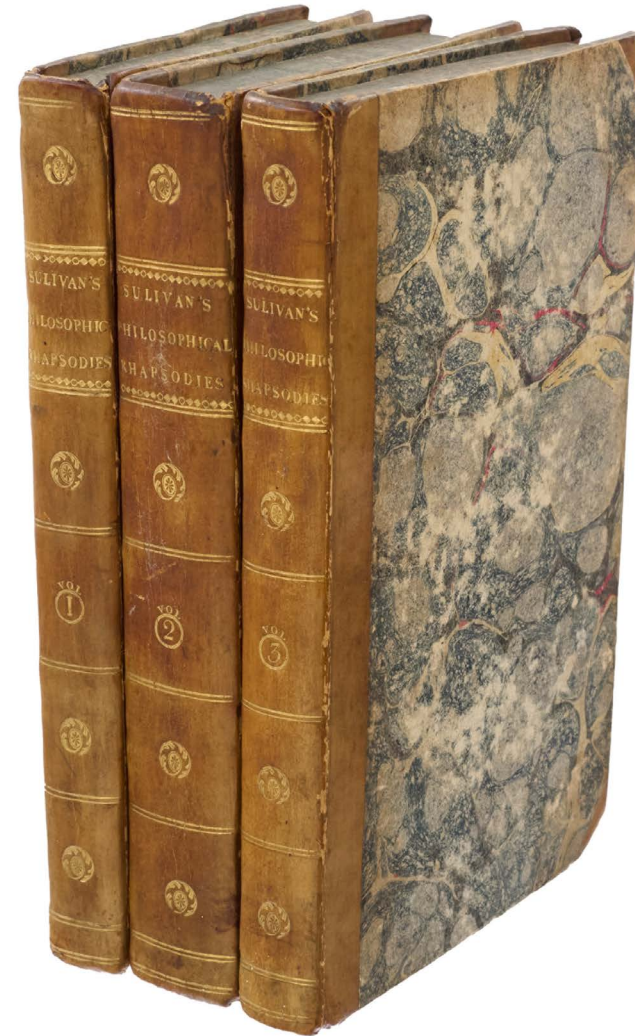
Three vols, 8vo, complete with half-titles and corrigenda leaves in each volume, quire X (index) in volume II complete but bound in wrong order; occasional foxing but a good copy in attractive contemporary half calf and marbled boards, slightly rubbed, spines with gilt device in compartments; **from the library of John Gladstone, the Liverpool merchant and father of statesman W. E. Gladstone, with the Fasque bookplate in each volume.** **£750**

First edition of this eccentric travel-inspired treatise drawing upon the author's experience in India and his travels in Europe.

The prefatory 'advertisement' establishes the fiction that 'the following fragments were written by a native of Assyria [Akbur], who ... was removed to the continent of Europe, and thence to England ... he then travelled; and in various countries threw together the reflections which appear in the following sheets'. Compartmentalised into 'fragments' rather than chapters, the work is generically indistinct, and offers a compilation of fiction, philosophy, history and travel to reflections on foreign lands, notably China, Japan, Tartary, Hindostan, Greece, and the Middle East. Sullivan cites widely in order to illustrate his points, emphasising Akbur's familiarity with Milton, Pope, Thomson, and Dryden, as well as law, the classical canon, and contemporary scholarship.

Like the narrator, Sullivan (1752–1806) had been dispatched from his own country as a young man, initially to India (likely under the influence of Laurence Sullivan then chairman of the East India Company and probably a relative).

ESTC T125368.





TASSO TETRAD

30. TASSO, Torquato. Il rogo di Corinna, et la fenice ... Venice, Evangelista Deuch[ino], 1621.

[bound with:]

—. Il Rinaldo ... Di nuovo riveduto, & con diligenza corretto ... Venice, Evangelista Deuchino, 1621.

[and:]

—. L'Aminta favola boscareccia ... Di novo corretta, & di vaghe figure adornata. Venice, Evangelista Deuch[ino], 1622.

[and:]

—. Il re Torrismondo tragedia ... Nuovamente stampato, & ricoretto. Venice, Evangelista Deuchino, 1622.

Four works in one vol., 12mo, pp. *Corinna*: 35, [1, blank]; *Rinaldo*: [11], 12–261, [3]; *Aminta*: [7], 8–88; *Torrismondo*: 114; woodcut portrait of Tasso to each title, 9 in-text woodcut illustrations to *Aminta*; sporadic light foxing, short closed tear to K9 of *Rinaldo* not touching text; a handsome copy in contemporary French red morocco gilt to a panel design, edges gilt and gauffered; inscriptions to rear endpapers 'Maria Santissima ora pro nobis' and 'Gesù mio amor mio', the former dated 1765, eighteenth-century armorial drawing (Baelde?) to front pastedown; small restorations to corners and at head and foot of spine, clasps wanting. **£750**

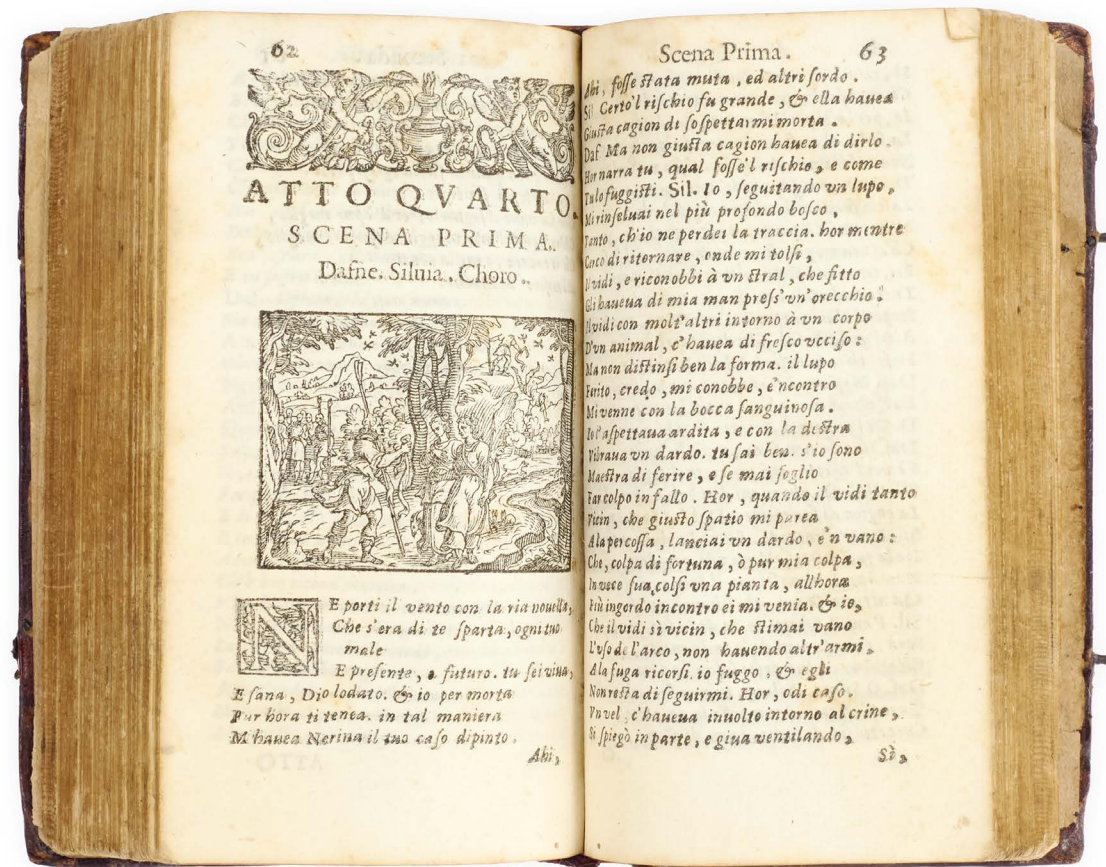
A strikingly bound copy of Deuchino's editions of four pastoral plays and epic poems by Tasso.

In 1608, the Trevisan printer Evangelista Deuchino (fl. 1593–1631) formed a partnership with the Venetian bookseller Giovanni Battista Pulciani, with whom he published Tasso's *Rime* in six volumes in the same year. 'Alternating years of intense activity and years of crisis, but raising the quality of his work, Evangelista printed other Tasso editions (the *Aminta* and the *Prose* in '12, the *Rime* in two volumes in '20–'22, the *Rinaldo* in '21)' (DBI, trans.).

The works contained here, published between 1621 and 1622, could be obtained individually, and together comprised a third portion of Deuchino's edition of Tasso's *Rime ... divise in amoroſe, boſcherezze, maritime, imenei, heroiche, morali, lugubri, ſacre e varie*. Torquato's pastoral *Aminta* (1573) is here accompanied by *Il rogo di Corinna* (known also as *Il rogo amoroſo*), *Re Torriſmondo* (first published as *Galteato re di Norvegia*), and *Rinaldo*, a celebration 'of the beauty of the human body, a ſenſuality which is irrepreſſible and explosive or which retreats into languor, and of the ſplendid luxury of courtly feaſts; but its freſhneſs and force render it Taſſo's fineſt work, ſave for *Aminta* and *Geruſalemme liberata*, whoſe motifs and movements it anticipates' (*ibid.*).

Rogo: not in USTC; OCLC finds three copies in the US (Duke, Harvard, Pennsylvania), and none in the UK; not in BM STC Italian. *Rinaldo*: USTC 4002240; we find three copies in the UK (BL, Edinburgh, V&A), two in the US (Harvard, Yale), and one in Ireland, at Maynooth; BM STC records the 1608 Deuchino only (p. 895). *Aminta*: USTC 4042182; not in Library Hub; BM STC Italian records the 1608 Deuchino edition only (p. 893). *Torriſmondo*: USTC 4042179; Library Hub finds two copies in the UK (BL, Edinburgh); BM STC Italian, p. 895.

Solerti (1898), pp. 306–8.



Chelsea Rare Book Fair 2025

Stand 23

Chelsea Old Town Hall
King's Road
London SW3 5EE

Friday 31 Oct. 2pm - 7pm
Saturday 1 Nov. 11am - 5pm

