



WINTER MISCELLANY

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Winter Miscellany



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Rear cover: item 47.*



No Taxation Without Representation – News from America on the Eve of ‘Open Rebellion’

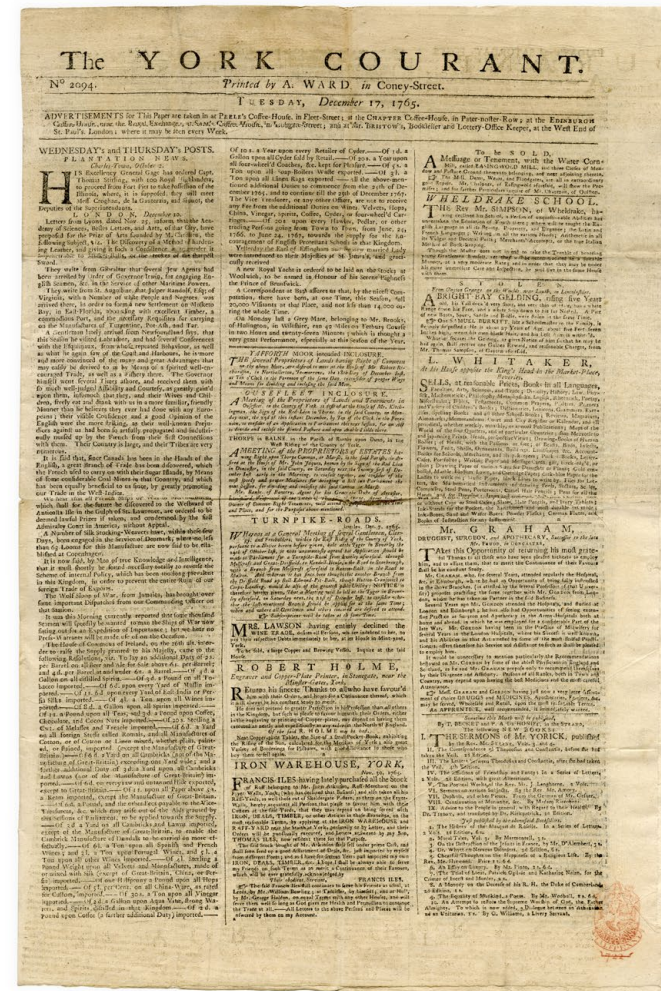
1. [AMERICAN REVOLUTION.] The York Courant. No. 2094. [York], A[nn] Ward, 17 December 1765.

Broadsheet bifolium, pp. [4]; text in three columns; creased where folded, slight dust-soiling at head of first page, else very good. £1000*

Extremely rare York-printed weekly periodical for 17 December 1765, printed by Ann Ward, bearing news from the American Colonies, including one of the earliest reports of the unpopularity of the Stamp Act of 1765, as well as information on British settlements in Florida and on the state of affairs in newly-captured Canada.

The Stamp Act, which imposed taxes on newspapers, legal and official papers, pamphlets, and almanacks in colonial America, was authorised on 22 March 1765 and went into effect in the colonies on 1 November 1765, where it met with instant protest from colonists and was a significant contributor to the start of the American Revolution. Colonists refused to use the stamps or burned them; rioted; hanged and burned effigies of British stamp officials; and tarred and feathered stamp agents (the Sons of Liberty formed in direct opposition to the Stamp Act).

This issue of the weekly periodical *The York Courant* contains several notable reports from New York, Connecticut, Maryland, and Massachusetts on the outpouring of colonial opposition to the Stamp Act immediately following its imposition, several relating to the printers of newspapers: the printer of the *New York Gazette* (i.e. John Holt?) issued a statement promising to print on unstamped paper, and ‘hopes that Country which he has earnestly endeavoured to serve, and those constitutional Laws, which he has ever obeyed and endeavoured to maintain, as a faithful Subject to his Majesty, will protect him in any Hazards to which he is exposed by his difficult Situation’; the *New York Mercury* ceased publication entirely, and the *Maryland Gazette* included in its final issue a woodcut skull-and-crossbones device in place of the requisite stamp; informants from Newport conversely reported that Bostonian printers intended to continue publication and would risk any penalties. The closing report on outrage from New York is particularly prescient: ‘The people here are prodigiously discontented, and their Actions are but a little Way from an open Rebellion: they talk publicly of attacking Fort George, and burning the Stamps ... All is in confusion here; and if the Mayor and Aldermen do not succeed in their endeavours to restore Peace and Order, many Lives must be lost, and great part of the City reduced to Ashes’.



FRIDAY'S and SATURDAY'S POSTS.

PLANTATION NEWS.

City of New-York, October 31, 1765.

AT a general Meeting of the Merchants of the City of New-York, trading to Great-Britain, at the House of Mr. George Burns, of the said City, Innholder, to consider what was necessary to be done in the present Situation of Affairs, with respect to the Stamp-Act, and the melancholy State of the North-American Commerce, so greatly restricted by the Impositions and Duties established by the late Acts of Trade, they came to the following Resolutions, viz.

1. That in all Orders they send out to Great-Britain, for Goods or Merchandize, of any Nature, Kind, or Quality whatsoever, usually imported from Great-Britain, they will direct their Correspondents not to ship them, unless the Stamp-Act be repealed: It is nevertheless agreed, that all such Merchants as are Owners of, and have Vessels already gone, and now cleared out for Great-Britain, shall be at Liberty to bring back in them, on their own Accounts, Crates and Casks of Earthen Ware, Grindstones, Pipes, and such other bulky Articles as Owners usually fill up their Vessels with.

2 It is further unanimously agreed, That all Orders already sent home shall be countermanded by the very first Conveyance; and the Goods and Merchandize thereby ordered not to be sent, unless upon the Condition mentioned in the foregoing Resolution.

3. It is further unanimously agreed, That no Merchant will vend any Goods or Merchandize sent upon Commission from Great-Britain, that shall be shipped from thence after the first Day of January next, unless upon the Condition mentioned in the first Resolution.

4. It is further unanimously agreed, That the foregoing Resolutions shall be binding untill the same are abrogated at a General Meeting hereafter to be held for that Purpose.
[This was subscribed by upwards of 200 principal Merchants.]

In Consequence of the foregoing Resolutions, the Retailers of Goods of the City of New-York subscribed a Paper in the Words following, viz.

"WE the under-written, Retailers of Goods, do hereby promise and oblige ourselves not to buy any Goods, Wares, or Merchandizes, of any Person or Persons whatsoever, that shall be shipped from Great-Britain after the first Day of January next, unless the Stamp-Act shall be repealed. As Witnesses our Hands."

New-York, Nov. 7. It is expected that in a few Days all Sorts of Business will be carried on in all publick Offices as usual, without Stamps.

The Printer of the New-York Gazette has published an Advertisement in his Paper to the following Effect: "That since there is no Officer in America qualified to be a Distributer of the Stamps, nor any Person that can either deliver them, or receive or apply for them, without certain Destruction to his Person and Property from the general Revenment of his Countrymen; therefore the Printer has concluded to continue his weekly Publications, as usual, upon unstamped Paper. And he hopes that Country which he has earnestly endeavoured to serve, and those constitutional Laws, which he has ever obeyed and endeavoured to maintain, as a faithful Subject to his Majesty, will protect him in any Hazards to which he is exposed by his difficult Situation."

The Publication of the New-York Mercury ceased last Monday, and the Publisher is uncertain of the Time of its Resur-

A few Days ago a large Number of Cedar Planks were Imported at Plymouth from the West-Indies, on the Government's Account, being intended for Trial in the Ships of War in that Port, fitting out for the Service, this being the only Wood Proof against Worm-eating.

It is said that an additional Duty will be laid on all Tallow and Hides that shall for the future, excepting to the British Colonies and abroad.

There is now printed off, ready for presenting to the House of Lords and Commons, a Plan for altering the Mode of taking the Duty entirely off Beer and Ale throughout the Kingdom, whereby it will be evidently shewn that the Revenue will be increased to some Hundred Thousand annually.

A Number of counterfeit Half-Crown Pieces circulating about Town, plated over with Silver, well executed; they are found to be a Composite Metal and Copper, and are rather larger than the real Half-Crown.

Early Yesterday Morning an eminent Attorney was up for a Forgery of 2000*l.* and in the Afternoon he was examined before a Magistrate, who committed him to Prison for 3 Months, and 500*l.* of it has been recovered.

Last Night the Report was made to the Society from the Committee of Chemistry, concerning Beut's Discoveries in the Art of dying Purple without Cochineal or Indigo, from a Vegetable England and the Colonies; from which it appears the Baron had tried his Experiments before the Society that the same had proved satisfactory, under all the Tones of being made in small Basons, the Silk was obliged to be hastily dried by the Fire. The Colours stood Proof against Acids, and, as far as had permitted, had suffered little from the Air: The matter had been attended by many of the most skilful Dyers, who allowed great Merit to the Composition on Account of its Cheapness, must be of Considerable Use to the Public, as well as to the Manufacturer. The sufficient Quantity to dye a Pound of Silk Purple about 4d. and Crimson about 6d.--Upon this Affair was recommitting to the Committee of Chemistry, they might proceed further with the Baron, and satisfy the Society what his Intention really is; viz. to obtain their Approbation, or to dispose of the Secret to the Society, in order that it may be laid to Public Good.

SUNDAY's and MONDAY's

PLANTATION NE

Massachusetts's Gazette, November

WE hear from Nova-Scotia, that a Quaid Papers and Parchments being sent by the Postmaster of Stamps at Halifax, to a Deputy Postmaster at New Brunswick, the People, hearing thereof, obliged the Postmaster to deliver them up, which they put in a Bundle and

L O N D O N, *December*

Letters from Barbadoes mention, that the
 tants of St. Lucia already exceed 4000 white
 sides Negroes, and that they are entering ver
 the Manufacture of Melasses for the African T

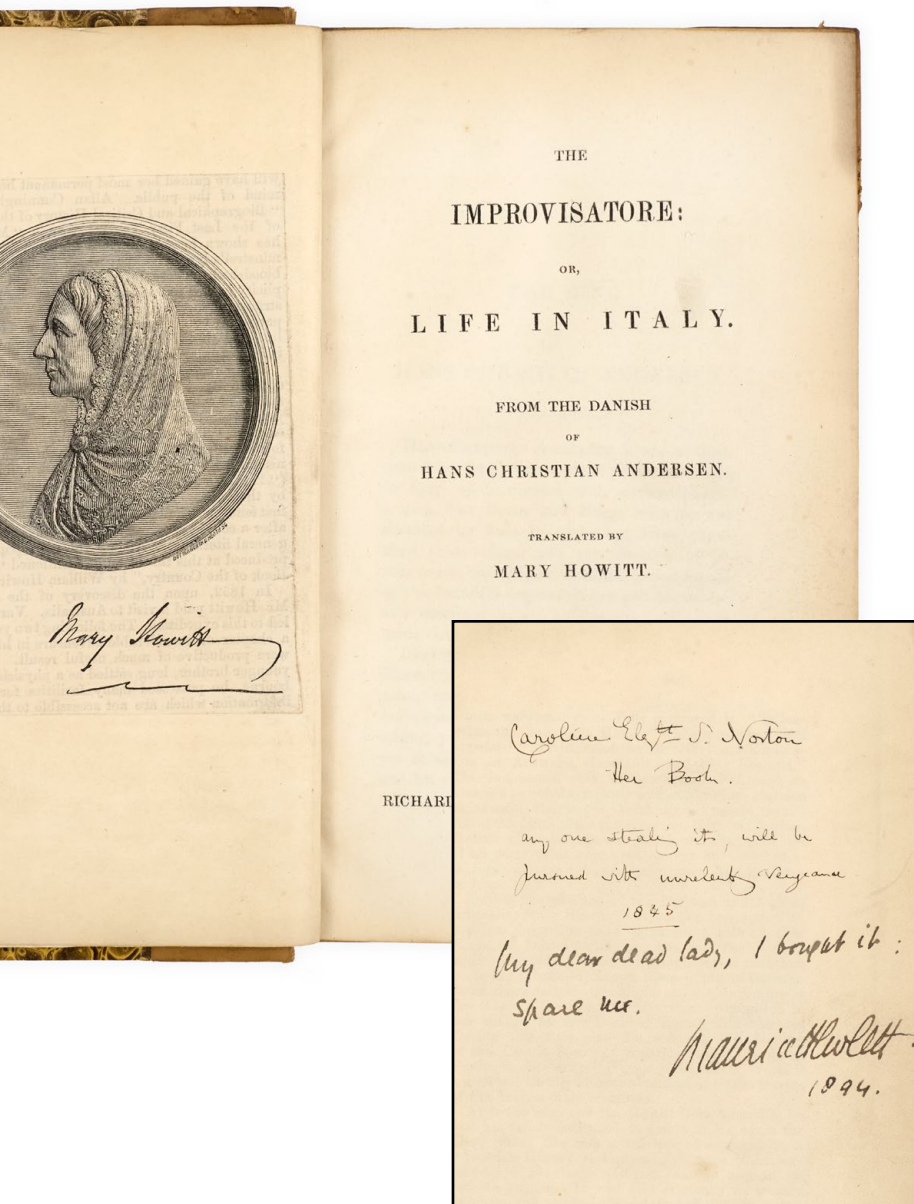
Other items of 'Plantation News' include details on Canada, in which a 'great branch of trade has been discovered, which the French used to carry on with their Sugar Islands, by means of some considerable coal mines in the country'; General Thomas Gage's order for Captain Thomas Stirling to take control of Illinois County from Fort Pitt; and a new settlement of 'a number of white People and Negroes' in Mosquito County in Eastern Florida, 'abounding with excellent Timber, a commodious Port, and the necessary Requisites for carrying on the Manufactures of Turpentine, Pot-Ash, and Tar'. Also included are the usual adverts for books, booksellers, and engravers; auctions; concerts and Shakespeare performances in the Assembly Rooms; and quack remedies.

The *York Courant* was established in 1725 by the Newcastle bookseller John White as a rival publication to the *York Mercury* (est. 1719); in 1739, the periodical was brought by the printer Caesar Ward, **whose wife, Ann Ward, continued printing from his death in 1759 until her own death thirty years later.**

ESTC lists no holdings for any issues from 1765, and only scattered holdings of a handful of other issues, at the British Library (4 January 1780 only) and Bodleian (1 March 1757 only) in the UK and at Library of Congress (29 December 1741, 14 October 1746, and 3 May 1748), McMaster, New York Public Library (6 May 1746 only), and Yale (recording several issues but none between 1740 and 1771) in the US.

ESTC P2086; NCBEL II, p. 1368; Times, *Handlist*, p. 221 (recording no issues before 1798); Ward, p. 175 (recording no issues before 1789).

Book Thieves 'To Be Pursued with Unrelenting Vengeance'



2. ANDERSEN, Hans Christian; Mary HOWITT, translator. *The Improvisatore: or, Life in Italy. From the Danish ... London, Richard Bentley, 1845.*

Two vols, 12mo, I: pp. [iv], 316; II: pp. [iv], 331, [1]; a very good copy in later nineteenth-century tan half calf with marbled sides, spine in compartments lettered directly in gilt; portraits of Mary and her husband William Howitt cut from a periodical pasted to first blanks, inscriptions of Caroline Norton to flyleaves, dated 1845 (see below), pencilled underlining throughout, 1894 inscription of Maurice Hewlett to vol. II flyleaf, engraved bookplate of Antoinette Brett to pastedowns.

£550

First edition in English of Andersen's novel inspired by his travels in Italy, from the library of the poet, novelist, and women's rights activist Caroline Norton (1808-1877).

The Improvisatore (first 1835), told from the perspective of a young Italian, was Andersen's first major success. Norton obviously valued it highly, and there are pencilled marginal scorings and underlings throughout. She was a granddaughter of the playwright and politician Richard Brinsley Sheridan, and became an activist for divorce reform after leaving her husband in 1836, who in turn accused her of having an affair with the prime minister, Lord Melbourne, demanding £10,000

and later taking Melbourne to court. She lost custody of her children – then considered legal property of the father – as a result of the scandal. The subsequent owner of this set, Maurice Hewlett (1861-1923), was a poet and historical novelist, and a friend of J.M. Barrie and Ezra Pound; his novel *The Life and Death of Richard Yea-and-Nay* was a favourite of T.E. Lawrence.

Howitt (1799-1888), abolitionist, women's rights activist, and the author of the poem 'The Spider and the Fly', translated several works by Hans Christian Andersen, and was a friend of Dickens, Gaskell, Barrett Browning, and Wordsworth. Her translation 'gave great pleasure and satisfaction to the author', though he assumed, wrongly, that she had made a fortune out of it. She in turn thought Andersen 'over-sentimental and egotistical' (Mary Hewitt, *An Autobiography*).

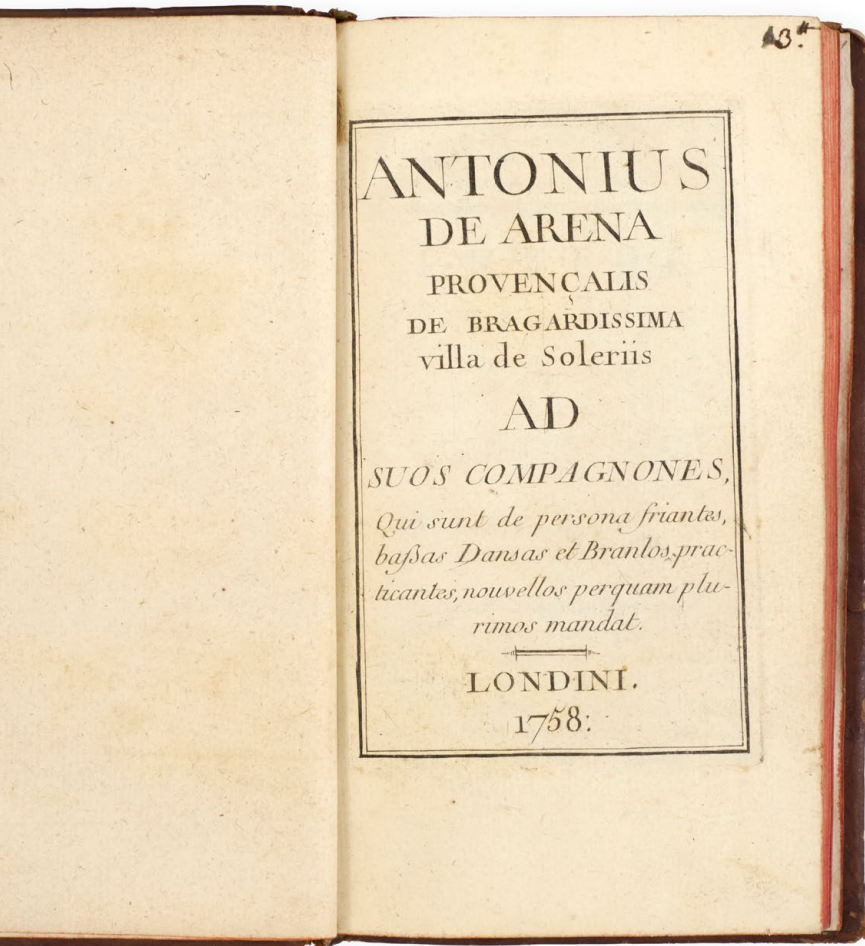
Provenance:

1. Caroline Norton, with inscriptions to flyleaves 'Caroline Elizabeth S. Norton Her Book. Any one stealing it will be pursued with unrelenting Vengeance', dated 1845.

2. Inscription below Norton's to vol. II of Maurice Hewlett, dated 1894: 'My dear dead lady, I bought it: spare me'.

3. Antoniette Brett (née Heckscher), Viscountess Esher (1887-1965).

Woolf 138.



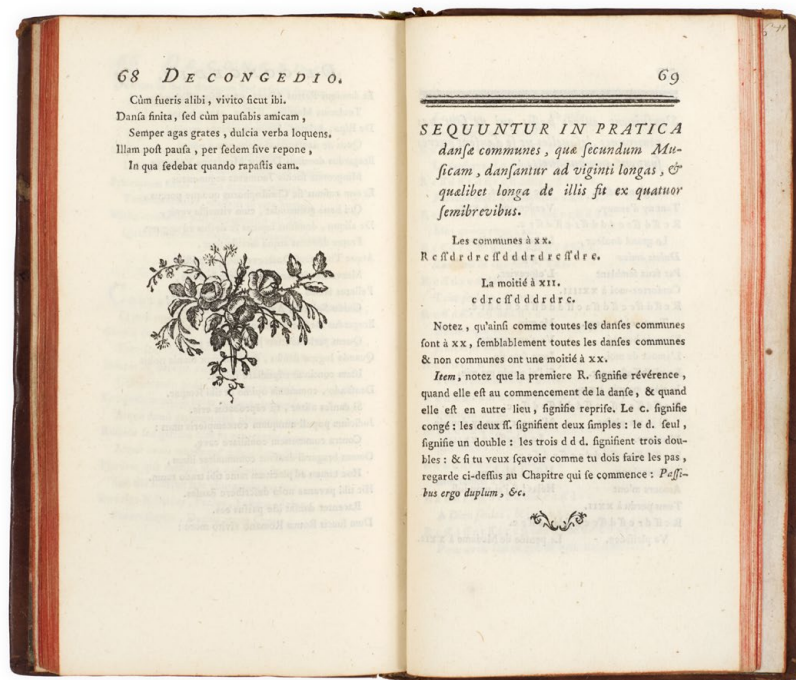
Macaronic Verse on War, Student Life, and Dancing

3. **ARENA, Antoine.** Antonius de Arena Provençal de bragardissima villa de Soleriis ad suos compagnones, qui sunt de persona friantes, bassas dansas et branlos practicantes, nouvellos perquam plurimos mandat. *London [i.e. Paris, Joseph-Gérard Barbou], 1758.*

12mo, pp. [vi], xiv, 94; engraved title-page, head-, and tailpieces; some light spotting to first and final leaves; a very good copy in contemporary mottled sheep, triple gilt fillet border to covers, flat spine gilt in compartments to a floral design, gilt morocco lettering-piece, marbled endpapers, edges stained red; light wear to joints, corners worn, small chip to rear cover; old inscription to front free endpaper, price inked at head of title. **£1100**

A fine copy of the 1758 edition of this popular macaronic poem by the Provençal poet Arena (c. 1508–63), first published in 1528, an early example of the genre and an important primary source for the *basse-dance*, a court dance performed in France and England between 1450 and 1550.

Arena was a law student at the University of Avignon, a soldier in the French army, and later a judge at Solliers; no fewer than forty-one editions in two recensions of the *Ad suos compagnones* appeared up to and including 1758. Macaronic verse, of which Arena is the earliest and most notable French exponent, was particularly popular in the sixteenth and seventeenth centuries, and was written in the vernacular and given the appearance of Latin through the use of Latin constructions and inflexional endings.



A delightful combination of Latin, Provençal, and Italian, the *Ad suos compagnones* is something of an odd thematic mix. It begins with Arena's harrowing eyewitness account of the Sack of Rome in 1527 by Charles V's army, during which thousands were killed and many atrocities committed ('Oy! mater de Christo, omni la nocte criabam, Frigore de grandio mane gelatus eram'). Then follows an account of the subsequent war of Naples and revolt of Genoa in 1528. From war, Arena moves to the lighter subject of the students of Provence, who, he tells us, are fine fellows, forever in love with pretty girls ('et bellas garsas semper amare solent'), and to the art of dancing. It was this section, amounting to a dancing manual, which was the work's chief appeal, and which accounted for the thirty-nine editions published in Lyons and Paris in the sixteenth and seventeenth centuries before a decline in the popularity of macaronic verse from 1650. Arena here employs an intriguing stenographic notation system for designating dance steps.

Ad suos compagnones was Arena's first work and was followed by *Meygra entrepriza catoliqui imperatoris* (1537), a satirical description of Charles V's invasion of Provence in 1536 in the face of courageous resistance from the locals.

According to Mullally, the London imprint of this edition is false, the typographic ornaments pointing to Barbou as the publisher. Mullally notes another 1758 'London' edition with a printed title-page.

ESTC T135900; Brunet I, col. 394; not in Quérard. See Mullally, 'The Editions of Antonius Arena's "*Ad suos compagnones studiantes*"', in *Gutenberg-Jahrbuch* (1979), pp. 146-157.

New York Private Press

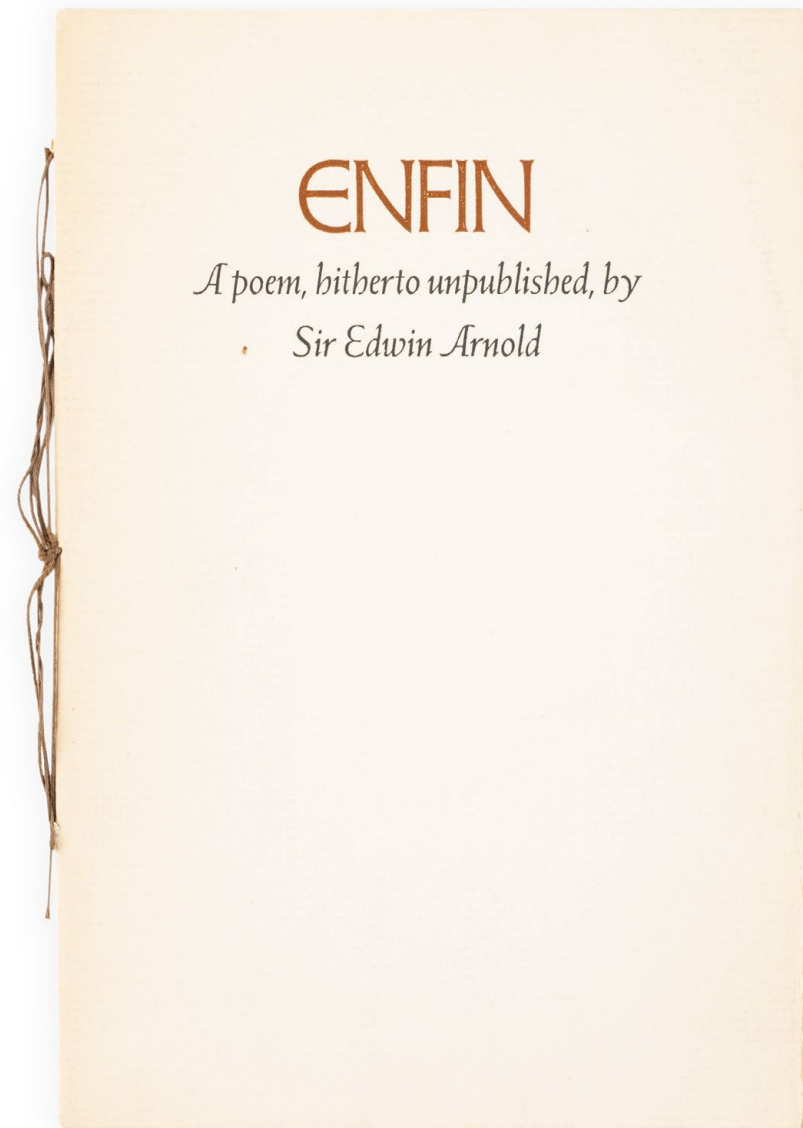
4. **ARNOLD, Edwin, Sir.** Enfin: A Poem, hitherto unpublished ... *New York, Thomas Perry Stricker for Julian Biddulph Arnold, February 1936.*

8vo, pp. [5], [3 (blank)]; a pristine copy sewn in the original wrappers, printed in black and brown; preliminary editorial note inscribed by Julian Arnold to A. Gay Beaman with the quote "The sweet, soft woman, and the friendly men" (see verse 4); 14-line autograph note tipped in, by Julian Arnold, dated 9 March 1936, brown ink (see below). **£350**

First edition, one of only fifty copies hand-printed by the self-taught printer Thomas Perry Stricker, presented by the editor – the author's son – and accompanied by his autograph note regarding the printing and planned circulation of the poem.

The English poet and journalist Edwin Arnold (1832–1904) is perhaps best known for his long narrative poem *The Light of Asia, or The Great Renunciation*, which was among the first works to popularise the life and philosophy of Buddha in the West. A similarly epic treatment of Hinduism was less enthusiastically received. Arnold was a vegetarian and vice-president of the West London Food Reform Society, a vegetarian group based in Bayswater, with Mahatma Gandhi as secretary.

Though mostly famous as a poet, Arnold, as editor of the *Daily Telegraph*, also contributed to notable contemporary colonial enterprises: he worked with the *New York Herald* to arrange the journey of H.M. Stanley to find the course of the Congo River, and first conceived the idea of a railway line traversing the entire African continent (he was the first to employ, in 1874, the phrase 'Cape to Cairo railway' subsequently popularised by Cecil Rhodes).



To A. Gay Beaman
From Julian B. Arnold

"The sweet, soft women, and the friendly
men"
(See Verse 4).

Note

THE MANUSCRIPT of *Enfin* I lately found amongst some papers in an old desk that once belonged to my father, Sir Edwin Arnold. *Enfin* is not included in any of his books. His widow knows nothing of it, nor does his daughter, and I must confess equal ignorance, although I have searched carefully for mention of it in the library catalogues of printed verse. From a note attached to its final page, it is my surmise that it was written about September, 1899. My father was sixty-seven years old at that time, some five years before his death.

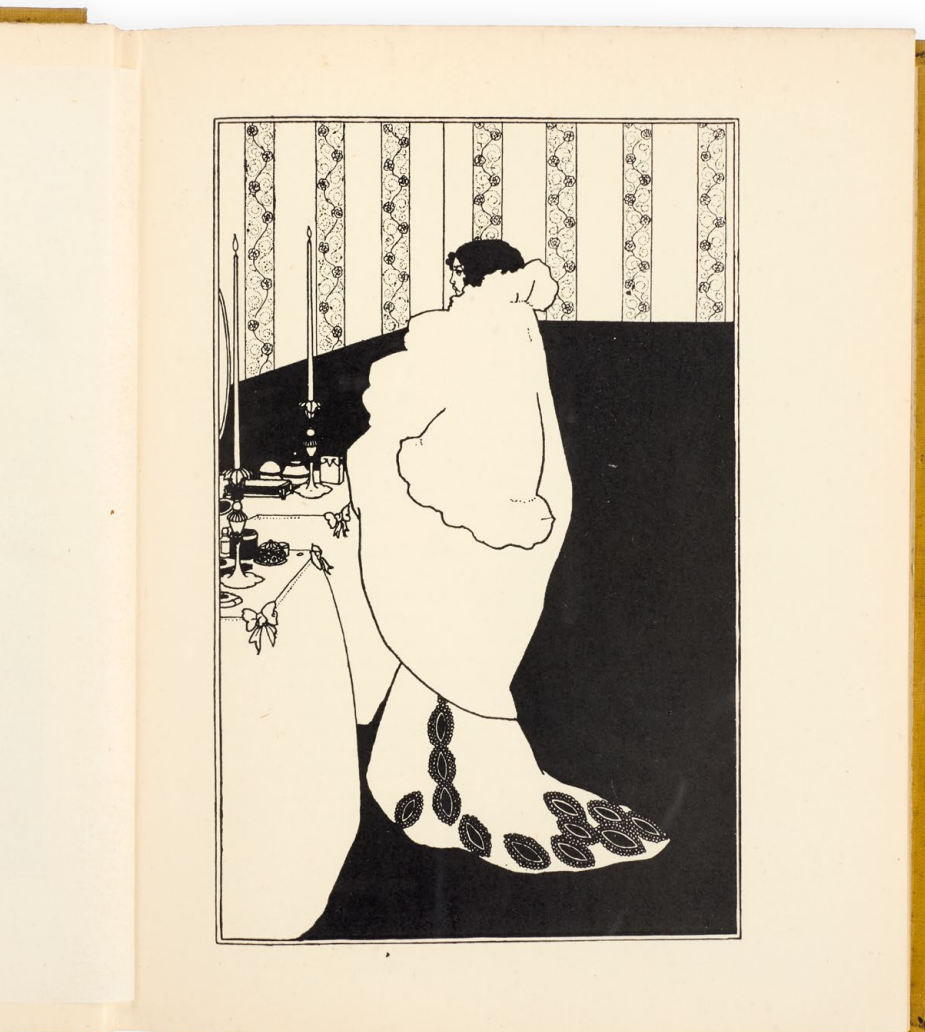
JULIAN BIDDULPH ARNOLD

9th March 1936

Dear Gay, Hope you are better.
Los Angeles is lonely without your
presence & activities.
I am just back from Fresno, and
will be at the Scribes on Tuesday.
I intend to give to each of the Scribes
at tomorrow's dinner a copy of Perry Streicher's

The poem *Enfin* was published posthumously by Edwin's son Julian, whose preliminary address to the reader states that a manuscript of which no one had been aware was found in a drawer. Julian's research dated the composition to September 1899, when his father was sixty-seven. The manuscript note by Julian to 'Gay' tipped into this copy reveals that Julian, who wrote from Los Angeles (having just returned from Fresno), was very pleased with the printing, and planned to give one copy each to the 'Scribes' in Los Angeles. The inscription 'see verse 4' perhaps encourages a play on Gay's name: 'And what gay journeying there was! and, then | The sweet, soft women, and the friendly men'. Stricker (1898-1945) taught himself to set type in 1930, and from 1935 to 1938 was in New York, where he produced exhibition catalogues for the American Institute of Graphic Arts; in 1940, due to illness, he sold his printing equipment to the book designer and printer Ward Ritchie.

OCLC locates three copies only (California Polytechnic, Library of Congress, and UCLA); no copy appears in any New York institution, despite its New York imprint. Not in Library Hub.



Decade-Defining Decadence 'To be Appreciated Only by the Dilettante'

5. **BEARDSLEY, Aubrey, *art editor*; Henry HARLAND, *literary editor*.** *The Yellow Book. An Illustrated Quarterly. Volume I [- XIII]. London [- & New York], Elkin Mathews & John Lane [- John Lane, The Bodley Head], and Boston, Copeland & Day, April 1894 [- April 1897].*

Thirteen volumes, small 4to; illustrated throughout with black and white plates with tissue guards; lightly toned with sporadic foxing; partly unopened, in the publisher's original pictorial yellow cloth blocked in black; spines a little darkened with rubbing to covers, extremities a little worn, corners bumped, but a very good set. £1750

An excellent set of the first edition of *The Yellow Book*, the decade-defining illustrated quarterly that captured the spirit of decadence and aestheticism and gave its name to 'the Yellow Nineties'.

Founded in 1894 by Aubrey Beardsley and his friend Henry Harland, *The Yellow Book* was intended as an antidote to 'conventional magazines'. The quarterly showcased a wide range of literary and artistic genres of the late Victorian *avant-garde* – poetry, short stories, essays, illustrations, portraits, and reproductions of paintings – promoting the values of decadence and aestheticism. Published by John Lane, and with Beardsley and Harland as art and literary editors, it was designed to be provocative, experimental, and to be read by an enlightened bourgeois audience. As Beardsley explained in a letter to Robert Ross, *The Yellow Book* sought to provide a platform for the 'many brilliant story painters and picture writers [who] cannot get their best stuff accepted ... because they are ... perhaps a little risqué' (Beardsley, *Letters*, p. 61). One contemporary reviewer in *The New York Times* noted that the quarterly was 'a "cheeky" performance, to be appreciated only by the dilettante, and not written for Philistines ...' (p. 23).

The Yellow Book

An Illustrated Quarterly

Volume I April 1894



London: Elkin Mathews & John Lane
Boston: Copeland & Day

Price
5/
Net

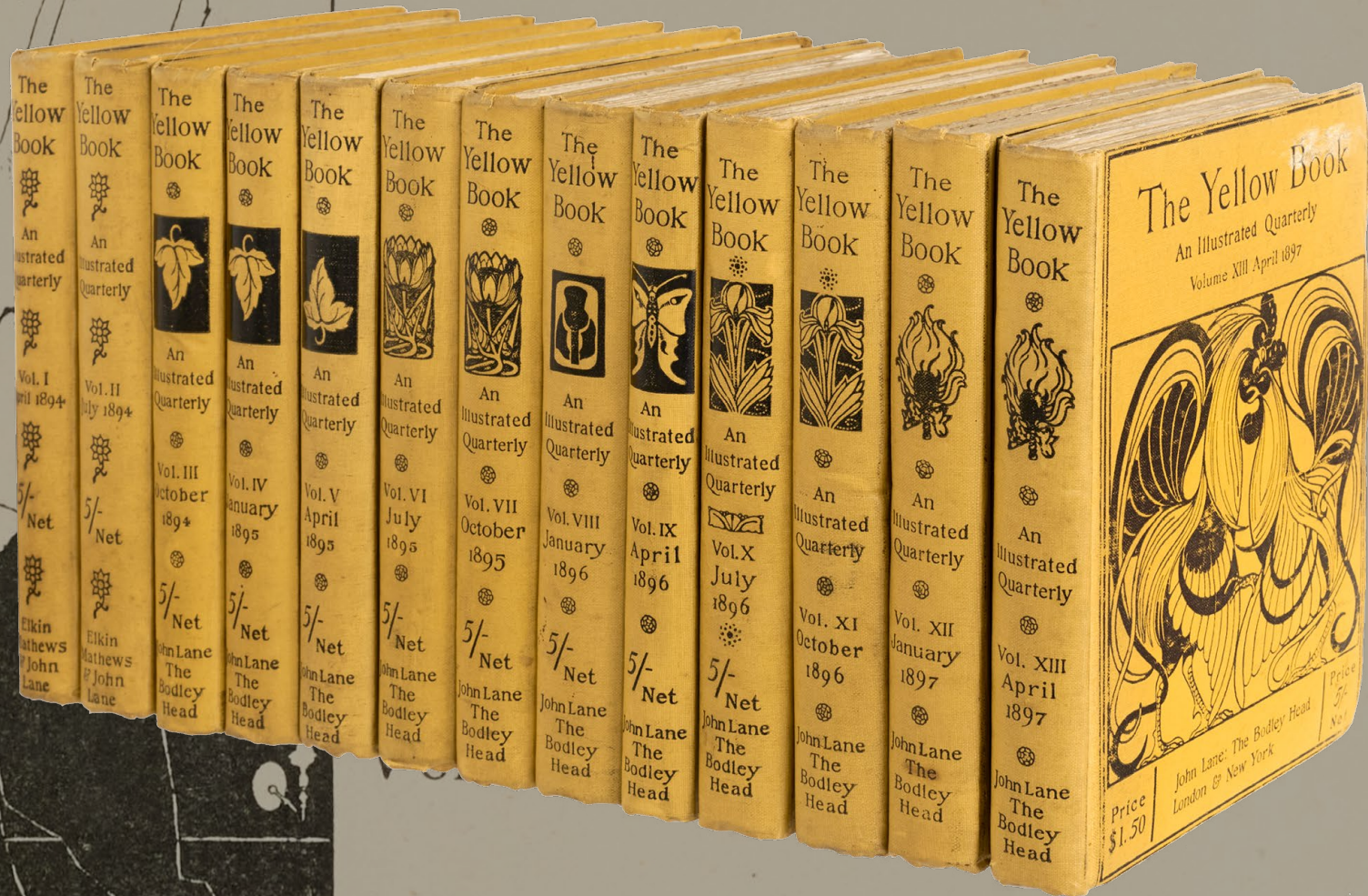
The striking yellow cloth covers blocked in black, first proposed by Beardsley, were widely thought to anticipate salacious content within, recalling the yellow covers of French and European novels of an erotic or illicit nature. For Oscar Wilde, Beardsley's design for the first volume's cover depicted 'a terrible naked harlot smiling through a mask- and with Elkin Matthews written on one breast and John Lane on the other' (Beerbohm, *Letters*, p. 94).

The Yellow Book's association with the scandalous peaked just one year into its publication. In April 1895, it was widely reported that Wilde was carrying a copy of *The Yellow Book* when he was arrested at the Cadogan Hotel. The ensuing furore surrounding Wilde's trial led to a backlash against all those associated with Wilde, his decadent values, and in consequence *The Yellow Book* itself. The journal's reputation was irrevocably damaged and, in an attempt to placate critics, Beardsley was forced to resign after just four issues (although Lane was commissioning his works again within a month).

The Yellow Book continued with Lane at the helm, assisted by the artist Patten Wilson. While the volumes following Beardsley's departure have often been read as more conventional than their precedents, they are notable for including work by women writers and artists, among them Ella D'Arcy and Ethel Colburn Mayne (who also served as Harland's subeditors), Ethel Reed, and the sisters Netta, Mabel, and Nellie Syrett. Over its four-year run, *The Yellow Book* provides a glittering catalogue of turn-of-the-century literati, including writing by Max Beerbohm, Henry James, and H.G. Wells, and the artistic work of Beardsley and the Birmingham School, Walter Sickert, John Singer Sargent, and others.

See *The Letters of Aubrey Beardsley* (1970), *Letters of Max Beerbohm, 1892-1956* (1988), and 'The Yellow Book' in *The New York Times* (19 August 1894).

The Yellow Book



5 | Aubrey Beardsley & Henry Harland

A Military Campaign 'Not Entirely Useless to Science'

6. BLANFORD, William Thomas. Observations on the Geology and Zoology of Abyssinia, made during the Progress of the British Expedition to that Country in 1867–68. *London, Macmillan and Co., 1870.*

8vo, pp. xii, 487, [1 (colophon)]; folding coloured frontispiece, 1 folding coloured geological map, 8 lithographic plates of which 6 coloured, 4 full-page engravings, and 9 further illustrations in the text; some browning, particularly to margins, some light spotting, foxing to maps, some dampstaining to upper margin; overall a good copy in the original blind panelled green cloth by Burn & Co. (binder's ticket to rear pastedown), with gilt lettering and device to spine, brown endpapers; some wear to joints, spine ends, corners, and edges, spine slightly discoloured; **half-title inscribed 'From the Publishers'**, label of the Crampton Bookshop, Dublin, to front pastedown. £300

First edition of the geologist and naturalist William Thomas Blanford's study of Abyssinian flora and fauna, undertaken during Britain's military expedition through the country in 1868 and supplemented by hand-coloured lithographic plates, including those of bird species newly discovered by the author.

Blanford, then known primarily for his geological work in India, travelled through Abyssinia as part, if a rather loose part, of the punitive expedition against Tewodros II of Ethiopia under the leadership of Robert Napier. This work, first published in 1870, is split into three parts: the first part records Blanford's journey through Abyssinia as part of the expedition (although his interests remain strictly personal, geological, and zoological); the second part is devoted to Abyssinian geology, complete with an appendix describing new species of fossils discovered in the Antalo limestone; and the third part concerns Abyssinian zoology, containing entries on several hundred animal species which Blanford observed during his expedition.

The six new bird species discovered by Blanford are depicted in beautiful hand-coloured lithographs by the Dutch avian illustrator John Gerrard Keulemans (1842–1912), while the impressive map is by Stanford's Geological Establishment, London.

Anker 44; Casey Wood, p. 243; Nissen, *ZBI* 406; Zimmer, p. 60.



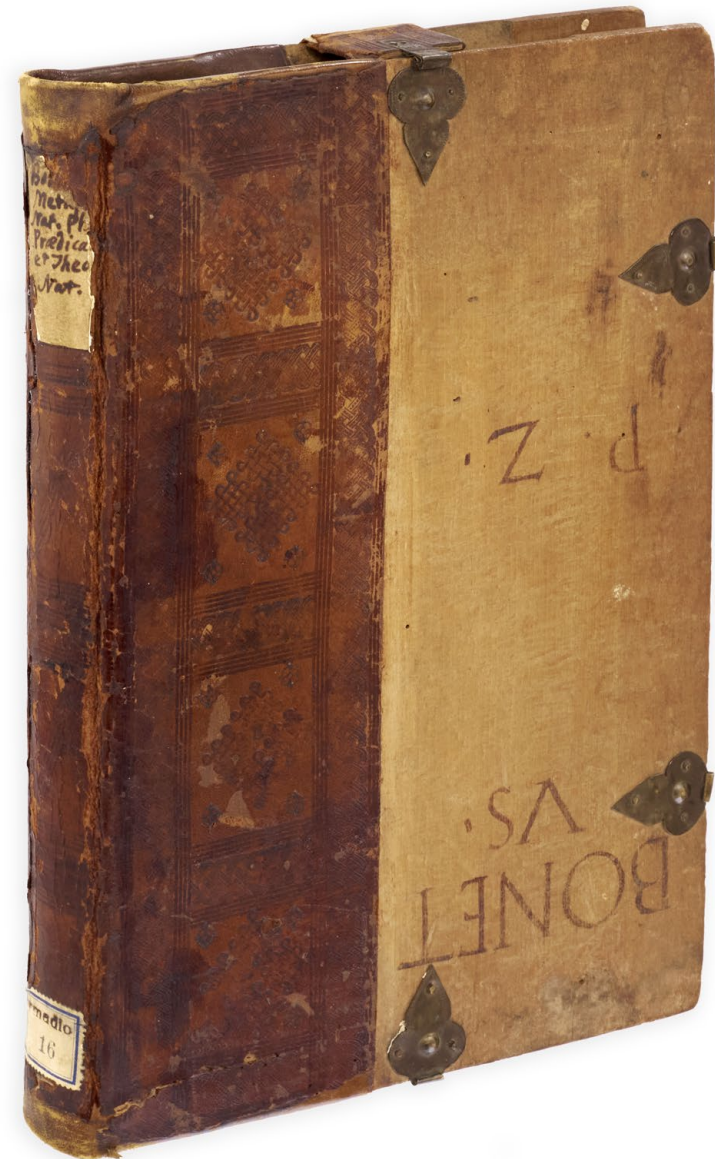
Paolo Giovio's Copy

7. BONET, Nicolas; Lorenzo VENIER, *editor*. Habes Nicholai Bonetti viri p[er]spicacissimi quattuor volumina: Metaphysicam videl[icet] naturale[m] phylosophia[m] p[rae]dicame[n]ta necnon theologia[m] naturale[m] ... Venice, Boneto Locatello for the heirs of Ottaviano Scoto, 1505.

Folio, ff. 134; woodcut initials, woodcut device to last leaf; small tear to title with no loss, leaves a4.5 transposed, dampstaining to outer margins at beginning and end, severe dampstaining and mould damage to gutter throughout, a few tears, and repairs to inner margins throughout (touching side notes), otherwise a good copy; recased in sixteenth-century ?Paduan half calf over wooden boards, tooled to a panel design using interlaced rolls and knot tools, two brass catches to fore-edge and one each to top and lower edge, 'Bonetus P[aulus] Z[obius]' inked to upper board (now upside down), manuscript spine label, nineteenth-century shelflabel to foot of spine; three clasps perished, repairs to head and foot of spine, some rubbing, endpapers renewed; inscription to front flyleaf 'Liber mei Pauli Zobii Comensis ar. et medic. scholaris ... die 20 ap[ri]lis 1508' with purchase note (see below), his marginal annotations to ff. 4^v, 5^r, 6^r, 7^r, 38^v, 91^r, 91^v, and 113^r; 'Gialdo' at head of title; institutional booklabel to front pastedown with withdrawal stamp. **£4000**

First collected edition of the works of the French Franciscan friar Nicolas Bonet (c. 1280–1343), owned and annotated by the Italian historian, biographer, and physician Paolo Giovio (1486–1552), here in his early twenties, likely a source of inspiration for his lecture on metaphysics in the same year.

Known as 'Doctor Pacificus' for his tranquil lecturing, Bonet was a follower of Duns Scotus but an innovative philosopher in his own right, who helped organise a papal mission to the Mongol Emperor Kublai Khan, and later served as bishop of Malta. The four works collected here comprise his commentaries on Aristotle's *Metaphysics* (which had been through several incunable editions); *Physics* and *Categories* (both printed here for the first time); and his *Theologia naturalis* (also here for the first time).





As the inscription to the flyleaf shows, this volume belonged to Paolo Giovio, 'scholar of arts and medicine' (*trans.*). There is some discrepancy regarding Giovio's date of birth, but by his own account he was born in 1486, which would have made him twenty-two when he acquired this copy; in his inscription he uses the original form of his surname, Zobio, which he latinised to Iovius upon moving to Rome four years later. He wrote extensively on medicine and natural history but is best known for his *Elogia*, a series of biographical sketches of the great men of his time, as well as his *Historiarum sui temporis libri*, one of the most valuable Renaissance histories. Giovio studied medicine at Padua (1498–1507) and Pavia (from spring 1507), before practising in Como and in Rome, where he acted as personal physician to Cardinal Giulio di Giuliano de' Medici, later Pope Clement VII, later travelling widely on diplomatic missions with Ippolito de' Medici.

Giovio's few annotations here show an interest in metaphysics, first cause, and God. In July 1508 Giovio gave a public lecture in his native Como encompassing metaphysics and natural philosophy, and no doubt drew inspiration from this volume which he had acquired only a few months earlier.

OCLC and Library Hub find a single copy in the US (UCLA), and five copies in the UK (BL, Bodley, CUL, Rylands, St John's College Cambridge).

BM STC Italian, p. 119; EDIT16 CNCE 6951; USTC 816175; Adams B-2414; not in Brunet.

Liber Mei Pauli Robij comensis ayo et medicus scholaris
die 20 aprilis 1508

Italian Independence and American Abolitionism

8. BROWNING, Elizabeth Barrett. Poems before Congress ... *London, [Bradbury and Evans for] Chapman and Hall, 1860.*

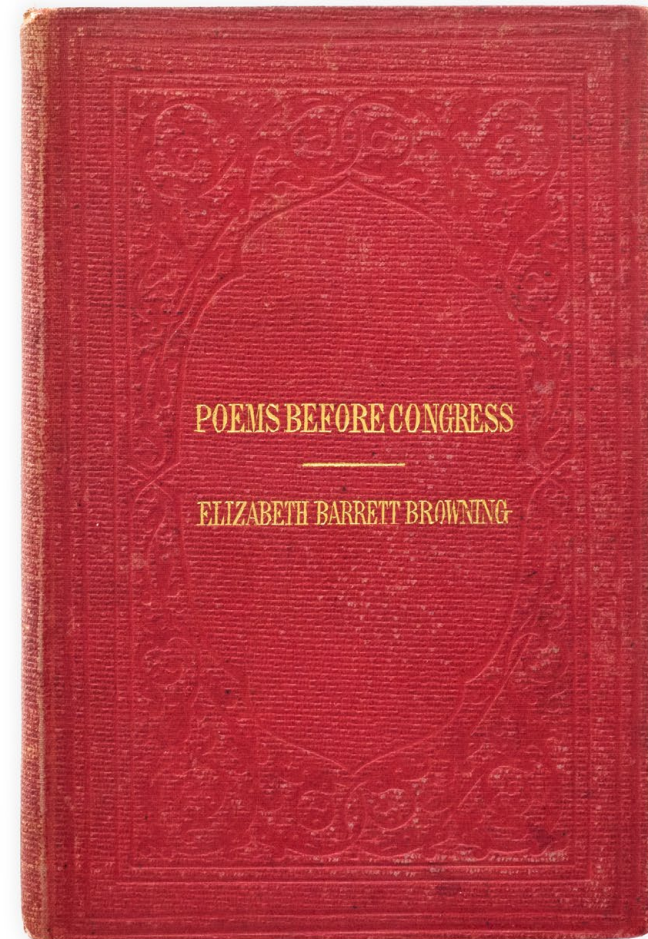
8vo, pp. [2], viii, [2], 65, [1 (blank)], [2 (advertisements, blank)] with half-title and initial blank; a very good copy in the original red cloth, slightly shaken, spine rubbed; ownership inscription of ?N.R. Bulwer, dated 10 September 1860, to front free endpaper. **£200**

First edition of Elizabeth Barrett Browning's slender collection of seven poems on the cause of Italian independence, and one attacking slavery in the United States ('A Curse for a Nation'), published a year before her death.

Barrett Browning was a staunch supporter of Italian independence, the subject of her 1851 *Casa Guidi Windows*. The Congress of the title had been planned for Paris in January 1860, but Austria withdrew on learning that Napoleon III meant to use the occasion to advocate limiting the Pope's territory, and it was indefinitely postponed. She knew that she ran the risk – realised in hostile reviews – of being called unpatriotic for condemning England's failure to intervene in the Italian cause, but she loved 'truth and justice' more than narrow nationalism. 'Let us put away the little Pedlingtonism unworthy of a great nation, and too prevalent among us ... I dream of the day when an English statesman shall arise with a heart too large for England ...' (preface).

Her 'Curse for a Nation' is a particularly powerful condemnation of slavery in America: 'Because yourselves are standing straight | In the state | of Freedom's foremost acolyte, | Yet keep calm footing all the time | On writhing bond-slaves, - for this crime | This is the curse. Write'. The advertisements promote *Aurora Leigh* and Barrett Browning's collected poetry, as well as works by her husband, the poet Robert Browning.

Barnes A12; Wise 18.



POEMS BEFORE CONGRESS.

BY

ELIZABETH BARRETT BROWNING.

LONDON:

CHAPMAN AND HALL, 193, PICCADILLY.

1860.

62

A CURSE FOR A NATION.

THE CURSE.

I.

BECAUSE ye have broken your own chain
With the strain
Of brave men climbing a Nation's height,
Yet thence bear down with brand and thong
On souls of others,—for this wrong
This is the curse. Write.

Because yourselves are standing straight
In the state
Of Freedom's foremost acolyte,
Yet keep calm footing all the time
On writhing bond-slaves,—for this crime
This is the curse. Write.

Because ye prosper in God's name,
With a claim
To honor in the old world's sight,
Yet do the fiend's work perfectly
In strangling martyrs,—for this lie
This is the curse. Write.

63

A CURSE FOR A NATION.

II.

Ye shall watch while kings conspire
Round the people's smouldering fire,
And, warm for your part,
Shall never dare—O shame!
To utter the thought into flame
Which burns at your heart.
This is the curse. Write.

Ye shall watch while nations strive
With the bloodhounds, die or survive,
Drop faint from their jaws,
Or throttle them backward to death,
And only under your breath
Shall favor the cause.
This is the curse. Write.

Ye shall watch while strong men draw
The nets of feudal law
To strangle the weak,
And, counting the sin for a sin,
Your soul shall be sadder within
Than the word ye shall speak.
This is the curse. Write.

With Bilingual Christmas Carols

9. [CAROLS.] Noels et cantiques nouveaux, où l'on voit l'histoire de ce qui a précédé, accompagné et suivi la naissance de Jesus-Christ, jusqu'au retour de l'Egypte ... Metz, Jean Antoine, 1732.

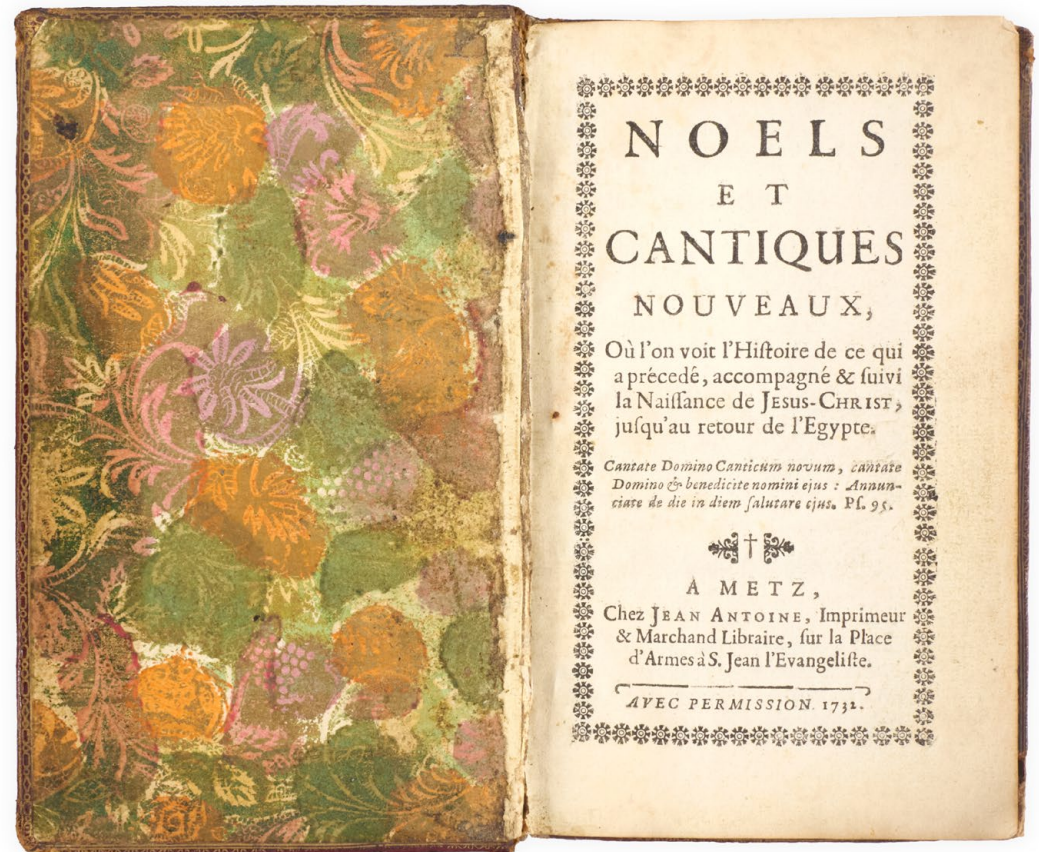
8vo, pp. 119, [1 (blank)]; title within typographic border, typographic headpieces, woodcut tailpiece; occasional light marks, somewhat toned; else a good copy in contemporary French red morocco, gilt border and fleurs-de-lys cornerpieces to covers, spine gilt in compartments, lettered directly in gilt, gilt edges, coloured gilt brocade endpapers; some wear to spine, joints, and corners, small abrasions to covers, wanting front free endpaper. £575

Very rare collection of carols and canticles celebrating Christ's nativity, printed at Metz in northeast France.

The collection includes songs on the marriage of the Virgin Mary, the Annunciation, the Visitation, the birth of John the Baptist, the birth of Jesus, the adoration of the shepherds and Magi, the Circumcision and Purification, the massacre of the innocents, and the flight from and return to Egypt. There are numerous carols for Christmas Day itself, including one in imitation of the medieval carol 'Chantons par mélodie, relicto taedio' with lines alternating in French and Latin; some are specific to Metz, such as 'Hommages des Messeins à la crèche du sauveur'.

The dedication takes the form of a letter of thanks from the poor of Metz to Henri Charles du Cambout, 3rd Duke of Coislin (1665-1732), in his capacity as the city's bishop. Cambout was a member of the Académie française and inherited the outstanding library of his great-grandfather Pierre Séguier. Numerous acts of charity originating from him are referred to here: the establishment of refuges for girls, seminaries, and hospitals; the repair of churches and monasteries; the construction of homes for soldiers; and the release of prisoners. His ill health is also referred to, and he died a matter of weeks after this volume was published.

No copies traced in the UK, and only one in the US (Yale).



Dramatic Acrobatics

10. [CIRCUS.] Programme of a show of acrobats and strongmen at the Teatro del Cocomero. [*Incipit:*] I. e R. Teatro del Cocomero per la sera di Lunedì 1 Luglio 1833. Nel suddetto I. e R. Teatro verrà eseguito dai Primi Alcidi Francesi Sigg. Desiderio Manché e Desiderio Darras i seguenti esercizi divisi come apprezzo ...' [*Florence, 1833.*]

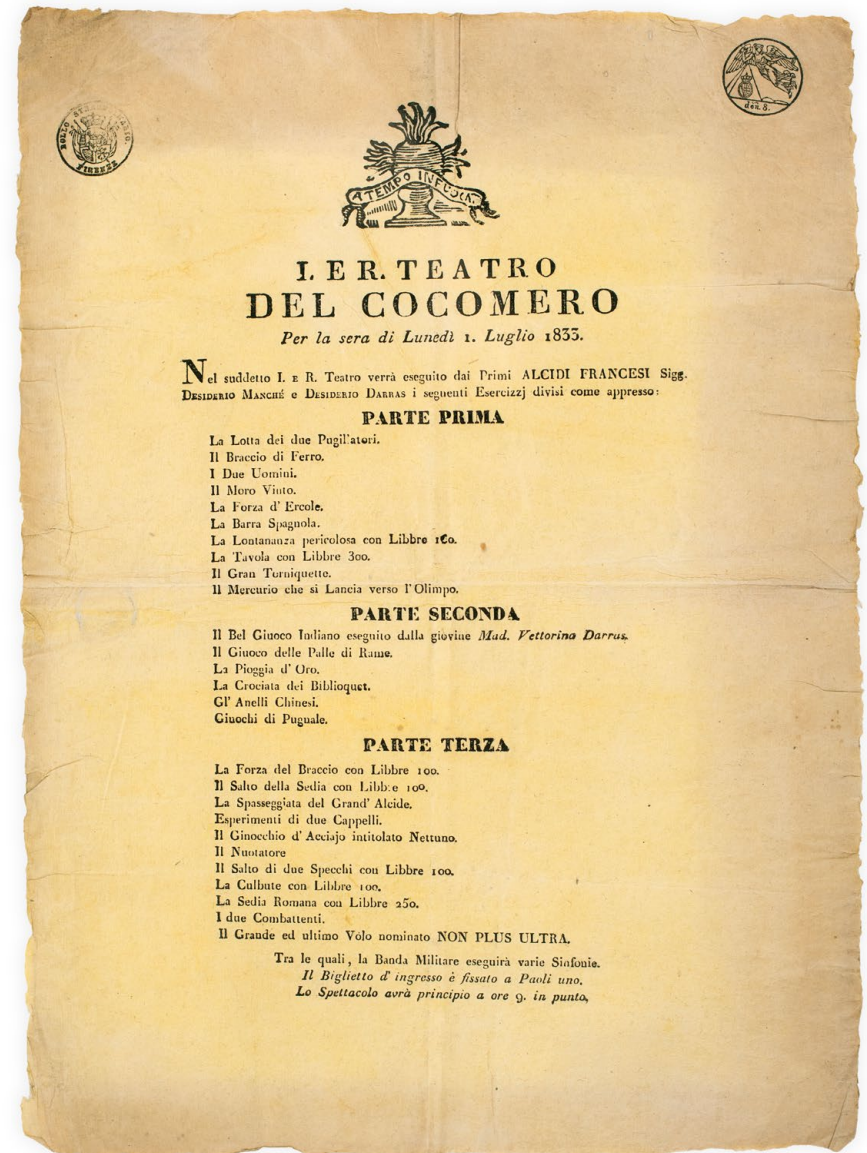
Letterpress broadside (c. 290 x 400 mm), printed on yellow paper, in Italian, woodcut emblem of the Accademia degli infuocati with motto 'a tempo infuocato' at head; upper margin lightly dust-soiled, otherwise well preserved; contemporary tax stamps to upper corners. **£375**

Seemingly unrecorded advertisement and programme of a show of the two French strongmen, acrobats, and gymnasts Desiderio Manché and Desiderio Darras, together with one Vettorina Darras, likely the wife of the latter, arranged by the Accademia degli infuocati at Florence's most famous theatre.

Desiderio (i.e. Désiré or Didier?) Manché and Darras, described as a pair of French strongmen of Heracleian strength, here perform some twenty-five acts, divided into three parts, with the local military band playing during the intervals. The first and final parts consist largely of strength exhibitions and exercises, some with rather curious names, including arm wrestling; 'the Fight of the Two Boxers'; 'the Vanquished Moor'; 'the Strength of Hercules'; 'the Dangerous Distance'; 'Mercury throwing himself towards Olympus'; 'the 250-Pound Somersault'; 'the Roman Chair'; 'the Iron Knee, called Neptune'; 'the Swimmer', 'the Two-Hat Experiment'; and a grand finale. The second part includes juggling; knife throwing; 'the Game of the Copper Balls'; 'the Crusade of the Biblioquet'; 'the Chinese Rings'; 'the Golden Rain'; and the 'Indian Game', the last of these performed by Vettorina Darras. The Accademia drammatica degli infuocati – whose emblem was a bomb – had been established by Don Lorenzo de' Medici (1599-1648), and managed Florence's famous Teatro del Cocomero (renamed Teatro Niccolini in 1860), where the present show was staged.

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

A similar exhibition by the same athletes was advertised in *Diario balear* (April 1834), p. 4.



Shetland Ponies, Dogs, and Monkeys – ‘Bizarre Beyond Words’

11. [CIRCUS.] SCHREYER, Heinrich. Teatro del Corso. Straordinario spettacolo di quadrupedi ammaestrati ... *Bologna, Tipi belle arti*, [1846].

Letterpress broadside, folio (c. 420 x 580 mm); text within typographic border; printed on coarse grey paper; margins frayed and folded, signs of folding, nevertheless a very good copy; contemporary note to verso ‘Avvento 1846. Teatro del Corso – Quadrupedi’, with some ink corrosion. £450

Seemingly unrecorded Bologna-printed broadside advertising a travelling show of ‘small Scottish horses’, monkeys, and dogs at the Teatro del Corso in Bologna on 30 November 1846, led by circus trainer Heinrich Schreyer, noted for his theatre of monkeys in Vienna.

The show included a ‘wandering soldier playing the violin’; a dog in costume dancing amongst flowers; Magot the monkey riding Cêsar the pony; the mandrill Bellino performing various exercises while standing on a horse; a mandrill walking the tightrope; more acrobatics by Magot; gymnastic exercises performed by various dogs; Pavian the monkey performing with four Shetland ponies; and a grand finale with an army of dogs re-enacting the assault, capture and destruction of the fortress of ‘Cocomorum’.

The show was advertised and reviewed by Alessandro Stocchi in the *Diario del Teatro ducale di Parma* in 1846, when it was the supporting act and interval entertainment for various theatrical plays between 1 and 7 November. The reviews of the performances are generally good, but the last act, the capture of Cocomorum, is described as ‘bizarre and strange beyond words’ (*trans.*), with a continuous back-and-forth of a multitude of barking dogs and the audience screaming in either fear or excitement, resulting in a completely unbearable experience.

TEATRO DEL CORSO STRAORDINARIO SPETTACOLO DI QUADRUPEDI AMMAESTRATI

Nella sera di **LUNEDÌ 30 Novembre 1846.**

Monsieur ENRICO SCHREYER, Proprietario di Scimie e piccoli Cavalli Ammaestrati, si fa un pregio di annunziare a questo rispettabile Pubblico ed lucida Guarigione che Egli avrà l'onore di dare nel suddetto Teatro un corso di Rappresentazioni del suo variato Trattenimento, colla speranza d'incontrare anche qui quella favorevole accoglienza, che ottenne ovunque si espone e principalmente a Vienna, Trieste, Venezia, Milano, e Verona ove l'affluenza non gli venne mai meno.

Lo Spettacolo sarà variato come segue:

1. Il pranzo degli Africani all'Albergo delle Genesivie.
2. Il Soldato viandante suonatore di Violino.
3. La Danza eseguita in mezzo a mazzi di fiori da un Cane Barbone, vestito in costume.
4. Passeggiata notturna di madama Pompadour seguita dal suo Domestico colla lanterna accesa.
5. La Carozza ribaltata, ossia l'infelice Viaggio di madama Pataffia, tirata da due Cani Barboni, col Cocchiere ed il Domestico.
6. Esercizj d'Equitazione sopra il piccolo Cavallo intero Scozzese, nominato Cêsar, eseguiti dalla Scimia Magot.
7. Altri più sorprendenti Esercizj d'equitazione verranno eseguiti dal Mandrillo detto il Bellino, il quale ritto in piedi sul Cavallo effetterà diversi Giochi.
8. Esercizj Acrobatici eseguiti sopra la corda tesa con contrappeso e senza dal Mandrillo detto l'Uomo del Bosco.
9. Altri Esercizj Acrobatici sopra il cordino volante eseguiti dal gran Magot proveniente dal Perù.
10. Esercizj Ginnastici eseguiti da più Cani.
11. La Gran Posta sopra quattro Cavalli Scozzesi eseguita dalla gran Scimia nominata Pavian.
12. Si darà termine allo Spettacolo colla Gran Scena eseguita da più Cani.

RAPPRESENTANTE

ASSALTO, PRESA ED INCENDIO DELLA FORTEZZA DI COCOMORUM

PREZZI D'INGRESSO

Per la Platea Baiocchi 10. -- Pel Loggione Baiocchi 5. -- Per gli Scanni d'Orchestra Baiocchi 3.
I Palchi si vendono al Cameraio del Teatro.

Si darà principio alle Ore 8 e mezza precise.

Bologna Tipi Belle Arti.

Nebraskan Community Cookbook with Manuscript Recipes

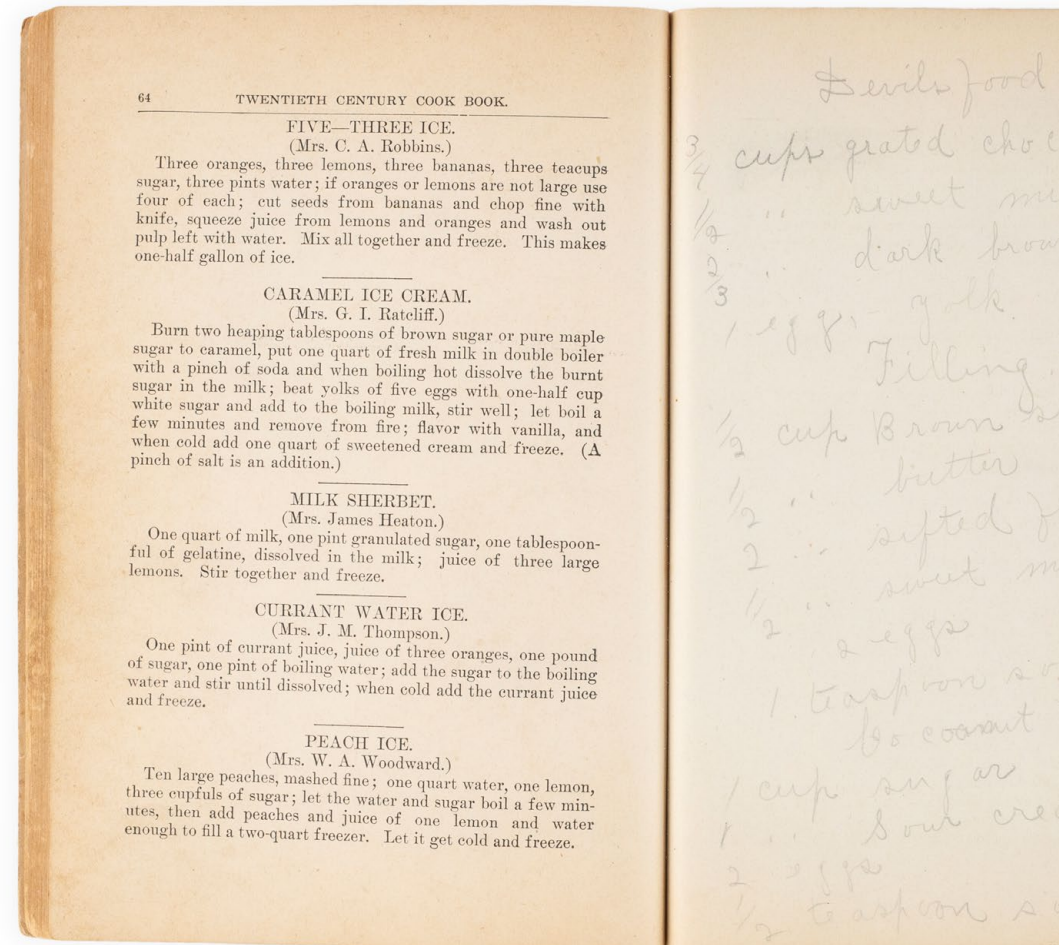
12. [COOKERY.] Twentieth Century Cook Book... published by the Ladies Mite Society, St. Pauls Church, Lincoln. *Lincoln (NE), Franklin Press, 1902.*

8vo, pp. 32, [2 (advertisements)], 33-64, [16 (blank)], 65-117, [1 (blank)], with 4 pp. printed advertisements as endpapers (perhaps lacking front free endpaper); advertisements with woodcut illustrations; lightly browned, small marginal chip to rear free endpaper, otherwise a very good copy; in the publisher's glossy black cloth, title blocked in white to upper cover; covers very lightly worn; early twentieth-century pencil inscription of Mary Swoboda to title ('Mary Swoboda // 477 So 14 St // Lincoln // Nebr.') with a few pencil markings and **14 pp. of recipes added in pencil after p. 64**, nineteenth-century photograph of a boy (24 x 18 mm, lower corner chipped) and contemporary advertisement for shredded wheat (printed in blue and orange on pink-backed paper) loosely inserted. **£350**

First and only edition of a very scarce Nebraska recipe book, printed for the Ladies Mite Society at St Paul's Church in Lincoln, with additional recipes added in manuscript by a local resident.

The broad range of recipes is gathered from many contributors who, other than Mrs J.E. Baum of Omaha and Mrs W.A. Metcalf of St Louis, are surely local women and members of the Ladies Mite Society. Though unidentified, it is possible that the 'M.A.H.S.' (one of few contributors to withhold her name), who suggests recipes for 'Boston Brown Bread' and 'Pork Cake', is in fact the Mary Swoboda who here annotates the texts and adds additional recipes. Other cookbooks under the title '*Twentieth Century Cook Book*' appeared around the country around the same time, largely organised by local women's church aid societies like this one and containing recipes from members of the community, likely used for fundraising purposes, with advertisements from numerous local businesses interspersed. Among the additional manuscript recipes are 'Angle [*sic*] food Cake' and 'Devils food Cake' (over 2 pp., with filling and coconut balls), a chocolate cake, 'Golden Cake', 'White Cake', and 'Swans Down white cake', 'Seven Minute icing', several cookies (including one filled with figs and raisins), 'Rolled Oats Cakes' and 'Dropped Oatmeal Cookies', two gingerbreads, puddings (cottage, chocolate, and pineapple), and salads, salad dressings, and pickles.

OCLC finds only two copies, at Harvard and the Nebraska State Historical Society Library. Not in Library Hub.

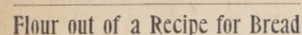


BREAKFAST DISHES.

A GOOD BREAKFAST DISH.

(Mrs. A. K. Griffith.)

Take a piece of meat or shin bone and boil very tender. The



This Store's One Controlling Idea is to
Sell You the Best Clothes Made for the
Smallest Price Known " " "

ARMSTRONG CLOTHING CO.

1121, 1223, 1225, 1227 O STREET.

ALWAYS THE LEADERS

IN

IN
House Decorating and Furnishing

You will always find a complete and Up-to-date line of the following goods in our stock at the lowest possible prices that any house can give

Furniture, Carpets and Draperies.

STOVES AND WALL PAPER

QUALITY AND PRICES GUARANTEED

THE A. M. DAVIS CO.

TWENTIETH CENTURY
COOK BOOK

We may live without poetry, music and art;
We may live without conscience, and live without heart,
We may live without friends, we may live without books,
But civilised man cannot live without cooks.
He may live without books, what is knowledge but grieving;
He may live without hope, what is hope but deceiving?
He may live without love, what is passion but pining,
But where is the man that can live without dining?

PUBLISHED BY
THE LADIES MITE SOCIETY
ST. PAULS CHURCH
LINCOLN

1902
THE FRANKLIN PRESS, PRINTERS
LINCOLN

Three qua
night. Sque
pound of sug
ately.

Four dozen lemons, one and a half dozen oranges, juice from two cans pineapple. Allow four tablespoons sugar to one lemon. Strain and add one pound candied cherries. Dilute with water, allowing one cup of this mixture to three of water.

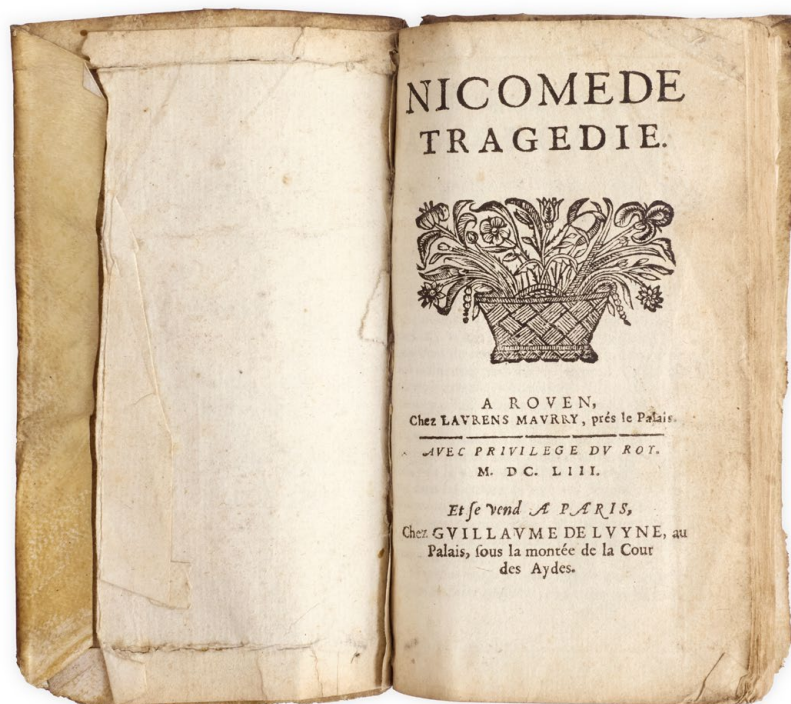
Uncolored Japan must not be steeped. Other kinds of tea steep from three to five minutes. Average strength, one-half teaspoon to one cup of water.

flour, one heaping tablespoonful baking powder, one heaping
tablespoonful butter, three heaping tablespoonfuls sugar, one
level teaspoonful of salt, one well-beaten egg, one and a half
cups of sweet milk.

12 | Cookery

(Mrs. L. L. Ormsby and Mrs. W. A. Green.)

One cup sugar, one cup milk, one tablespoon butter, two teaspoons baking powder, graham flour. Bake in gem pans about twenty minutes.



Sibling Rivalry and Surprising Sources

13. CORNEILLE, Pierre. *Nicomède* tragedie. Rouen, Laurens Maurry, and Paris, Guillaume de Luyne, 1653.

12mo, pp. [viii], 80; woodcut vignette to title; title dusty, else a good copy; bound in contemporary limp vellum, later lettering to spine; modern collector's bookplate to front pastedown. **£750**

Rare second edition (first 1651) of Corneille's tragedy of sibling rivalry and the conflict of political and aristocratic ideals, set in Rome in the second century BC.

It was written after Corneille (1606–1684) moved to Paris in 1647, and the play was first staged at the height of the Fronde rebellion, after which he wrote nothing for the stage until the end of the decade. In his address to the reader, Corneille explains that after twenty-one plays and 40,000 lines of verse, it had become difficult to find any new stories without going off the beaten track, so the source for this play is a short passage in Justinus.

Nicomède was first published in quarto by the same publisher in 1651. This 12mo second edition is extremely scarce, and last appeared at auction in 1962 (this copy). There was also a Paris edition in the same year printed by Courbé, probably a piracy as de Luyne had the copyright.

OCLC finds two copies in the US (Michigan, Yale), and none in the UK. Not in Library Hub.

USTC 6104005; Tchernerzine IV 78; cf. Brunet II, col. 285 and Cioranescu I 20735 for the first edition.

О П Ы Т Ъ ЕСТЕСТВЕННОЙ ИСТОРИИ ВСѢХЪ ЖИВОТНЫХЪ



Самонарка обыкновенная.
Octopus vulgaris. ЛАМ.

ВЪ УНИВЕРСИТЕТСКОЙ ТИПОГРАФИИ.

1831.

Molluscs of the Russian Empire

14. DVIGUBSKY, Ivan Alekseevich. Опытъ естественной исторіи всѣхъ животныхъ Россійской Имперіи ... [*Opyt estestvennoi istorii vseh zhivotnykh Rossiiskoi Imperii*; 'An Attempt at the Natural History of all the Animals of the Russian Empire']. [Fly-title:] Животныя мягкія и раковинныя [*Zhivotnyia miagkii i rakovinnia*; 'Soft and shelled Animals']. Moscow, University Press, 1831.

8vo, pp. 72, [10], with a terminal errata leaf and 12 ff. of numbered engraved illustrations (an octopus, slugs, and shellfish); the two index leaves, giving Russian and Latin names, misbound before final text leaf; first 2 ff. repaired at inner margin, old adhesive repair to tear to foot of B8, without loss, some minor spotting to text, outer edge of one or two plates shaved just touching captions; a good copy in early quarter cloth with red marbled sides; rebacked, lacking endleaves, corners and endcaps bumped, extremities chipped; old shelfmark to title, stamped monogram to title verso.

£2000

First edition, rare, one of a series of six works on the flora and fauna of the Russian Empire, published 1829-1833 under the same general title. The present volume covers molluscs, including cephalopods and gastropods. Dvigubsky (1771-1839) was Professor of Physics at the Imperial Moscow University, but his scientific interests ranged through biology, chemistry, and medicine. He was also the University rector for seven years. His survey of Russia's flora and fauna was the among the first attempts at a coordinated catalogue of the country's wildlife, and in 1828 he published the first Russian-language guide to the flora of Moscow and its environs. He strongly advocated both teaching and writing in Russian, and encouraged his colleagues at the university to publish their scientific works in Russian. Amongst the species represented here are the naval shipworm (*Teredo navalis*), the depilatory sea hare (*Aplysia depilans*), the sea angel, or clone (*Clio borealis*), and the common octopus (*Octopus vulgaris*).

OCLC shows copies at Illinois, Library of Congress, and Minneapolis Public Library; Library Hub adds another, at the British Library. There is also a set of the complete series at the National Library of Russia.

I Have Christmas Cards to Keep, And Miles to Go before I Sleep

15. FROST, Robert. A collection of five Christmas Poems for 1953, 1959, 1960, 1961 and 1963, all in the issues printed for distribution by Frost himself. *New York, Spiral Press, 1953–1963.*

Five works, various formats; in uniformly excellent condition; from the library of D.G. Bridson (see below). **£1000**

Five poetic Christmas cards by Robert Frost, one of which inscribed, sent by Frost to the poet and BBC broadcaster D.G. Bridson, the last of the Christmas cards arriving at Bridson's home on the day Frost's death was announced.

The printer Joe Blumenthal first produced a Christmas card setting one of Robert Frost's poems, without the author's permission, in 1929. When Frost found out some time later, he asked Blumenthal to produce some more for his friends, and from 1934 until his death Frost issued a card every year, twenty-five of which were printed by Blumenthal's Spiral Press in New York. Many are illustrated with original woodcut designs by local artists, and the print runs varied from as little as fifty for the early cards to as many as 17,055 for his final card (*The Prophets really Prophesy*). For each card there were up to twenty different issues, for distribution by Frost, his publishers, his friends, etc. Frost also retained twenty-five sets of all the different issues of each card. **All of the present collection are from the issues printed for Frost himself.**

'Though I only met Frost on three occasions, I felt the warmest affection for him ... The Christmas poems which he sent his friends each year were ever welcome reminders of Frost's genial good nature. The last I received from arrived on the morning that I read of his death in the newspaper. Sad as it was to me, I think he would have appreciated the irony of that' (Bridson, *Prospero and Ariel*). Bridson had last met Frost in person at the National Poetry Festival in Washington in 1962.



Contents:

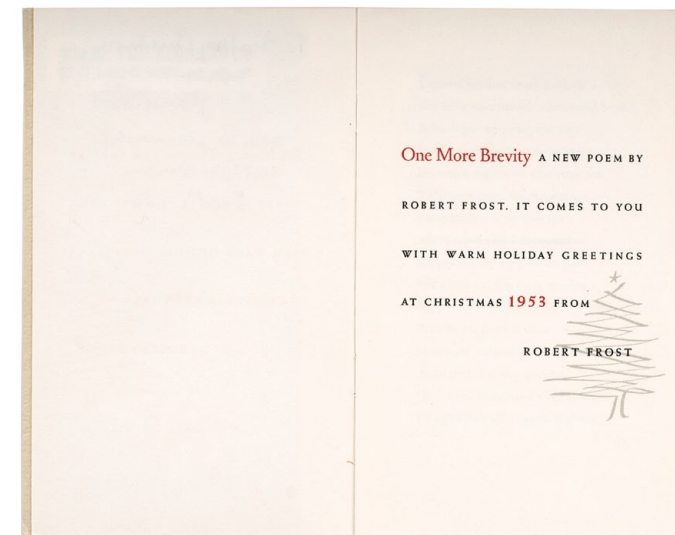
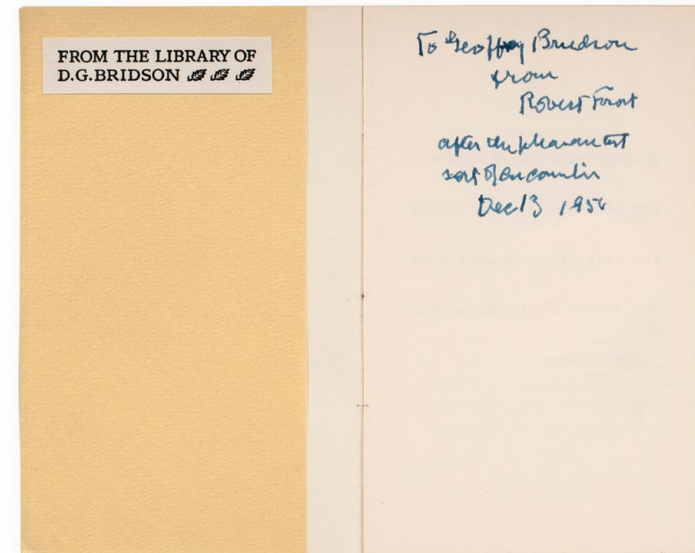
One more Brevity. *New York, Spiral Press, 1953.* Pp. [12]; illustrations by Philip Grushkin; small stain to one page, else very good; stapled in the original wrappers; booklabel of D.G. Bridson, inscribed **'To Geoffrey Bridson from Robert Frost after the pleasantest sort of encounter Dec 13 1956'**, namely the recording they made together – see *Prospero and Ariel* pp. 214-5). Crane B25 (one of 587 printed for distribution by Frost).

A-wishing Well. *New York, Spiral Press, 1959.* Pp. [12]; illustrations by Thomas W. Nason; fine; stapled in the original wrappers; booklabel of D.G. Bridson. Crane B31 (one of 670 printed for distribution by Frost).

Accidentally on Purpose. *New York, Spiral Press, 1960.* Pp. [10]; fine; stapled in the original wrappers; booklabel of D.G. Bridson. Crane B32 (one of 700 printed for distribution by Frost).

The Wood-pile. *New York, Spiral Press, 1961.* Pp. [10]; cover and illustrations by Thomas W. Nason; fine; stapled in the original wrappers; booklabel of D.G. Bridson. Crane B33 (one of 700 printed for distribution by Frost).

The Prophets really prophesy as Mystics, the Commentators merely by Statistics. *New York, Spiral Press, 1962.* Pp. [12]; fine; stapled in the original wrappers; booklabel of D.G. Bridson, with a note in his hand **'This Christmas Card, from one of the few people I really respect, arrived on the day that Robert Frost's death was announced. 29.1.63.'** Crane B34 (one of 800 printed for distribution by Frost).



AN
HISTORICALL
COLLECTION OF THE CON-
TINUALL FACTIONS, TVMVLTS,
and Massacres of the Romans and Italians
during the space of one hundred and twentie
yeares next before the peaceable Em-
pire of Augustus Cæsar.

Selected and deriued out of the best writers and re-
porters of these accidents, and reduced into the forme of
one entire historie, handled in three bookes.

*Beginning where the historie of T. LIVIVS doth end, and
ending where CORNELIVS TACITVS doth begin.*



LONDON,
Printed for VVilliam Ponsonby.
1601.

The Earl of Essex as Catiline

16. FULBECKE, William. An Historicall Collection of the continuall Factions, Tumults, and Massacres of the Romans and Italians during the space of one hundred and twentie Yeares next before the peaceable Empire of Augustus Cæsar ... *London, Printed for William Ponsonby. 1601.*

4to, pp. [xvi], '20' (recte 209), [7], with the initial and medial blanks *1 and A4 (often wanting); early inscription to title-page sometime obscured, title-page slightly toned; withal a fine, crisp copy in contemporary limp vellum, spine lettered in manuscript, original ties (lower tie partly lacking); contemporary annotation to a rear endpaper concerning 'the divers and disagreeing [sic] opinions of histrographers ... It hapineth in y^e originall of Kings, as of great rivers whose mouthes are knowne, but not ther springs'. £5250

First edition of Fulbecke's *Historicall Collection*, a 'narrative history of the last years of the Roman republic' (ODNB), one of very few such works by a Renaissance English writer, featuring much material on the rebellion of the nobleman Catiline, undoubtedly included as a reference to the Earl of Essex.

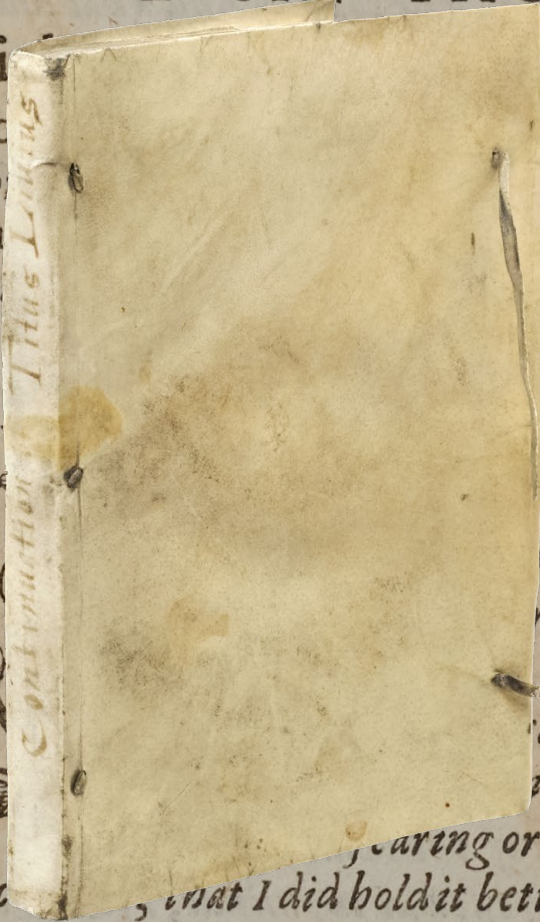
Dedicated to Thomas Sackville, Lord Buckhurst and published immediately following Essex's trial and execution in February 1601 – despite the fact that 'fourteene years are now runne out since I fully ended and dispatched this historicall labour' (preface) – the *Historicall Collection* is 'an interesting attempt to weave together such often-contradictory sources as Sallust, Dio Cassius, and Lucius Florus' and is 'full of the sorts of fears of unrest and civil dissension that characterize the literature of Elizabeth's last years' (*ibid.*). For Essex, contemporary comparisons to Catiline are practically a cliché, and Fulbecke took some liberties with his source here, Sallust, to overstretch the similarities between Essex and Catiline.



TO THE RIGHT HONORABLE SIR THOMAS

Sackeuill Knight
of the Garter, Baron
of England, of
Priue Counsaile
sit

order of
Treasurer
orable
er-



hope your
my feare
nesse, who
right unto
deseruing
ning, and
all history,

...earing or rather re-
uerencing your c... that I did hold it better to smo-
ther it with silence, then to endow it with light, sith
your Honour hath trauersed such an infinite sea of histo-
ries, when as I do but offer certaine shallow rinelettes
and slender parcels of an historie: yet now notwithstan-
ding, as if all were well accomplished, I presume to deli-
uer it into your Lordships hands. Therefore that it may

At around the time he originally wrote the *Collection*, Fulbecke was a student at the Inns of Court, and along with a number of his contemporaries, including Francis Bacon, wrote a masque, *The Misfortunes of Arthur*, which was performed before Elizabeth I at Greenwich in 1588; Fulbecke contributed two speeches and the conclusion.

It is plausible that Fulbecke and Shakespeare were acquainted through the Inns of Court plays, in which both were involved, and there is some evidence that Shakespeare may have read Fulbecke's books, or have been familiar with their content.

ESTC S102772; STC 11412. Some copies (e.g. Folger and Corpus Christi Oxford) have a Latin version of the dedication on *3, and *4 excised. The work was reissued in 1608 with cancel title-page (*An Abridgement, or rather, a Bridge of Roman Histories*) and most or all of the preliminaries removed (presumably because of Sackville's death in April).

Anthropomorphic Acrobatic Alcoholic Animals

17. GARINEAU, Sylvain-Jean. Rhum du Marin. S. Garineau, Bordeaux. En vente à La Brède chez Madame V[eu]ve Magna. Prix: 3 Francs le litre. [Bordeaux,] Moffre & Renouil, [c. 1890].

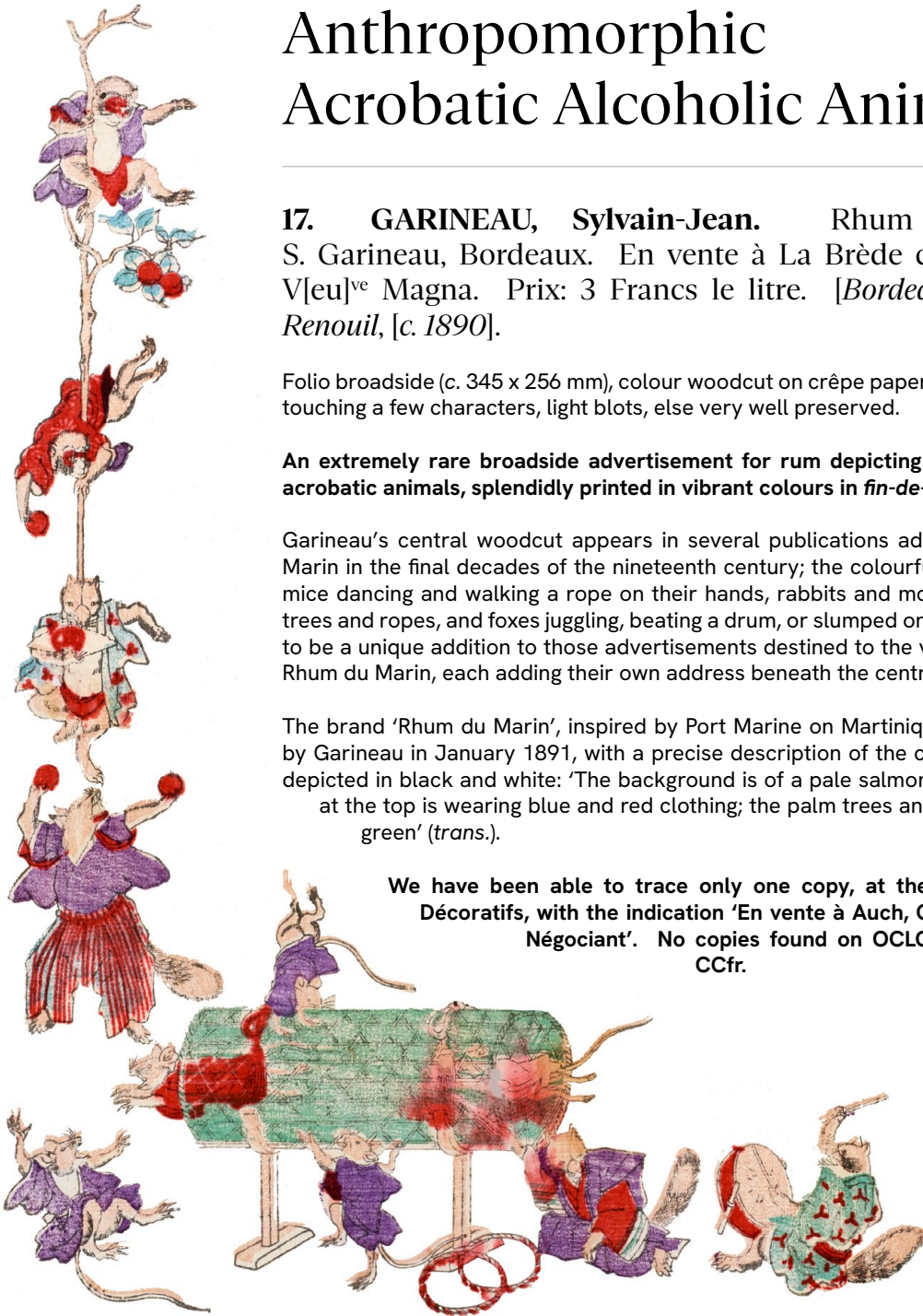
Folio broadside (c. 345 x 256 mm), colour woodcut on crêpe paper; small paperflaws touching a few characters, light blots, else very well preserved. **£300**

An extremely rare broadside advertisement for rum depicting anthropomorphic acrobatic animals, splendidly printed in vibrant colours in *fin-de-siècle* style.

Garineau's central woodcut appears in several publications advertising Rhum du Marin in the final decades of the nineteenth century; the colourful border, showing mice dancing and walking a rope on their hands, rabbits and monkeys descending trees and ropes, and foxes juggling, beating a drum, or slumped on the floor, appears to be a unique addition to those advertisements destined to the various retailers of Rhum du Marin, each adding their own address beneath the central woodcut.

The brand 'Rhum du Marin', inspired by Port Marine on Martinique, was registered by Garineau in January 1891, with a precise description of the central image, here depicted in black and white: 'The background is of a pale salmon colour; the figure at the top is wearing blue and red clothing; the palm trees and other foliage are green' (*trans.*).

We have been able to trace only one copy, at the Musée des Arts Décoratifs, with the indication 'En vente à Auch, Chez M. J. Bachot, Négociant'. No copies found on OCLC, Library Hub, or CCfr.





MEMOIRE,

POUR JEAN CHALANT, Maître Tisseran à Lyon; JEANNE PESCHE sa femme, & ANTOINETTE SERVANT, Veuve de JEAN-LOUIS PESCHE, Défendeurs.

CONTRE Gaspard DECOUSU Fille majeure, Demanderesse.

LA Providence qui permit que deux Femmes se disputassent un même Enfant pour exercer la sagesse de Salomon, ayant mis celle des Magistrats de la Cour à la même épreuve, nous donne lieu de les mettre en parallèle avec le plus sage de tous les hommes. L'Histoire de ce Procès, qui est soumis à leur Jugement, est si singulière, & si propre à les aider dans la recherche de la vérité, qu'on a crû devoir rappeler jusqu'à la moindre circonstance.

Gaspard Décousu, Blanchisseuse de profession, n'a pas défabulé le Public de la mauvaise opinion qu'il semble avoir pris de la vertu de celles qui exercent ce métier: on diroit que cette Profession est fatale à l'honneur d'une fille; car on y trouve de fréquents exemples de la fragilité du sexe. Gaspard Décousu suivit le torrent. Le Sieur Orientne, jeune homme d'une famille riche de Dijon, arriva en peu de temps jusqu'au cœur de cette Fille, soit parce que le chemin qui y conduisoit étoit déjà fort battu; ou soit parce qu'il étoit guidé par un amour violent qui leve les plus grands obstacles. Il triompha, dirai-je, de la vertu de cette Blanchisseuse, ou des apparences de sa vertu; elle devint grosse. Etoit-ce l'ouvrage du Sieur Orientne, ou d'un autre Amant? La Sagesse de Salomon auroit échoué, s'il avoit voulu décider de pareilles questions. Elle fut abandonnée de ce jeune homme: pressée des douleurs de l'accouchement, elle alla dans la rue Mulier chez le Sieur Chambri, où elle se soulagea du fardeau dont l'amour l'avoit chargée.

A

Switched at Birth

18. GAYOT DE PITAVAL, [François]. Question d'estat: fille réclamée par deux meres. *Paris, Nicolas le Gras, 1716.*

4to, pp. [ii], 26; woodcut vignette to title, woodcut headpiece; occasional light spotting, and small wormtrack to foot of gutter of one gathering, but otherwise clean and fresh; disbound. £350

Very rare first edition of this account by the famous advocate François Gayot de Pitaval (1673-1743) of a 1709 case in which a midwife had substituted a newborn girl who was then claimed both by the real mother and the woman to whom the baby had been given.

Pitaval's account details the principles by which decisions are made about parenthood in lieu of proper evidence, and seeks to prove who the true parents are, with evidence from the midwife and others. Various objections, both factual and legal, are addressed, and the account closes with a statement of the damages awarded to the parents after the lengthy and public case.

The case was reprinted in the first volume of Pitaval's extensive collection of *Causes célèbres* in 1734, which also included accounts of identity theft (the trial of Martin Guerre), demonic possession (Affaire des possédés de Loudun), and the assassination of the noblewoman Diane de Joannis de Chateaublanc, Marquise de Ganges, and a poisoning scandal at the court of Louis XIV (Affaire des poisons).

OCLC records copies at the Mazarine and the BnF only; not in Library Hub.

Moose-Hunting, with Much on the Mi'kmaq

19. HARDY, Campbell. *Sporting Adventures in the New World; or, Days and Nights of Moose-Hunting in the Pine Forests of Acadia ...* London, Hurst and Blackett, 1855.

Two vols, 12mo, pp. xii, 304, 16 (publishers' advertisements); viii, 299, [1], 23, [1 (publishers' advertisements)]; each volume with coloured frontispiece; vol. II quire D slightly loose, a little foxing to frontispieces and titles; overall a very good, clean copy in the original light brown pictorial cloth, spines lettered in gilt, covers blocked in blind with gilt vignette of moose to upper covers, blue endpapers, ticket of Leighton Son & Hodge to rear pastedown of vol. I; some wear to spine ends, especially to head of spine of vol. II (repaired), corners bumped; armorial bookplate of the Earls of Derby (with motto 'Sans changer') to front pastedowns. **£575**

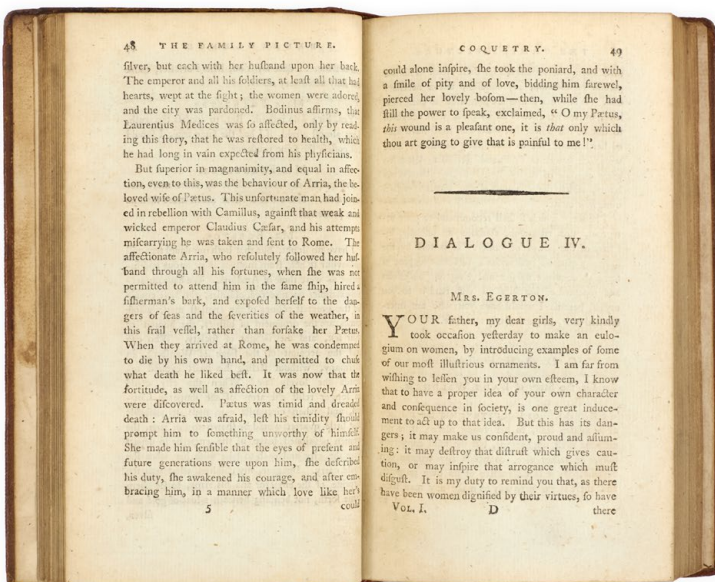
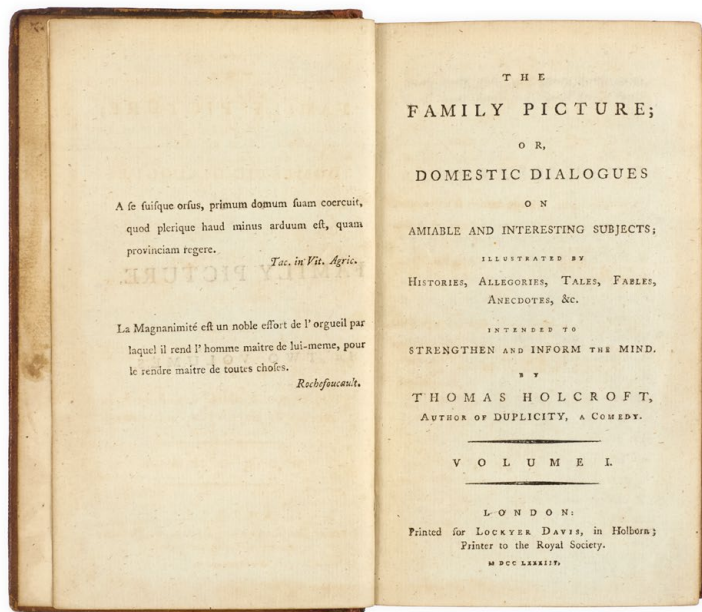
First edition of this most interesting account of Nova Scotia, Canada, by the Royal Artillery officer Campbell Hardy (1831-1919).

After a general description of Nova Scotia and its flora and fauna, Hardy describes voyages by canoe, salmon and trout fishing, and tracking and hunting moose, and has much to say on the Mi'kmaq people. Concerning European prejudices against the indigenous population, Hardy writes: 'how erroneous are those opinions! It is the white man who has kept aloof from the Indian, oppressed him, deprived him of his natural means of supporting existence; and ... by increasing might, laid hold of his whole territory, and now no longer deigns to own him, but as an encumbrance in his own fair country ... **first pay some attention to his habits and temperament, and then, cloaking your own rough English manner, go into his wigwam, and gain his confidence; and when you shall have heard his tale ... If you leave not his tent ashamed of your own callous and oppressing race, you have not the heart of a Christian'** (vol. II, pp. 217-220).

The two attractive frontispieces, after the author's drawings, depict moose-hunting and a bivouac.

Field 651; Sabin 30350.





Domestic Dialogues

20. HOLCROFT, Thomas. The Family Picture; or, domestic Dialogues on amiable and interesting Subjects: illustrated by Histories, Allegories, Tales, Fables, Anecdotes, &c. intended to strengthen and inform the Mind ... *London, printed for Lockyer Davis ... printer to the Royal Society, 1783.*

Two vols, 12mo, I: pp. [viii], 260, and [viii], 280, with half-titles; front free endpaper neatly repaired, author's advertisement in volume I, publisher's advertisement in volume II; small wormtrack to blank margins at end of each volume; else a very good set in contemporary rebacked sheep; ownership inscription 'H. Atkinson' to pastedowns. **£950**

First edition of an early work by the radical playwright, translator, and novelist Thomas Holcroft, a series of dialogues by members of the fictional Egerton family, who gather in their library every evening to tell stories for their mutual instruction and amusement.

Holcroft (1745–1809) was proficient in French, German, and Italian, and was a friend of William Hazlitt and Thomas Paine, whose *Rights of Man* he helped to publish in 1791. The present novel takes the form of twenty dialogues, each including a number of shorter tales and interspersed with contributions from Mr and Mrs Egerton, their children Nancy, Fanny, Eustace, and Charles, and one Miss Forrester. Several have a European flavour, reflecting Holcroft's wide reading in German literature: 'Conjugal Affection of the Women of Wensberg'; 'Emulation: or an Account of a famous German Poetess' [Louisa Darbach]; 'Pride: or the extraordinary History of a Venetian Lady'. Others tales are inspired by the Middle East: 'Selfishness: or the Merchant of Bagdat'; 'Fortitude: or the Great Traveller' ['I am the son of a master of a ship of Basra, and my name is Aboulfaouaris']; 'An Account of Mahomet and Mahometanism ... his Paradise ... his Hell ... Terrible Relation of a Turkish Fast'. Some of the dialogues are original, some are borrowed, as Holcroft acknowledges in the author's advertisement. 'Perseverance: the History of a German Philosopher', for example, is taken from the *Annual Register* for 1761.

ESTC and Library Hub find five copies in the UK (BL, Bodley, NLS, St Andrews, Wellcome), and five in the US (Indiana, JHU, Minnesota, Princeton, UCLA).

ESTC T57335; Garside, Raven, and Schöwerling 1783:13; Colby, *Bibliography of Thomas Holcroft* 41.

Mining in France – Elaborately Illustrated

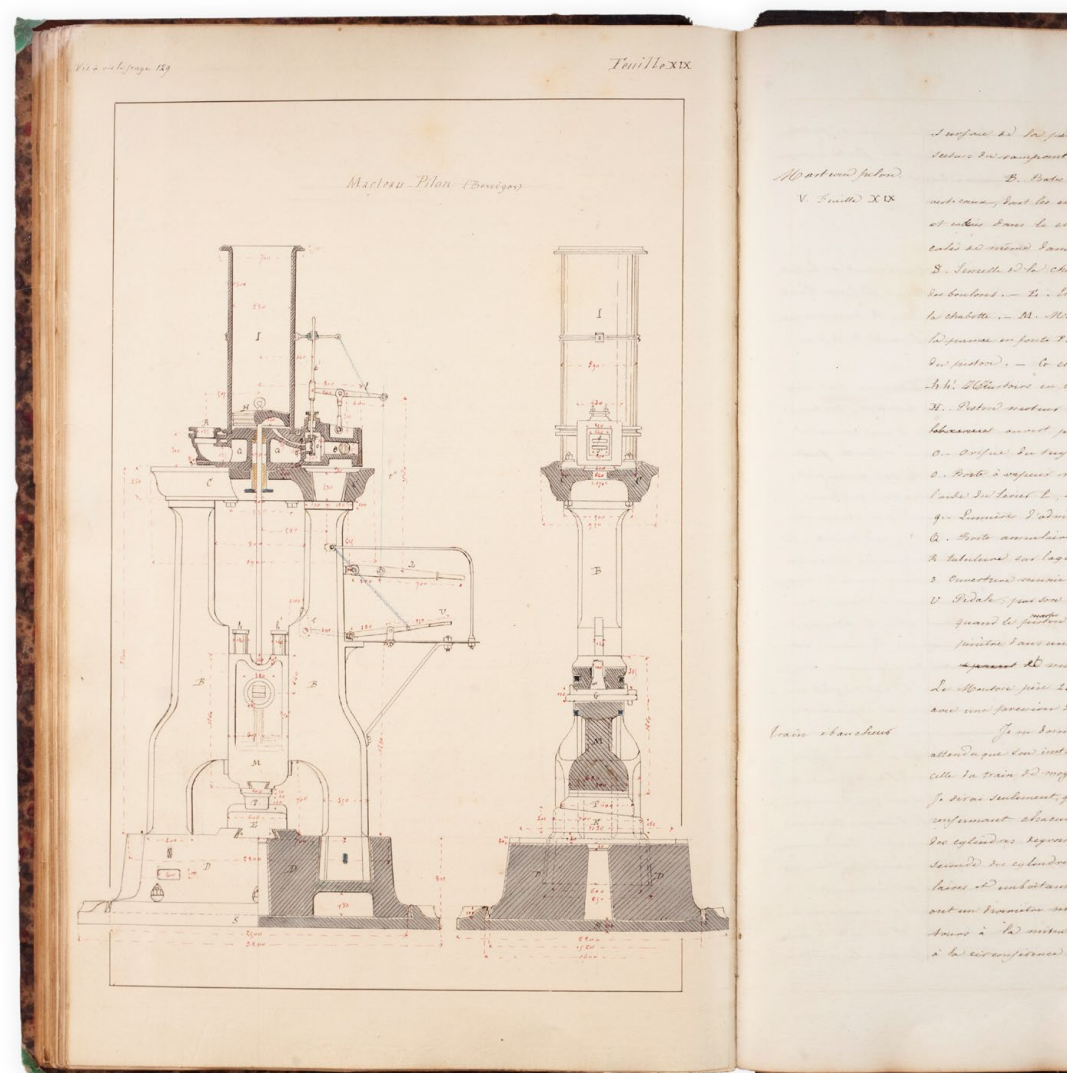
21. HUMBLLOT, F. *Journal de voyage ... France, June–September 1866.*

Manuscript on paper, in French, folio (372 x 242 mm), pp. [iii], 157, with 13 coloured drawings bound in (some folding), 2 drawings on tracing paper loosely inserted, and over 100 marginal and in-text drawings; neatly written in brown and occasionally red ink, 38 lines per page; loosely inserted a folder titled 'Croquis' with 9 further drawings on squared paper; a little occasional light foxing; very good in contemporary quarter black cloth with marbled sides; spine detached (remaining portion loosely inserted), some rubbing to corners and edges. **£3500**

A handsome manuscript on mining engineering, apparently unpublished, recording visits undertaken by the engineer F. Humblot to coal mines and iron works in eastern and southern France in 1866, containing well over one hundred beautifully executed technical drawings.

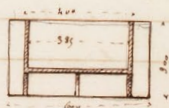
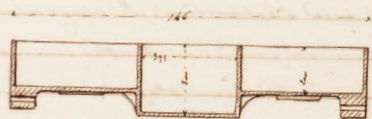
In June 1866 Humblot visited the coal mines of Sainte Marie and Cinq-Sous at Blanzey, moving on in August to the mines at Montrambert and La Béraudière near to Saint-Étienne, and finishing in September with a trip to the iron works at Bessèges. The text contains detailed descriptions of the workings of each site, with statistics, while the accompanying illustrations include site plans, maps, geological cross sections, barrows and wagons, rails, pulleys, hand tools, cross sections of galleries, pumping engines, headframes, furnaces, boilers, and steam hammers, all executed with considerable skill.

The author of this manuscript was perhaps related to Edmond Humblot (1830–1899), engineer of bridges, reservoirs and railways who served as *directeur général des services des eaux* in Paris.



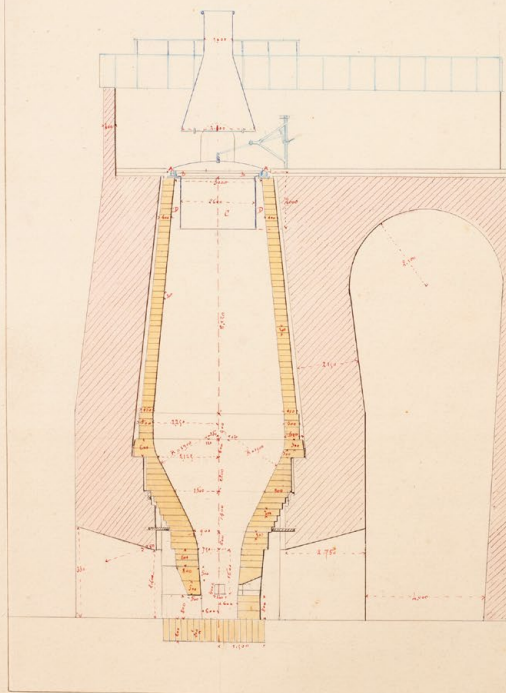
Technical drawing of a mechanical device, likely a pump or engine component. The drawing shows a horizontal shaft with two large wheels (flywheels) and a central mechanism. Dimensions are given in feet (f) and inches (in). The shaft is labeled with dimensions: 8'00" (total length), 2'50" (distance from left wheel to center), 1'00" (distance from center to right wheel), and 1'00" (distance from right wheel to end). The wheels are labeled with dimensions: 3'00" (diameter of left wheel), 3'50" (diameter of right wheel), and 1'00" (width of right wheel). The central mechanism is labeled with dimensions: 1'00" (width of central part) and 1'00" (height of central part). The drawing is labeled with 'f' for feet and 'in' for inches.

Pour maintenant
la second donne une position fixe sur le talbot du
porteur on fait usage de deux cables mobile B. C
dont deux fixés de bois mobiles autour d'un bouton
(A) fixé à l'un de leurs extrémités. Lorsque la hampe
est en place sur le porteur, les deux cables, chacun de
son côté, sont placés devant les roues de la benne dan
sant perpendiculaire à la voie et les sur le
porteur. Une charrue on fait l'ajustage dans le talbot
pour donner au mouvement aux extrémités de leur extrémité
libres.



Haut-Fourneau. (Bessèges)

Echelle de 500 pas Métre



dans également au sein des autres, qui peuvent
 s'écarter, progresser ou fuir du centre, pour se
 situer à l'opposé, être contrepoids, contrebalance
 de la forme ou agencement des anneaux. Le rôle
 des anneaux est d'équilibrer tout déséquilibre
 fait par les courbures l'encastrant dans les
 pelures de l'eau, tandis qu'ils tendent en fait
 à pénétrer par les anneaux, et peuvent se clas-
 ser par pelage de la face d'appartenance des anneaux
 les faces opposées. Mais toutes les faces
 ont un angle pour mener la face courbe
 de la forme intérieure, afin de pouvoir se
 lier au voisinage des anneaux de la face
 latérale opposée sur la courbe. Et c'est ce qui se
 fait en réalité, les anneaux se font.
 C'est un grand nombre d'anneaux, et
 dans tout dans la membrane, et dans
 tout, tout en fait, tout contre la membrane
 intérieure.

Le *Harif* caténien se termine en haut par
murs ordinaires, surmontant une légère corni-
se en toile d'araignée à abutir le quai ord.

A l'origine les goudrons bruns ou
ambrés ont servi à repasser du lin devenu à
la fois écheveau et rembourré. Cette double fonction
à la base d'un même produit, d'autant à l'usage
domestique qu'industriel, nous explique ce qu'on trouve
souvent les deux applications d'un même goudron, et
en expose le, que restait évidemment à élucider
cette double fonction et l'usage logique, mais non
les gas et économiquement dans le fumage, dans
l'application pratiquée à travers les siècles, qui se
suyvent les uns, change de tendance les gas, sont
opposés, et ont été opposés, mais concédés. Afin
de prouver que gas est acceptable, nous choisissons tel
le mot de l'industrie manufacturière dans la même
branche l'industrie des goudrons, nous dit tout le
gas est gas, nous en sommes et nous en sommes

On the Dangers of Drinking

22. JENKINS, Edward. *The Devil's Chain ... Twentieth Thousand.* With twelve Illustrations by Barnard and Thomson. [Southwark, M'Corquodale and Co. for] London and Belfast, William Mullan & Son, 1877.

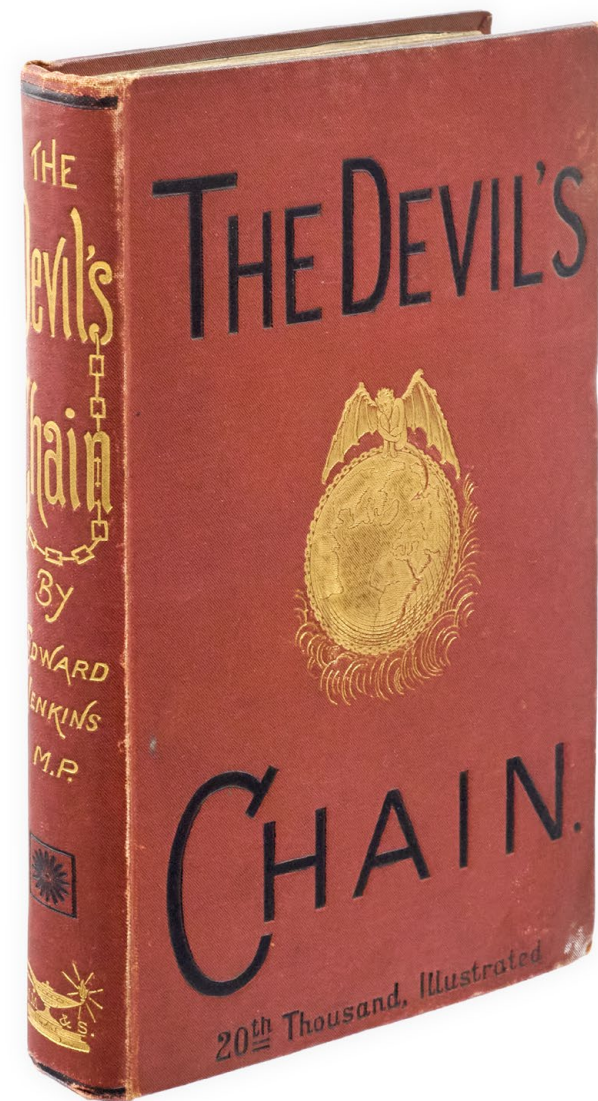
8vo, xxiii, [1], 276, [4 (advertisements)], with 'Preface to the Tenth Thousand', frontispiece and 11 engraved plates; light foxing throughout, but a very good copy; bound in the original red-brown diagonal ribbed cloth, lettered in black with gilt device of devil perched on globe, front cover lettered '20th Thousand, illustrated'.

£100

A reissue of the illustrated edition, from a different publishing house, of this lively narrative tracing the 'universally ruinous effect of drink on all classes of the English population' (Sutherland) by Member of Parliament, anti-slavery campaigner, and ardent imperialist Edward Jenkins.

The Devil's Chain opens with 'a mysterious (drink induced) suicide in London's West End. As it unravels the mystery draws in the heir of a great brewing house, Henry Bighorne, his angelic sister and a secretary of state. The last is killed on a burning boat in the Channel (the captain and crew being hopelessly drunk. There is a vivid and bloody interlude in the steel-manufacturing and gin-sodden north of England' (*ibid.*). Jenkins's prose is complemented by Barnard and Thompson's engraved illustrations, including the particularly gruesome frontispiece of the devil, lowering his chain of human bodies into the inferno. In the 'Preface to the Tenth Thousand' which reappears in this edition, Jenkins attests to the book's phenomenal success ('the public has bought seven thousand in five weeks, and demands three-thousand more', and defends it against its detractors.

Born in Bangalore, Jenkins studied at McGill in Montreal and at the University of Pennsylvania before being called to the bar at Lincoln's Inn. He found fame as a satirist with *Ginx's Baby, his Birth and other Misfortunes*, which chronicles the sectarian tug-of-war over the religious education of an abandoned child and influenced the religious compromise in the Education Act of 1870.





With Meditations on the Birth of Christ

23. [JESUS CHRIST.] *Recherches curieuses et morales sur la naissance de Jesus-Christ.* Paris, Jacques le Febvre, 1684.

[bound with:]

[VIRGIN MARY.] *Eloge de la Sainte Vierge, tiré de ces paroles qu'elle a dites d'elle-mesme ...* Paris, Christophe Journal, 1683.

Two works in one vol., 12mo, *Recherches*: pp. [xiv], 177, [1], with engraved frontispiece of the Nativity; *Eloge*: [ii], 43, [1 (blank)], with engraved frontispiece of the Annunciation; woodcut initials, head-, and tailpieces; some light foxing and toning, small offset to first title from frontispiece; a very good copy, handsomely bound in contemporary red morocco, broad gilt dentelle border to covers, spine lettered and decorated in gilt with five raised bands, board-edges and turn-ins roll-tooled in gilt, edges gilt and gauffered, marbled endpapers; small loss at head of spine, some wear to corners, three minute wormholes to spine, small loss to corner of rear free endpaper. £475

Rare first editions of two devotional works on the birth of Christ and the Virgin Mary, with engraved frontispieces by Landry, and in an attractive contemporary binding.

The first comprises eight guided meditations on the birth of Christ, encompassing, for example, the mysteries of the incarnation; the fall of man; the simplicity of the shepherds and piety of the Magi; Mary's meditations on the nativity; Christ's desire to be born into poverty; Christ as saviour, master, and judge; the nativity and the Jews; the zeal of Joseph; and the purity of angels. The anonymous preface notes that 'we speak to God through prayer, God speaks to us in good books' (*trans.*). The second work, a eulogy to the Virgin Mary, carries a preface by the publisher: 'I do not know how this work was taken from the hands of the author, but I know that it came into mine by particular good fortune. I have often witnessed how no one started the manuscript without reading it until the end, and its being read is sufficient reason for wishing to print it' (*trans.*). As well as being a printer-publisher, Christophe Journal also sold presses and printing equipment. The fine engraved frontispieces, respectively depicting the Nativity and the Annunciation, are the work of the Landry engraving and publishing house, established in the 1660s by Pierre Landry.

No copies of either work traced outside France on OCLC.



Weir's Whimsical Weasels

24. [JUVENILE.] *The Weasel Family. London, Edinburgh, and New York, T. Nelson and Sons, [1860s?]*

Large 8vo, ff. [8], comprising eight large colour illustrations after Harrison William Weir, with verses below; some foxing, else a good copy in the original red illustrative paper wrappers, printed in black and gold; edges rubbed and chipped, short tear to front cover; contemporary ownership inscription of Aubrey J.D.L. Wilkinson to inner cover. £375



(MISS WEASEL.)
 Ah, dear Doctor Ferret, I would not complain,
 But my poor lower jaw is in very great pain.
 (DR. FERRET.)
 Indeed, my dear madam, to tell you the truth,
 The pain all proceeds from a very bad tooth.
 (MISS WEASEL.)
 Your skill, sir, no young lady Weasel will doubt;
 The tooth shall be yours—will you please take it out?



(MAY WEASEL, the lawyer, "I have mended my quill.
 And now, Mr. Marten, I'll write out your bill."
 Mr. Marten replies, "Whilst smoking my pipe,
 I will read from my pocket-book goods sent to Snipe:
 Five ounces of pepper, ten boxes of pills,
 A fine feather pillow of porcupine quills,
 Six bottles of blacking, two dozen of wine,
 And one ton of coals from Newcastle-on-Tyne."

First edition, rare, of a rather charming Victorian picture-book, from 'The Funny Animal Series', later collected in *Comical Creatures: a Picture Book for the Nursery* (1867).

The illustrations, engraved by Vizetelly and Measom, are after designs by the prolific book illustrator Harrison William Weir (1824-1906), who was particularly noted for his natural history scenes and later produced the first guide to pedigree cats. Here, anthropomorphised weasels complain of toothache, draft invoices, and hunt rabbits with shotguns, or teach them sums in school.

Library Hub and OCLC show National Library of Scotland only.

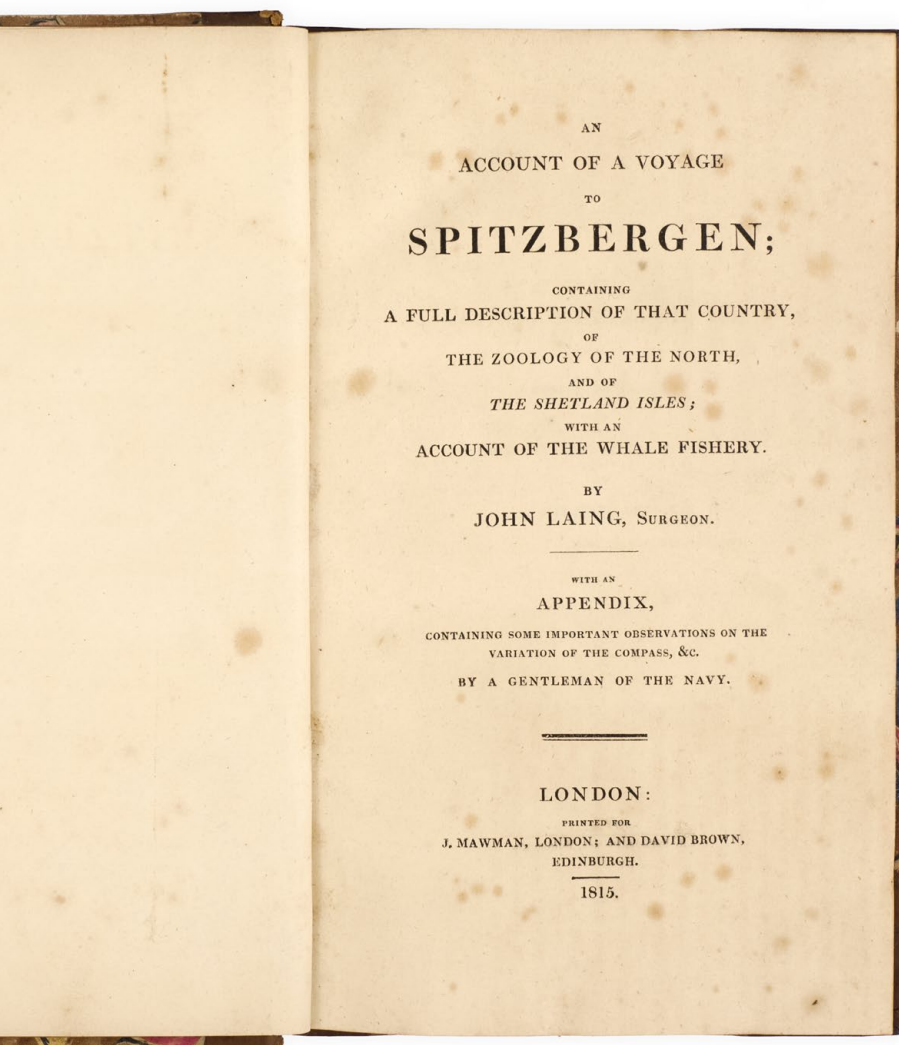


(THE Martens, and the Weasels too, for hunting were
 inclined;
 So those who carried guns before all left their tails
 behind;
 And those who never fired a shot were not left
 in a fix,—
 As beaters bold they all set out, and carried good
 stout sticks.

(AND when they came to Fairview field, the hares and
 rabbits fled,
 Until their nimble race was run, and they were all
 shot dead.
 Then merrily the Martens and the wily Weasels
 went
 To tell their wives and daughters how they their
 time had spent.

24 | Juvenile





A Ship's Surgeon on Spitzbergen

25. LAING, John. An account of a voyage to Spitzbergen; containing a full description of that country, of the zoology of the north, and of the Shetland Isles; with an account of the whale fishery ... [*Edinburgh, A. Balfour for*], London, J. Mawman and David Brown, Edinburgh, 1815.

8vo, pp. [vii], 171, [3]; occasional foxing and toning, particularly to first few leaves; else a very good copy in nineteenth-century half calf with marbled sides, spine gilt in compartments with black morocco lettering-piece; endcaps and covers somewhat rubbed; armorial bookplate of William Edward Surtees to front free endpaper and bookplate of Surtees Library Taunton Castle (with sold stamp) to front pastedown.

£850

First edition of Laing's account of his voyage as a ship's surgeon on a whaling vessel under Captain Scoresby to the Norwegian island of Spitsbergen in 1806 and 1807.

In his account, Laing describes the ice conditions, whaling methods, the walrus, seal, polar bear, reindeer, and arctic fox, as well as some of the island's bird life. 'In the year 1806, being at the University of Edinburgh, an advertisement was put on the college gate ... intimating that a surgeon was wanted for the ship *Resolution* of Whitby, Yorkshire, engaged in the North Sea whale-fishery. Impelled by curiosity, and by a still more powerful motive to visit the snow-clad coast of Spitzbergen, I applied; and was, after due examination, admitted surgeon for the voyage' (p. 1). The work reached a fourth edition by 1822.

Provenance:

From the library of William Edward Surtees (1811-1889), barrister of Lincoln's Inn, given to the Somerset Archaeological and Natural History Society after his death and housed at Taunton Castle.

Arctic Bibliography 9582; Sabin 38653.

'Roguary, Fraud, and Debauch'

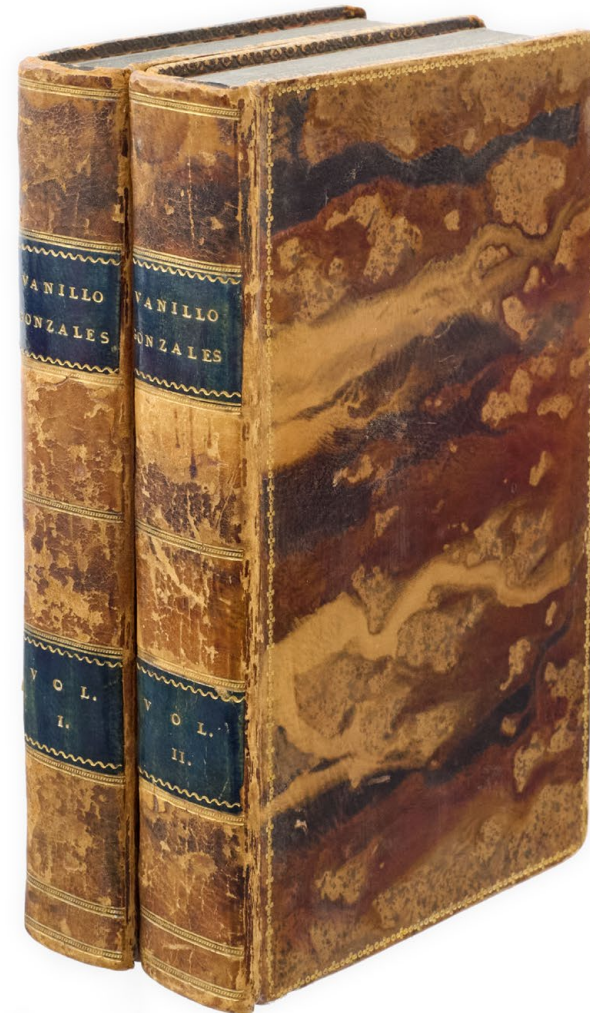
26. LE SAGE, Alain René. The History of Vanillo Gonzales, surnamed the merry Batchelor. In two Volumes. From the French ... *London, printed for G.G. and J. Robinson, 1797.*

Two vols, 12mo, I: pp. [xxii], 394, [2 (errata, blank)]; II: pp. [x], 383, [1 (blank)], wanting half-titles; slight foxing to first few leaves of both vols, else a very good set; bound in contemporary *pasta Española*, gilt borders, black morocco lettering-pieces to spines, armorial bookplate (upside-down) to rear free endpaper of vol. I of Sir Robert Johnson Eden, 5th baronet (1774-1844), of County Durham. **£1250**

First complete translation of Le Sage's *Histoire d'Estevanille Gonzalez, surnommé le garçon de bonne humeur* (1734), itself a loose French adaptation of *Vida y hechos de Estebanillo Gonzalez* (1646), preserving only a few episodes of the Spanish original.

Authorship of *Vida y hechos* is uncertain; while Esteban Gonzales was a real person, born in 1608, it is unlikely (according to Professor Marcel Bataillon) that he was the author, more likely that the novel was a literary imposture usurping his name and some details of his life. It has also been attributed to Luis Vélez de Guevara. Earlier English versions, incomplete, had appeared in *The Spanish Libertines* (1707) and *The Comical History of Estevanille Gonzalez* (1735). 'The present, however, is certainly the first time it has appeared wholly in an English dress' (preface). The picaresque *Vanillo Gonzalez* 'contains exact portraits of a variety of real characters, moral, political, and literary; a series of lively and pleasant adventures; and many keen but just censures upon the vices and follies of mankind ... Where is the folly of *pedantry* more humorously exposed, the compunctions of *avarice* more correctly depicted, or the pretensions of *empiricism* more happily ridiculed, that in the characters of the old Knight, the Licentiate Salablanca, Dr. Arriscador, and his Coadjutor Potoschi? Can the female mind be more seriously warned against the dangers of *coquetry* than by the fate of Donna Innes; or the career of youthful vanity be more instructively checked than by the story of Don Ramirez de Prado?' (*ibid.*). The *Monthly Review* was not quite convinced: 'In the general turn of character and business, this novel very strongly resembles *Gil Blas*; and too frequently throws the interest on the side of roguery, fraud, and debauch, to be very favourable to morality; but it is full of incident, and of entertaining adventures, and seems to be not ill translated.'

ESTC T120779; Garside, Raven, and Schöwerling 1797:40.



Pictorialist Views in Gum Bichromate – Exhibited Internationally

27. LEIGHTON, J. Harold. Collection of exhibition prints. 1920s–1940s.

Approximately 80 mostly gum bichromate (also known as gum dichromate) prints, each 4¼ x 6 inches (108 x 152 mm), most inscribed by Leighton below in pencil, many also titled on verso, mounted on thick card, some with tissue guards, 33 with exhibition labels or information on verso; presented in original cloth-covered folding portfolio with Leighton's bookplate on inside cover; very seldom, minor spots, some creases or tears to guards, portfolio a little worn, but overall an excellent set of prints. £7500

An impressive portfolio of exhibition prints made using the innovative gum bichromate process by the renowned Pictorialist photographer J. Harold Leighton, an expert in the process, exhibited from England to continental Europe, United States, Canada, and India.

Leighton, a fellow of the Royal Photographic Society and prominent Pictorialist from Bradford, was a great promoter of the gum bichromate process. He said that 'among the many photographic printing processes there is none more fascinating than the *gum-bichromate*. It lends itself especially to pictorial work, and has the great advantage of being cheap. There are no doubt many ways of working the process, and I should imagine every worker has his own particular way of working according to the results he wishes to obtain' (*The American Annual of Photography* 38 (1924), p. 40). The ability to manipulate the process to achieve one's own artistic ends was part of the appeal of this very 'hands-on' method of photographic printing. At its simplest the photographer coated a piece of paper with a mixture of a salt (usually ammonium or potassium bichromate), gum Arabic, and a coloured pigment. This sensitised paper was placed in contact with the negative and exposed to ultraviolet light (sunlight or artificial). The gum arabic in the solution became insoluble in relation to the amount of light exposure so image areas under the least dense sections of the negative (the shadows of the final image) received more light and became the most insoluble. Highlights and midtones received less exposure, remaining more water soluble.



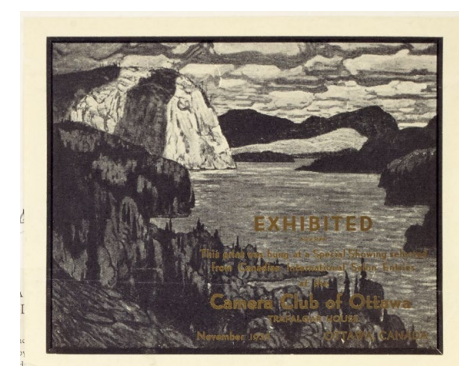
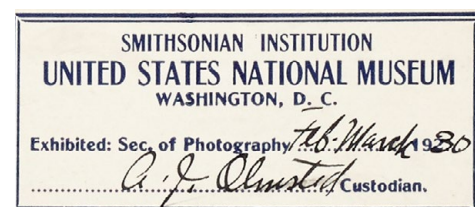
After exposure, the print was washed in a warm water bath and the unhardened parts of the mixture were removed. At this point the photographer could manipulate the print, altering or removing areas with brushstrokes or running water. Finally the print was dried. Photographers often repeated the printing process multiple times, layering pigments to increase the image's richness and tonal gradation.

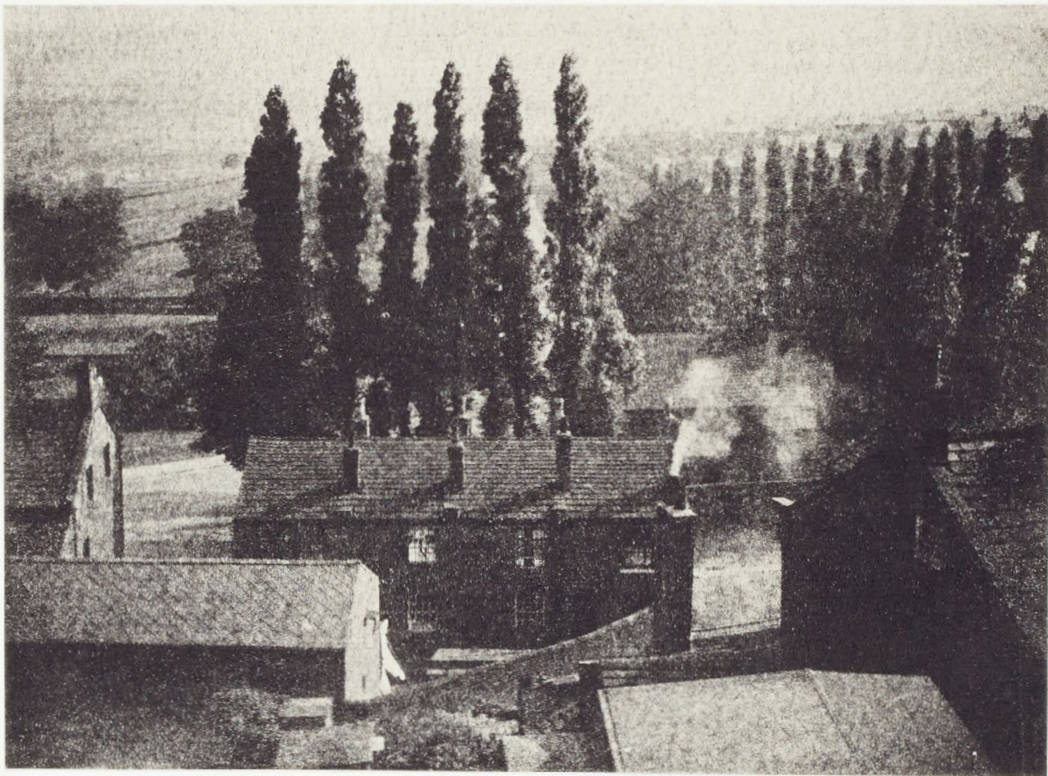
Each print in this collection has been mounted and titled, some annotated or inscribed, ready for exhibition or display, showing these were the best examples of Leighton's art. His bookplate in the portfolio also suggests these were representative of his photographic achievements and preserved by him to serve as a catalogue of his output, available for exhibition. The gum bichromate process allows for deeper tones and particular textures which suited the petite but intensely atmospheric prints of landscape and architectural subjects that Leighton so favoured. His work as a Pictorialist photographer seems deeply rooted in the style that gum bichromate embodies. The appreciation by his Pictorialist peers abroad has bestowed numerous exhibition labels on the versos, helpful in tracking each image's history and Leighton's international relationships.

The wide geographical remit of the salons and galleries at which these prints were exhibited is remarkable, giving an impression of a vibrant international Pictorialist community with a strong network spreading from the North of England as far as India and Canada. Several were shown in North America: the Salon of the Camera Pictorialists of Los Angeles, San Francisco Invitational Salon of International Photography, The Vancouver Photographers' Association, the Chicago International Photographic Salon, and the Smithsonian Institution. Dutch, French and Hungarian exhibitions also feature, as well as that of the Camera Pictorialists of Bombay. Leighton also exhibited prolifically within the UK, and in addition to numerous images shown in Bradford, there is exhibition information from London (Trafalgar House, 1933, Hammersmith Hampshire House Photographic Society, 1933 and 1935, and The London Salon of Photography, 1937); Manchester (M.A.P.S. Gallery, 1925 and City Art Gallery, 1934-35); Grange-over-Sands, 1953; Derby, 1940; Rugby, 1931 and 1933; and Coventry, 1846.

Provenance:

From the estate of J. Harold Leighton; The Bradford Photographic Society collection (deaccessioned).





J. Harold Leighton

27 | J. Harold Leighton



Santa Claus Burned as Heretic

28. LÉVI-STRAUSS, Claude. *Le Père Noël supplicié.* [Paris, Chantenay, 1952.]

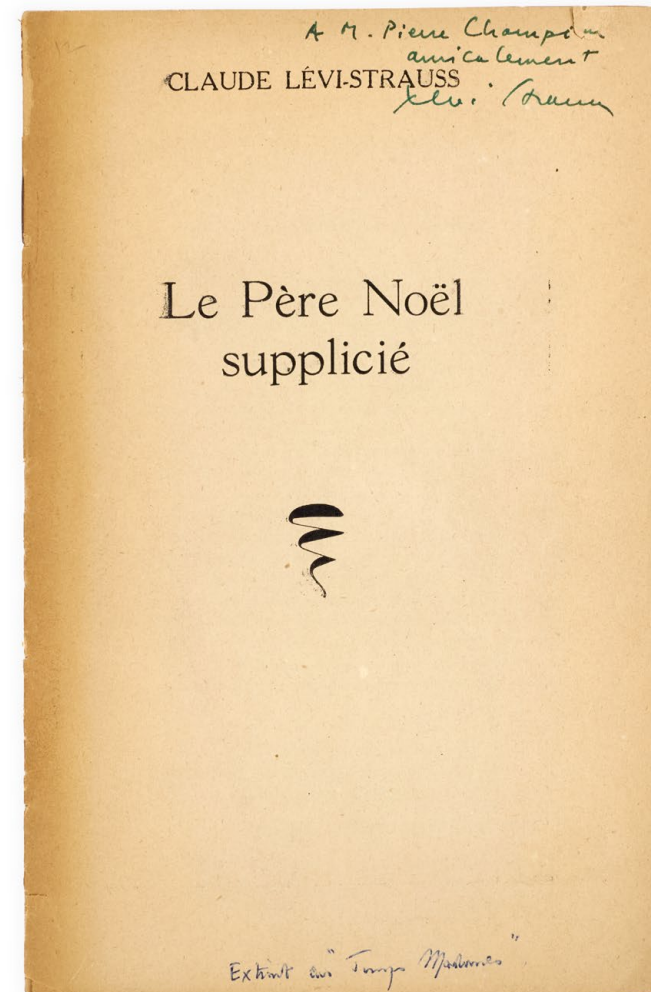
8vo, pp. 21, [3]; light uniform browning; stapled as issued in the original printed wrappers; a few chips to spine and upper corner, front cover partially detached; manuscript correction in green ink to p. 19, presentation inscription to title 'A M. Pierre Champier amicalement', signed 'Levi Strauss'. £250

Rare first separate appearance, a presentation copy, of Lèvi-Strauss's article 'Father Christmas tortured', an ethnological analysis of French ecclesiastical authorities' disapproval of the 'paganisation' of Father Christmas, describing the hanging and burning of an effigy at Dijon just before Christmas in 1951.

'Le Père Noël supplicié' first appeared in *Les Temps modernes* 77 (1952), pp. 1572-1590. In 1951, the press was awash with articles about the concerns of the Church over the growing importance placed on Father Christmas, arguing that making him the focal point of the holiday season distracted from the Christian significance of Christmas. Lèvi-Strauss (1908-2009) includes an extract from the *France-Soir* despatch at the time: 'Father Christmas was hanged yesterday afternoon from the gates of Dijon Cathedral and burned publicly in the square. This spectacular execution took place in the presence of several hundred children from the parish youth groups ... He had been accused of paganising the Christmas celebration and of having established himself within it like a cuckoo ... He is especially guilty of having infiltrated public schools, from which nativity scenes are strictly banned' (*trans.*).

Lèvi-Strauss discusses the impact of capitalism on Christmas festivities in post-war France - here seen as a direct consequence of the influence of the United States - and assesses the history of the Christmas tree, mistletoe, and other phenomena now associated with the holiday. Father Christmas 'is not a mythical being ... nor is he a legendary figure ... This supernatural and immutable being, eternally fixed in form, belongs more to the family of deities; he is, moreover, worshipped by children at certain times of the year in the form of letters and prayers; he rewards the good and punishes the wicked ... The only difference between Santa Claus and a true deity is that adults do not believe in him, although they encourage their children to believe in him and maintain this belief through a great many mystifications' (*trans.*).

No copies traced in the US or the UK. OCLC records only two copies, at the Universidad de Deusto in Bilbao and the Institut d'ethnologie in Neuchâtel.



'Go and Work in the Stables!'

Rhyming Rivals and the Power of the Poet

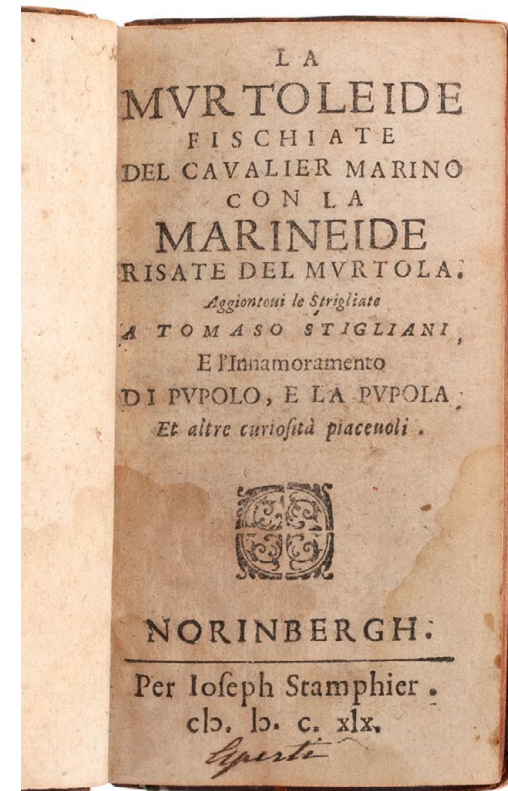
29. MARINO, Giambattista; Gasparo MURTOLA. *La Murtoleide fischiate del cavalier Marino con la Marineide risate del Murtola. 'Norinbergh' [i.e. Venice], Ioseph Stamphier, 1619.*

12mo, pp. 142, [22], 143-146, [96]; bound without the separately registered 'Capitoli burlsechi [sic] di Gierolamo Magagnati' at end (2A-C¹²); small typographical ornament to title; a little uniform browning and some light waterstaining to the lower portion of sheets; bound in contemporary mottled calf, spine gilt in compartments, red morocco lettering-pieces; joints cracked but holding, spine end a little chipped, corners worn, some rubbing and abrasions to the surface; eighteenth-century note 'Satire veramente scritte con penna Aretinesca, e piene del tutto il fiel d'Ipponatte', purchase note of Francesco Saverio ?Liputi dated 1813 to rear endpaper and his ownership inscription to title. **£900**

Rare first edition of these Baroque burlesque sonnets presenting both sides of the bitterly satirical literary feud between the leading Italian Baroque poet Giambattista Marino and his adversary, Gasparo Murtola, containing Marino's celebrated argument that the aim of the poet is to inspire wonder.

Marino (1569-1625), who thrived in his notoriously misbehaving public persona, had been banned from several courts, while his opponent Murtola (1570-1625) had enjoyed a formal position with the Savoy and, indeed, used it to have Marino jailed (Murtola had also served his time, narrowly avoiding the death sentence after shooting Marino in the street in 1609). Released through the offices of several influential friends in 1615, Marino took refuge in France. His collection of scathing anti-Murtola verse, *La Murtoleide*, circulated widely in manuscript before appearing in print for the first time in the present edition. Murtola's in-kind reply, the *Marineide*, asserted the latter's position immediately and was published alongside it.

The *Murtoleide* is articulated in a series of *fischiate*, or 'whistles', in verse. It is in the thirty-third *fischiate* mocking Murtola that we find a tercet that has since been seen as the manifesto of Italian baroque poetry: 'È del poeta il fin la meraviglia | (parlo de l'eccellente e non del goffo): | chi non sa far stupir, vada alla striglia!' ('The aim of the poet - I speak of the excellent, not of the clumsy - is to arouse wonder. He who cannot astonish: go and work in the stables!') (p. 35).



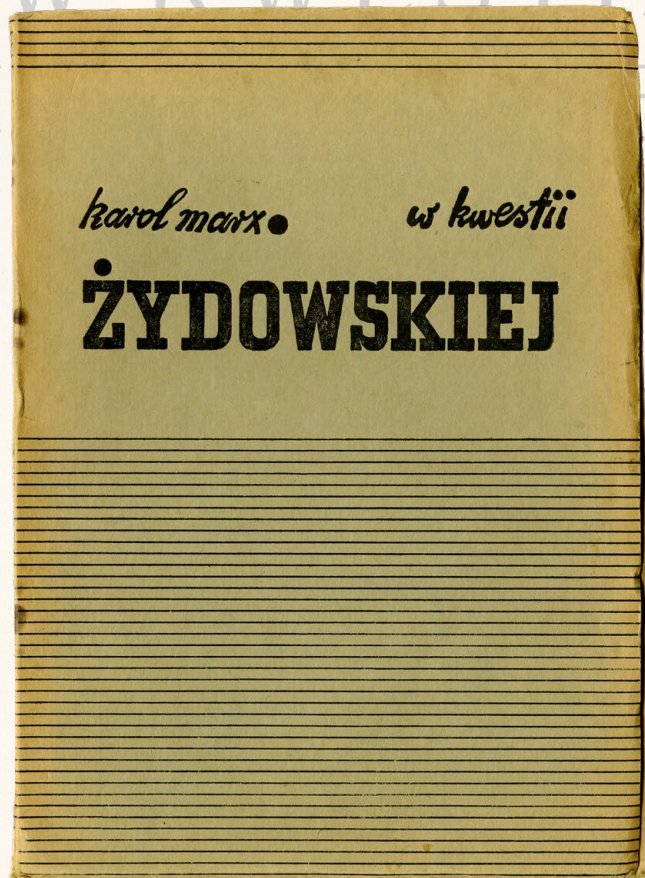
No copies traced in the US or the UK. OCLC finds four copies only, all of which in continental Europe.

USTC 4011740; VD17 12:636496G; Graesse IV, p. 401; Vinciana, 2965 ('prima ediz. assai pregiata'); Gay III 295. Not in BM STC Italian (see p. 542 for later editions) or Brunet.

KAROL MARX

W KWESTII

ŻYDOWSKIEJ



INSTYTUT WYDAWNICZY „RENAISSANCE“

Marx on Political Emancipation – in Polish

30. MARX, Karl. W kwestii Żydowskiej. *Warsaw*, [‘Monografia’] for Instytut Wydawniczy ‘Renaissance’, 1938.

4to, pp. 53, [1], [2 (blank)]; uniform light browning; a good, uncut copy in the original printed wrappers; a few spots, slight discolouration, edges creased. **£400**

First edition to be printed in Poland, the second in Polish (first London, 1896) of Marx’s controversial article *Zur Judenfrage* (*On the Jewish Question*), which appeared first in 1844 in the *Deutsch-Französische Jahrbücher*.

A critical review of two texts by Marx’s fellow Young Hegelian Bruno Bauer on religious and civic emancipation, this is one of Marx’s earliest political essays, and is sometimes seen as prefiguring the antisemitism of the Communist regimes. As the Polish state was just twenty years old and had a large Jewish population (over three million at the time of publication), this debate was still virulent.

In *On the Jewish Question*, Marx ‘begins to make clear the distance between himself and his radical liberal colleagues among the Young Hegelians ... Bauer had recently written against Jewish emancipation, from an atheist perspective, arguing that the religion of both Jews and Christians was a barrier to emancipation. In responding to Bauer, Marx makes one of the most enduring arguments from his early writings, by means of introducing a distinction between political emancipation – essentially the grant of liberal rights and liberties – and human emancipation. Marx’s reply to Bauer is that political emancipation is perfectly compatible with the continued existence of religion, as the contemporary example of the United States demonstrates. However, pushing matters deeper, in an argument reinvented by innumerable critics of liberalism, Marx argues that not only is political emancipation insufficient to bring about human emancipation, it is in some sense also a barrier’ (*Stanford Encyclopedia of Philosophy*, online).

No copies traced in the US or the UK. OCLC records three copies only, all in Poland.

Marks i Engels w Polsce 134.

Sustainable Deforestation Mitigation

31. MEGUSCHER, Francesco. Memoria ... in risposta al quesito additare la migliore e più facile maniera per rimettere i boschi nelle montagne diboschite dell'alta Lombardia e per conservarli e profittarne ... *Milan, presso l'I.R. Istituto, 1847.*

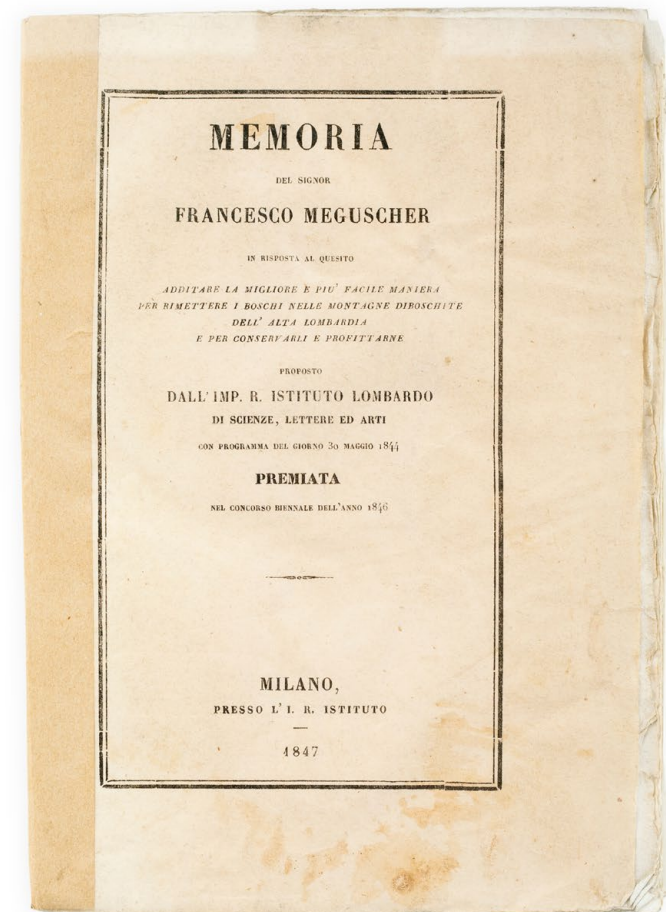
8vo, pp. xi, [1 (blank)], 402; very occasional marginal marks, but clean and fresh throughout; a very good copy, uncut and partly unopened, in the original printed yellow wrappers, spine reinforced with drab paper; extremities frayed in places, slight staining to upper cover. **£950**

Uncommon first edition of this comprehensive report on the best means of reversing the deforestation of the mountains of Lombardy in a way that would be both environmentally sustainable and economically profitable.

Meguscher (elsewhere Megušar, Megušer, or Megusher, 1792–1879) was a pioneering conservationist and expert in forestry expert from Železniki in Slovenia; he studied at Ljubljana and Zagreb before serving as chief forestry inspector at Innsbruck and forestry adviser for Tyrol (based in Trento). He was the author of *Sul miglior Sistema di coltura dei boschi* (1833), for which he was awarded a prize from the Florentine Accademia dei Georgofili, as well as *Il governo de' boschi combinato con la tutela de' monti* (1837). Learned societies in Italy, such as the Lombard Institute of Sciences, Letters, and Arts, were increasingly concerned from the late eighteenth century onwards about environmental matters in the light of floods and droughts that had affected the region. The Lombard Institute, for its 1844 biennial essay prize, sought responses to how best to replace the forests on deforested mountains in upper Lombardy, and to conserve and benefit from them. Twenty-five entries were received, including two that became books: the present work, and one by Pietro Caimi, also published by the Institute in the same year. Meguscher here examines the ways in which forestry is useful in supplying building materials and fuel, while also noting that the existence of forests affects local weather patterns and acts as a means of limiting flooding of towns and agricultural land below. He goes on to describe the best way of planting, the different trees appropriate to the landscape, the ways in which each type should be maintained, and the use of the trees, with notes on the carbon content of different woods, and the use of resins.

Outside continental Europe, OCLC and Library Hub find copies at five institutions in the US (Florida, Harvard, Illinois, Michigan State, Wisconsin), and three in the UK (Geological Society, Royal Society, Senate House).

Goldsmiths'-Kress 35005; See Hall, *Earth Repair: a Transatlantic History of Environmental Restoration* (2005), p. 41ff; Kovač and Megušar, 'Franz, François, Francesco Meguscher, slovenski gozdarski strokovnjak iz Železnikov', in *Gozdarski vestnik* 69:9 (2011), pp. 133–142.



Ms. 98 C
G V L I E L M I
P A R A D I N I
A N C H E M A N I

E P I G R A M M A T A.

Accessit Francorum regum series: cum notis annorum, quibus singuli inierunt principatum: eodem autore.

* * *



L V G D V N I,
A P V D A N T. G R Y P H I V M.
M. D. LXXXI.

In Praise of Poets and Printers

32. PARADIN, Guillaume. Epigrammata. Accessit Francorum regum series: cum notis annorum, quibus singuli inierunt principatum: eodem autore. *Lyons, Antoine Gryphius, 1581.*

4to, pp. 72; italic letter, woodcut Gryphius device to title, woodcut initials; light toning, slight dust-soiling to title, else a good, wide-margined copy; bound in old orange wrappers; somewhat soiled, spine perished, upper cover chipped and partially detached; later shelflabels to upper cover, blind library stamp of the Theological Institute of Connecticut to title and final leaf. £950

Uncommon first edition of these Latin epigrams by the canon and historian Guillaume Paradin (1510-1590), including verses about or addressed to Ronsard, Pontus de Tyard, and the Lyons printers Sébastien and Antoine Gryphe – the latter being the printer of this work – and Jean de Tournes.

Paradin writes in the dedication that some of the poems had been composed during his time at court, whilst others were 'almost dug up from the tomb of oblivion to be entrusted to our Gryphius' (*trans.*). Other poems are on the rhinoceros; the tomb of Silvia Pico della Mirandola; Claude Roillet; the death of Henri II; military corruption; those who speak when they ought to take action; cuckoos and owls; and French kings from the Frankish ruler Pharamond (d. 420) to Henri III. His ode to Sébastien Gryphe praises the printer's trilingual mind, virtuous candour, and desire for knowledge, followed by verse in praise of the printer's devices of Jean de Tournes and Antoine Gryphe, metonymically hailing Gryphe's griffin and de Tournes's serpents as the natural successors to Froben's snakes and the Aldine anchor. A second edition followed in 1584 (extant in a single copy, at the BnF).

Provenance:

The Sunderland copy from the library at Blenheim, 10 November 1882, lot 9301.

Outside continental Europe, OCLC finds four copies in the US (University of Chicago, Harvard, Yale, University of Pennsylvania), and one in the UK (BL), to which Library Hub adds two more, at Cambridge University Library and Middle Temple.

USTC 141816; Adams P-304; BM STC French, p. 337; Pettegree and Walsby, *French Books* 81617; not in Brunet.

32 | Guillaume Paradin

50
GUILIELMI PARADINI
In effigiem clarissimi viri, & sceleris me-
morie Sebastiani Gryphij,
Typographi.

HAE C oris probitas, animi ceu teste resurgens,
Indicat ingenua fronte, quod intus erat.
Doctrinam omnigenam, studium de plebe merendi,
Candoremq; pia mente, trilingue caput.

Insignia nobilium Typographorum, ad
Antonium Gryphium, & Ioan-
nem Tornæsium.

OBRVERANT tristes iam prorsum obliuia musas,
Nec catus vite spes erat ulla sacri:
Anchora cum iacta est medijs Aldina procellis,
Cyrbaeumq; labans pondere sistit onus.
Sustulit hinc dextra geminos Frobenius angues,
Cui recti, & prudens simplicitatis amor.
Virtutem inde leui Sortis comitante volatu,
Semifer annexam Gryphus ad alta vehit.
Vipera & inuoluens gemina Tornæsii orbem:
Nil alijs fieri, quam cupit ipse sibi.
Vestra opera ipsa cohors iam penè extincta reuixit:
Atque inter procures sustulit alta caput.

Ad Isaacum Hortobonum eruditiss.
iuuenem.

CUM lateam testudo domi, & sine nomine vermis,
Nec lucem ut fodiens talpa, diemq; feram:

Me

51 EPIGRAMMATA.

Me tamen ad Solem è latebris emergere cogis,
Ceu passum obscuri carceris antra diu.
Cui praestricta acies caligine lippa laborat,
Nec potis est Solis ferre micantis onus.
Et si tuta parum, mihi nec consulta rogasti,
Sit tamen haec nutans alca iacta semel.
Quod si serò pudet, fucimq; licentius audax,
Tu reus officij crimine, frontis ego.

De vrbe Lugduno in concordiam restituta,
ad R. Dn. Petrum à Spinacio Archi-
episcopum, & Galliarum pri-
matem, atque Exarchon-
tem Comitum.

NUPER erat sacrus Lugdunum vrbs inclita discors,
Ac ciuile in se verterat arma nefus.
Impia turbata radiabant arma per urbem,
Nec nisi tunc ferrum, sulphur, & ignis erant.
Undique Martis opus mimitans diua omina mortis,
Grassantesq; hominum per genus omne neces:
Donec inis prima pastor pia munia sedis,
Diuisosq; greges ad sacra prisca vocas.
Iam dociles stecti ciues, oracula celi
Obstupere tuo nuper ab ore seri.
Spiritus ille sacer tibi caelitus impluit ori,
Ad populum dicens, quo velut igne micas.
Plebs ad templa frequens, corpus concurrat in unum,
Et diuisa prius, quae fuit ante, coit.
Usque adeo quosdam, quos deuus error agebat

G 2 Pani

Subscriber's Copy – Presented to Lady Grisell Baillie

33. PRIOR, Matthew. Poems on several Occasions. *London, printed for Jacob Tonson and John Barber, 1718.*

Folio (480 × 288 × 50 mm), pp. [xlii], 506, [6 (contents)], allegorical frontispiece, engraved vignette to title and other vignettes in text, list of subscribers; with the usual cancels N2, 4E2, 4K1 and, presumably, 4T2, Strasbourg bend watermark (endleaves on same paper stock as text); a fine copy in contemporary red morocco in the Harleian style, the covers tooled in gilt with a border formed of linked compartments containing acorns and fleurs-de-lys and a floral roll, enclosing a lozenge-shaped centrepiece built up from small tools, spine divided into seven panels, lettering in one, the others tooled in gilt, comb-marbled endpapers, gilt edges; joints a little rubbed at bands, very small tear at head of top joint; armorial bookplate of 'The Hon^{ble} George Baillie Esq^r / One of the Lords of the Treasury / 1724' to front pastedown; 1718 ownership inscription of Grisell Baillie to title verso (*see below*). **£5000**

First edition, a subscriber's copy on large paper, of one of the most imposing volumes of verse of the eighteenth century, in a strictly contemporary binding, with endleaves on the same paper stock as the text, our copy in a strictly contemporary binding and presented to the Scottish poet and songwriter Lady Grisell (or Grizel) Baillie (1665–1746).

This was the last authorised edition before the poet's death less than three years later. Prior laboured diligently to make the book correct as well as grand, and he and Humfrey Wanley, Edward Harley's librarian, corrected the proofs with minute care (an effort partly compromised by the need to reprint seventy-three sheets to meet the increased demand for the subscribers' edition). There was also a trade edition, on smaller paper (watermark London arms); and a few copies were printed for presentation on still larger paper (watermark fleur-de-lys on shield). From the beginning the work was thought of primarily as a book for subscribers. **Pope, Gay, Arbuthnot, and other friends started to obtain subscriptions (one guinea down and a second on delivery) as early as January 1717**, but subscriptions were still coming in two years later. Tonson and Barber knew how many copies of the trade edition to print, and Prior knew how many of the largest size were wanted for presentation, but apparently the demand for subscribers' copies was underestimated when printing began, so that seventy-three sheets up to 3Z had to be reset and reprinted to complete the 1790 copies ultimately subscribed.



Like all subscribers' copies, this one will presumably have some of the reprinted sheets.

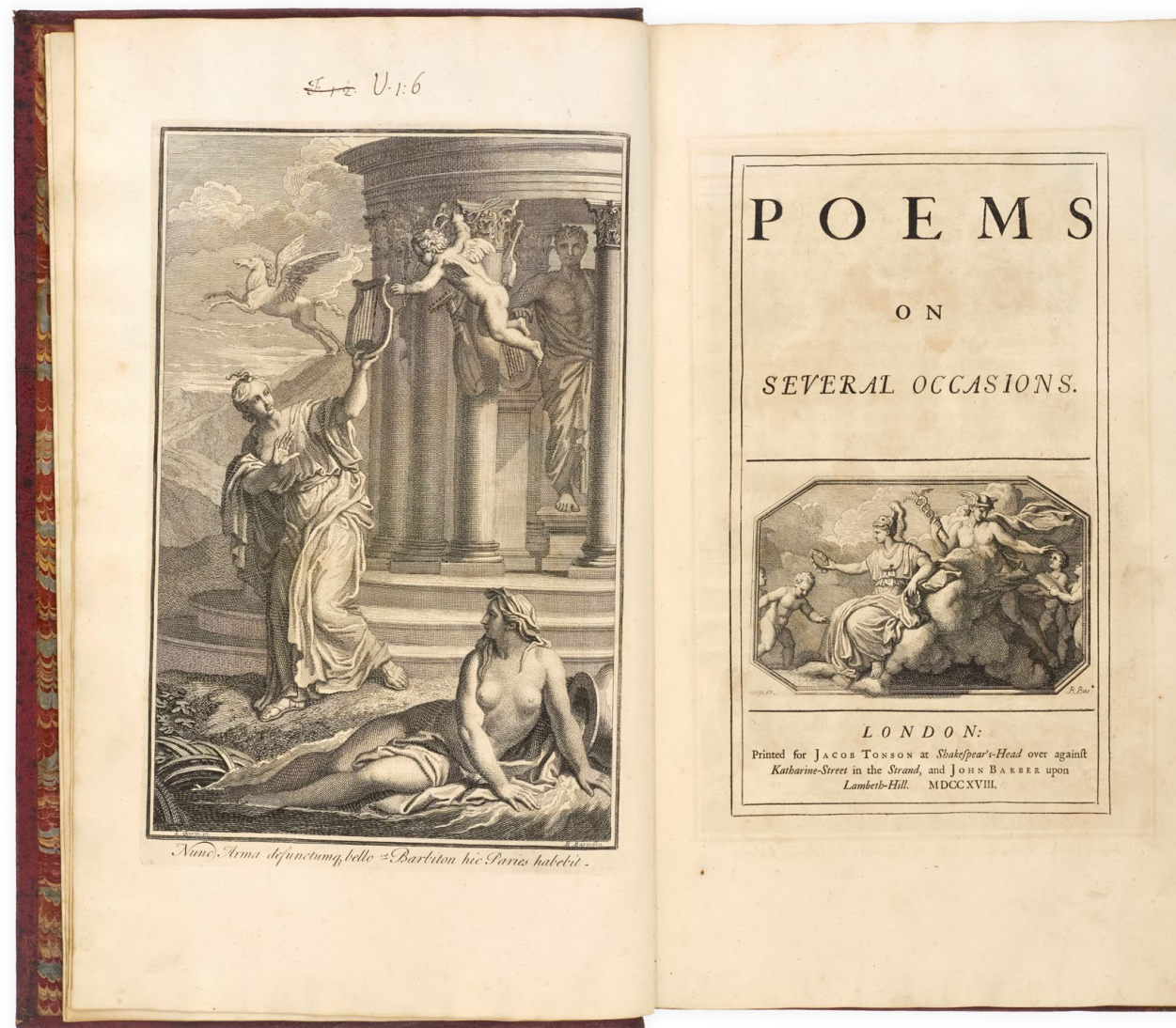
Provenance:

Likely one of two copies subscribed for by Robert Kirktown, the book is inscribed on the verso of the title-page: 'Grisell Baillie. This book left to me by Capt. Kirktown. Jun. 1718'. The month was originally written as July, and this correction along with the confusion over the year (the book was not available to subscribers until March 1719) suggests that the inscription was written some time after the gift. Kirktown (elsewhere Kirkton), a naval captain, had been involved in the capture of Gibraltar and was wounded at the Battle of Málaga in 1704; he died in 1718, perhaps bequeathing this copy to Baillie before his death. Grisel Baillie (1665–1746) was the daughter of Sir Patrick Hume. She had concealed her father, who went into hiding in the aftermath of the Rye House plot, until he could flee the country, and later managed his estates as well as her husband's; her *Household Book*, a series of account books kept over the course of fifty years, remain an important source of historical information.

She was the wife of the George Baillie (1664–1738) who had served in the Prince of Orange's horse guards on the Continent and, along with Hume, joined the Prince's expedition to England in 1689. Captain Kirktown perhaps made the Baillies' acquaintance at the time of these military events.

ESTC T75639; Foxon, p. 641; Bunker Wright, 'Ideal Copy and authoritative Text: the Problem of Prior's *Poems on several Occasions*', in *Modern Philology* XLIX (1952), pp. 234–41; Maggs catalogue 1212, *Bookbinding in the British Isles* (1996), no. 88 (this copy).

Grisell Baillie.
This book left to me by Capt. Kirktown.
June 1718



A Cartesian and a Newtonian Walk into a Bar ...

34. [RAYNAL, Guillaume-Thomas, *Abbé*]; Johann Adam HILLER, *translator*. Anekdoten zur Lebensgeschichte berühmter französischer, deutscher, italienischer, holländischer und anderer Gelehrten, erster [-zweyter] Theil. *Leipzig, Lankisch, 1762.*

Two vols bound in one, 8vo, pp. [x], 292; 377, [5]; vol. II bound without terminal blank; engraved frontispiece by Johann Heinrich Meil, copper-engraved vignette to vol. I title, woodcut vignette to vol. II title, woodcut headpieces and initials, woodcut and typographic tailpieces; uniform light toning; but a very good copy in contemporary blue-grey boards; slight discolouration, extremities very lightly worn. **£250**

First edition in German of this collection of amusing literary, philosophical and historical anecdotes on French men and women of letters from the fifteenth century to the eighteenth, translated by the composer and conductor Johann Adam Hiller (1728–1804), one of Bach's successors as Cantor in Leipzig.

Hiller, considered the creator of the *Singspiel*, was also the compiler of a selections of anecdotes on musicians and rulers much in the style of this gathering. Although his wide connections with contemporary high-profile musicians facilitated his success as musical manager (he staged many of Handel's operas), Hiller did not disdain taking on occasional lucrative (if unglamorous) translation works; the present work is a translation of Raynal's *Anecdotes littéraires* (first 1750), undertaken at the suggestion of a 'man of taste' (preface, *trans.*). The variety of biographies (poets, philosophers, scientists, historians) offers a canon for a contemporary Republic of Letters with both a confidently selective and an eclectic inclusive outlook. Beginning with Guillaume Budé (whose anecdotes recall him remaining unperturbed in his study during a house fire and coolly telling the screaming housemaid to pester his wife instead), the anecdotes proceed more or less chronologically until Hiller's own day; Rabelais is, needless to say, the source of numerous anecdotes, as are Molière and Racine (with an astonishing forty-two anecdotes each). There is a joke about a Cartesian and a Newtonian walking into a coffee-house for Descartes, and amusing snobbery from Scaliger and Casaubon: the former, upon being addressed in Scottish-accented Latin by a visitor, responded 'I don't speak Scots', and the latter, on attending a Sorbonne debate, pronounced 'Never in my life have I heard so much Latin of which

I understood so little'. Six female writers are included: Henriette de Coligny de la Suze, Marie-Catherine de Villegieu, Madame de la Fayette, Antoinette Des Houlières, Marie de Rabutin-Chantal, and Madeleine de Scudéry.

The editor's note at the end mentions the contemporary publication of a French work of similar inspiration, and states the editor's intention to translate it and publish it as a sequel to his original collection. Thus, the sequel came out in the following two years as volumes III and IV, but with the different title *Merkwürdigkeiten zur Geschichte der Gelehrten, und besonders der Streitigkeiten derselben, vom Homer an bis auf unsere Zeiten; Aus dem Franzosischen übersetzt*.

Outside continental Europe, OCLC and Library Hub find four copies in the US (Brigham Young, Indiana, Princeton, Yale), and three in the UK (BL, NLS, Trinity College Cambridge).

VD18 11050047; Mansell 246:267; Holtzmann & Bohatta 1727; not in Brunet.



Following in Leibniz's Footsteps

35. [ROYAL PRUSSIAN SOCIETY OF SCIENCES.] *Miscellanea berolinensia ad incrementum scientiarum, ex scriptis societati regiae scientiarum exhibitis, edita, continuatio I. cum figuris et indice materiarum. Berlin, Johann Christoph Papen, 1723.*

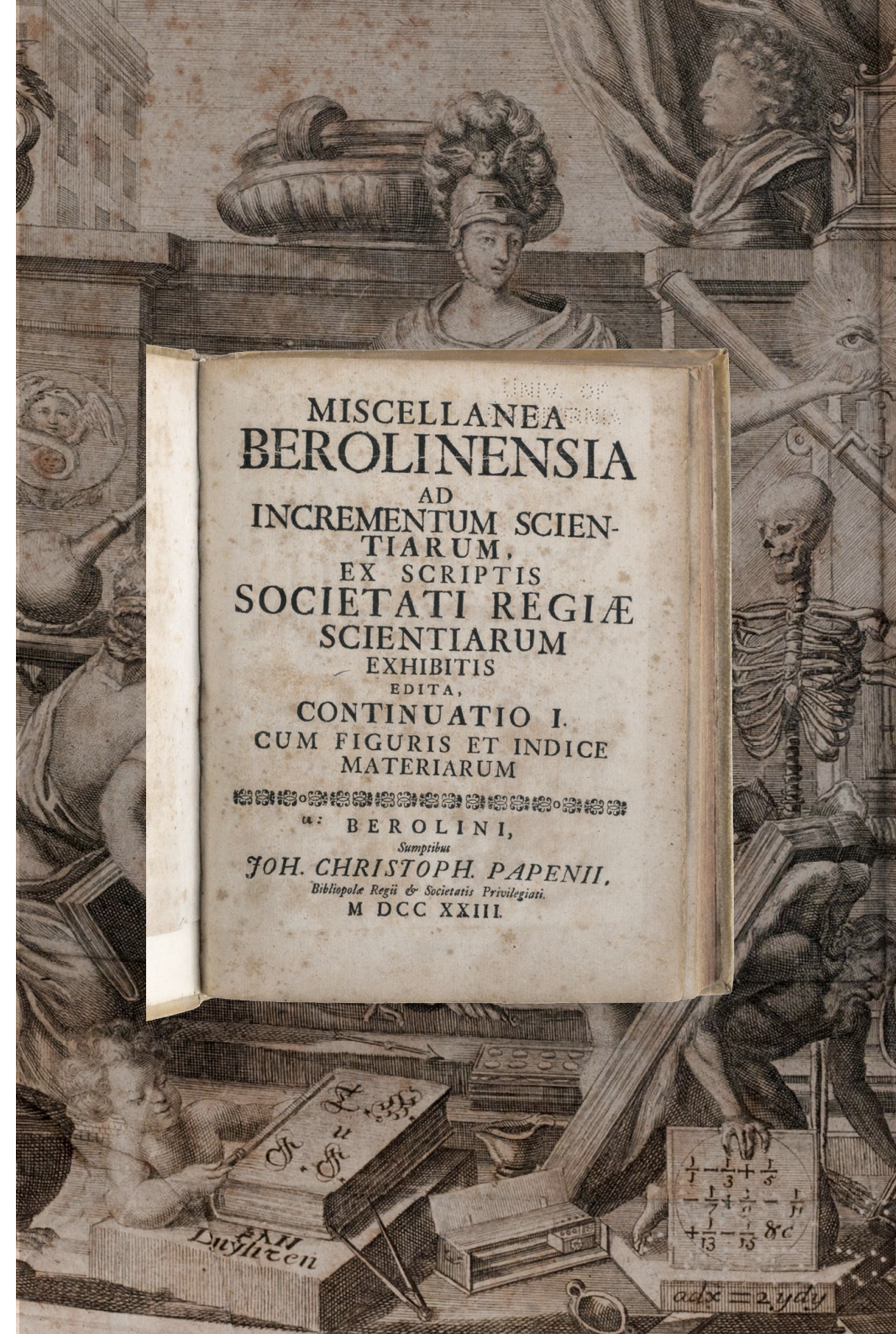
4to, pp. [xii], 160, [4], 161–188, with folding engraved frontispiece and 8 folding plates; woodcut initials and illustrations in the text; variable browning with some foxing and offset to plates; bound in contemporary vellum over boards, sewn two-up on 5 cords, edges speckled red and green; dust-stained and a little rubbed, slight rust-marks to upper board; nineteenth-century bookseller's label (F. Ostinelli, Como) to upper pastedown, bookplate of the University of California, with duplicate release stamp to upper pastedown and unobtrusive perforated stamp to title and plates.

£575

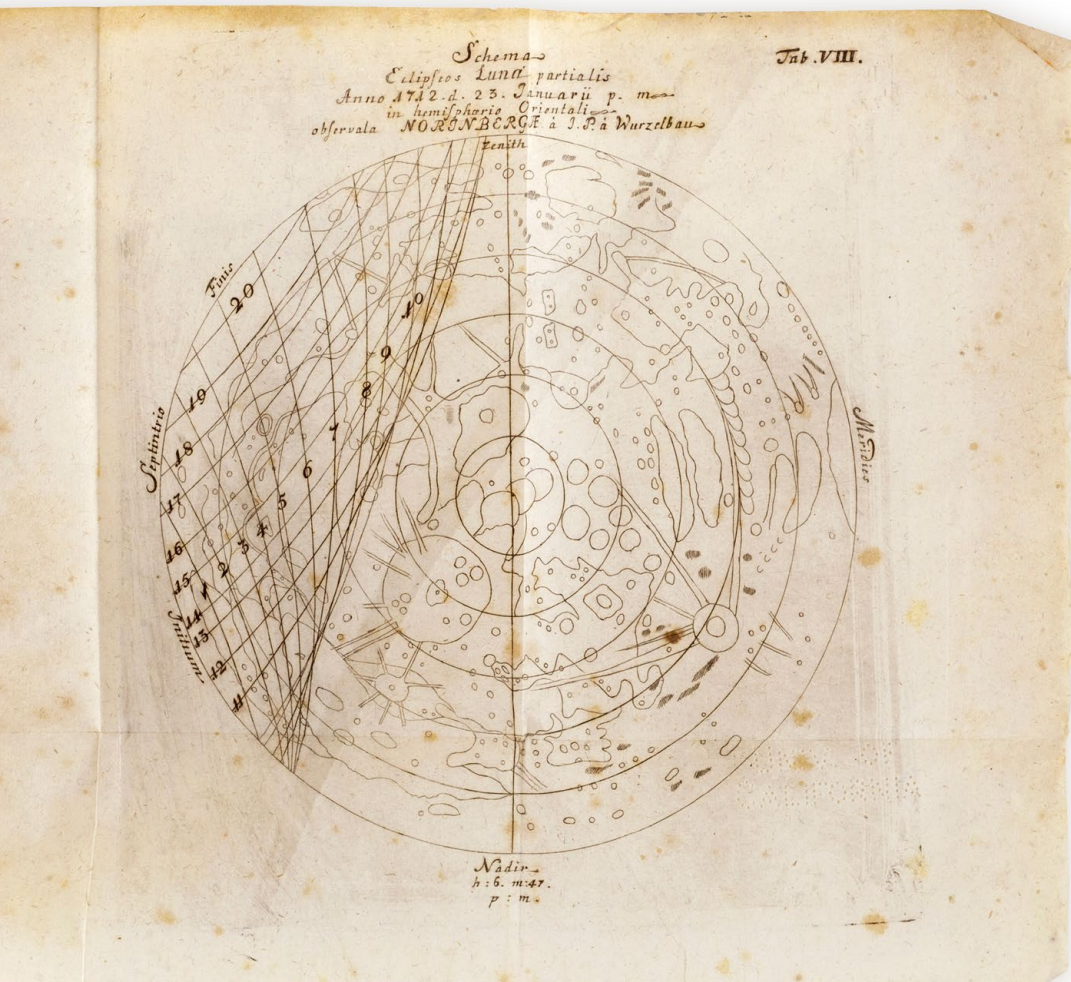
First continuation of Leibniz's *Miscellanea berolinensia*, the scientific periodical of the Royal Prussian Society of Sciences, comprising articles on literature, mathematics, and mechanics.

First appearing in 1710, the publication of the *Miscellanea* was revived in 1723 as the official journal of the Royal Prussian Society of Sciences after the death of Leibniz, its founding President. The *Continuatio* features contributions by the astronomers Johann Wilhelm Wagner, Johann Philipp von Wurzelbauer, and Christfried Kirch, the mathematicians Christoph Langhansen, Jakob Hermann, and Philippe Naudé the younger, and the linguists Gisbert Cuper, Johann Georg Wachter, and Justus Christoph Dithmar.

VD18 9029534X.



35 | Royal Prussian Academy of Sciences



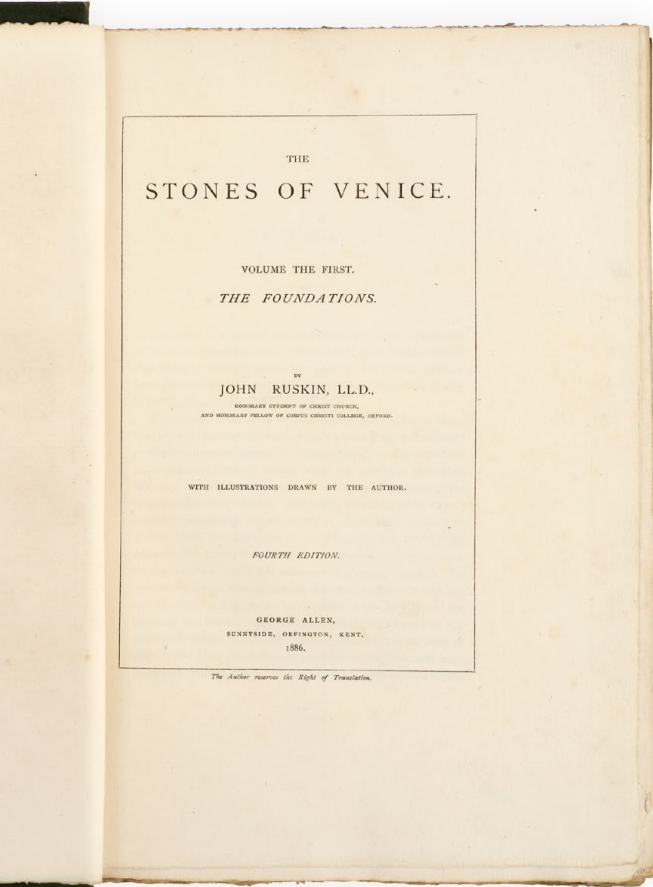
Venetian Gothic – on Handmade Paper

36. RUSKIN, John. The stones of Venice ...
With illustrations drawn by the author. Fourth
edition. *Orpington, Kent, George Allen, 1886.*

Three volumes, large 8vo, I: pp. xv, [1], 403, [1 (blank)]; II: pp. xiv, [2], 397, [1 (blank)]; III: pp. [vi], 352, [4], 135, [1]; with 53 plates, including several mezzotints and 6 chromolithographs (some with additional hand-colouring), and with numerous illustrations in text, all after Ruskin; contents lightly toned, occasional light foxing and marginal dust-soiling, but overall in very good condition, edges untrimmed, vol. III partly uncut; bound in the publisher's green cloth, lettered in gilt to spine; extremities and hinges a little worn, some light rubbing to boards; a cutting from a catalogue of Henry Sotheran and Co., booksellers, to front pastedown of vol. I. **£375**

One of 220 deluxe copies of the fourth expanded edition of this three-volume treatise on the art and architecture of medieval Venice by the English art and social critic John Ruskin (1819–1900), printed on Van Gelder laid paper with the plates on India paper.

In his work, first published from 1851 to 1853, Ruskin aimed to establish an architectural typology that traces the evolution of Venetian Gothic from the Romanesque, and identifies early signs of decadence as the city's architecture shifted towards Renaissance forms. This typology, while fitting the rise-and-fall archetype, remained largely valid for 150 years. However, 'the importance of *The Stones of Venice* lies not in its hostility to the Renaissance, but in its celebration of the Byzantine and the Gothic, which had an immediate effect on Victorian architects, who began to introduce Romanesque forms and Venetian and Veronese colour and sculptural features into their designs' (ODNB).



The fourth edition of *The Stones of Venice* includes the extra notes and chapter of the abridged traveller's edition of 1879, and a new, exhaustive index of 135 pages. Issued on 8 July 1886, this edition was available in plain brown cloth boards, with 2000 copies printed at a price of 4 guineas per set. **Additionally, 220 deluxe copies were produced on hand-made Van Gelder paper with the plates on India paper, bound in green cloth boards, as here, and priced at 8 guineas per set** (Cook and Wedderburn, p. lv).

See 'Bibliographical note' in Cook and Wedderburn eds, *The Works of John Ruskin, Library Edition Volume IX, The Stones of Venice Volume I* (1903); cf. *The Annual American Catalogue* (1886), p. 112.



wood: as applied to large architecture, it can evidently be in its boldest and simplest form, either of wood only, or on a scale which will admit of its sides being each a single slab of stone. If so large as to require jointed masonry, the gabled sides will evidently require support, and an arch must be thrown across under them, as in Fig. XLIX., from Fiesole.

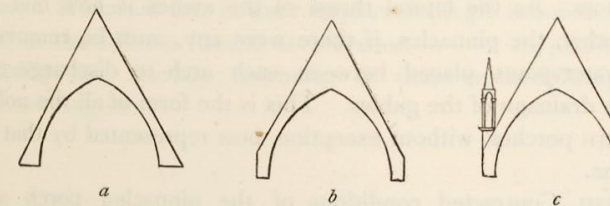
Fig. XLIX.



If we cut the projection gradually down, we arrive at the common Gothic gable dripstone carried on small brackets, carved into bosses, heads, or some other mental form; the sub-arch in such case being useless, is removed, or coincides with the arch head of the aperture.

§ VI. 3. c, Fig. XLVIII. Substituting walls or pillars for brackets, we may carry the projection as far out as we choose and form the perfect porch, either of the cottage or village church or of the cathedral. As we enlarge the structure, however, certain modifications of form become necessary, owing to the increased boldness of the required supporting arch. For, as the lower lines of the gable roof and of the arch cannot coincide, we have necessarily above the shafts one of the two forms shown in Fig. L., of which the latter is clearly the best, requiring

Fig. L.



masonry and shorter roofing; and when the arch becomes large as to cause a heavy lateral thrust, it may become necessary to provide for its farther safety by pinnacles, c.

War Poet Meets War Painter

37. SASSOON, Siegfried; Paul NASH, *illustrator*. *Nativity*. London, Faber & Gwyer, 1927.

8vo, pp. [4]; full-page linocut illustration in three colours by Paul Nash; a very good copy, pamphlet-stitched in publisher's original printed purple wrappers by Nash; very slightly sunned, corners lightly worn. £175

First edition of this striking collaboration between Siegfried Sassoon (1886–1967) and Paul Nash (1889–1946).

Nativity is one of four poems – along with *To My Mother*, *In Sicily*, and *To the Red Rose* – contributed by Sassoon to the 'Ariel Poems'. The series, published by Faber & Gwyer (later Faber & Faber) under the direction of its poetry editor T.S. Eliot, published thirty-eight illustrated four-page poems between 1927 and 1931. Nash had been appointed an official war artist in 1917, gaining widespread fame through his drawings made in the aftermath of the Battle of Passchendaele. His illustrations to *Nativity* reflect his increasing tendency toward abstraction in the late 1920s, 'a direction Nash ultimately admitted he was unsuited to' (ODNB). At this time he 'also explored the metaphysical art of the Italian Giorgio de Chirico, a highly productive encounter which was to lead him towards his own personal version of surrealism' (*ibid.*).

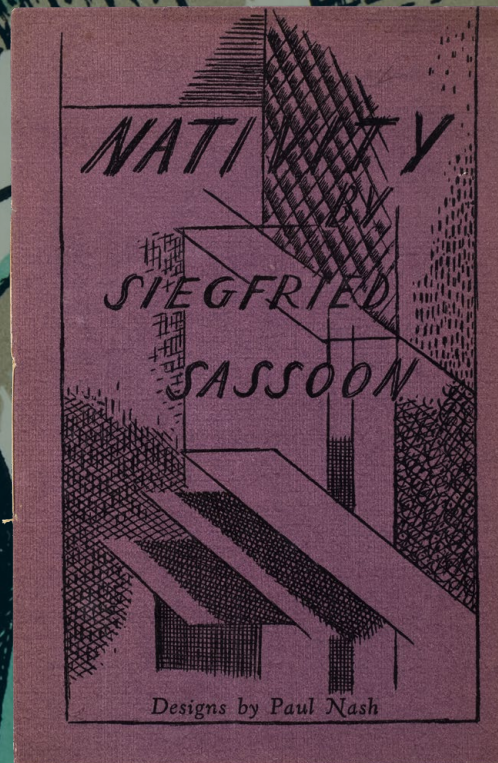
Keynes A27a.

NATIVITY

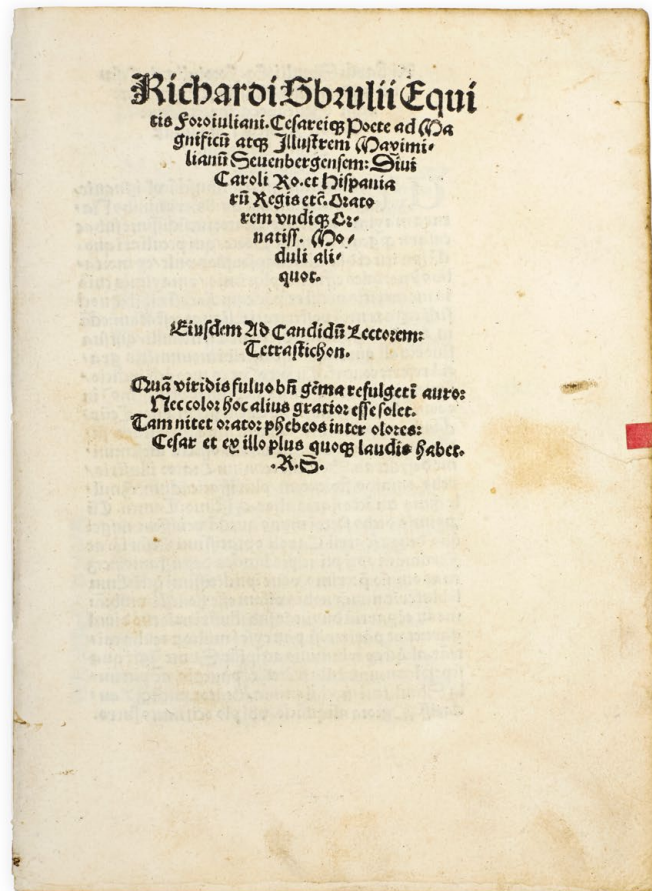
A flower has opened in my heart. . . .
What flower is this, what flower of spring,
What simple secret thing?
It is the peace that shines apart,
The peace of daybreak skies that bring
Clear song and wild swift wing.

Heart's miracle of inward light,
What powers unknown have sown your seed
And your perfection freed? . . .
O flower within me wondrous white,
I know you only as my need
And my unsealed sight.

SIEGFRIED SASSOON



Acrostics in Honour of the New Holy Roman Emperor



38. SBRUGLIO, Riccardo. Richardi Sbrulii equitis Foroiuliani Cesareiq[ue] poete ad magnificu[m] atq[ue] illustrem Maximilianu[m] Seuenbergensem: Divi Caroli Ro. et Hispaniaru[m] regis etc. oratorem undique ornatiss. moduli aliquot. Eiusdem ad candidu[m] lectorem: Tetrastichon. [(Colophon:) Augsburg, Hans von Erfurt, 1519.]

4to, ff. [6]; remains of red fore-edge tab, small closed tear to fore-edge of first leaf, a little staining to last blank page; a very good copy, disbound. **£1800**

First edition, very rare, of these neo-Latin poems by Sbruglio (c. 1480 – after 1525), whose work was esteemed by Erasmus and Pirkheimer, published in the year that Charles V became Holy Roman Emperor and addressed to his personal secretary.

A native of Cividale in northern Italy, Sbruglio studied and taught at Wittenberg (where the rector compared him to Ovid), Frankfurt, Cologne, and Ingolstadt, before being appointed poet and historiographer to Emperor Maximilian I. 'Wherever he went he produced verses in honour of local princes and dignitaries. Reaction to them was mixed: Mutianus, Eobanus Hessus, Hermannus Buschius and Hutten were critical of Sbruglio and his talent but Erasmus, Zasius, Bonifacius Amerbach, Pirkheimer, and Vadianus showed appreciation' (*Contemporaries of Erasmus III*, p. 211). Erasmus made Sbruglio one of the speakers in his colloquy *Convivium poeticum* (1523). The dedicatee, Maximilianus Transylvanus (c. 1490–1538), personal secretary to Emperor Charles V, was notably the author of the earliest published account of Magellan's circumnavigation of the world, preceding Pigafetta's by two years, based on interviews with surviving explorers from the ship *Victoria*.

The poems collected here include a number of acrostics, spelling out 'Carolus rex' (for Emperor Charles V), 'Ferdinandus princeps optimus' (for Charles's brother), and 'Maximilianus'. Also included is an ode to the seventh-century saint Arnulf of Metz, with an allusion to the legend of him throwing his bishop's ring into the Moselle river and praying that it should be returned to him by a divine sign (he found the ring in the belly of a fish several years later).

OCLC and Library Hub find one copy in the US (University of Pennsylvania) and one in the UK (BL).

BM STC German, p. 781; USTC 691177; VD16 S 2060; not in Adams or Brunet.

Hispanus. Gallus. Germanus. Romula poscitur
Sceptra: sibi vario nomine quisque placet.
Carolus ethereo complectitur omnia nutu:
Hispanus. Gallus. Theutonius. vnus adest.
Nulli nobilitas: Nulli prudentia maior:
Non aliis summus iure vocauit apex.

Ad Siuū Ferdinandū Siui Caroli
Ro. atq; Hispaniarū Regis etc.
Fratre: Principē Optimū.

Enia.
Satapiū nobis rapuerūt tristia Regem:
Et rursus Regem leca dedere pium.
Respiciunt equo superi mortalia nutu:
Sulcia post Aloem mella venire iubent.
Nulla dies clavis prodixit inde notis.
At ter felici quia Carolus alite Cesar:
Tunc oibi Cesar redditus ille suo est.
Digrediens veluti merentia peccora vidit:
Vidit et in varijs omnia mēsta locis
Sic rediēs passimpulcherima gaudia cernit:
Presentisq; boni nos quater ille monet.
Respirat Pallas Charitesq; nouēq; sorores:
Immensusq; nouo Cesare mūdus ouat.
Nobilitas cū plebe sacros largitur honores:
Certant officijs semina. vir q; pijs.
Eoimio vidi Belgas florere triumpho:
Prebebat laetas ille vel ille dapce.
Sumptus erat nulla non exquisitus in vrbe:
Obiuit nocturnis astra furee focis.

Precipites sumo fugiunt a vertice nubes:
Ter canit aurata pythius ipse Cheli.
Indytrafractene sunt hec preconia laudis:
Tuille tibi pariter sunt ea iustia modis
Vt cuius exultat ac me princeps optime vultus
Scilicet inde mihi vultus autis adest.

Sistichen in laudē. Siue Margarite
Auguste. Diui quondā Maximi
liani Cesaris. P. S. filie sceptri
gere virginis.

Inter sydereas veluti vaga Cynthia flamas:
Sic Margaritenomen in orbemicat.

Ad Sinu Arnolphu Gallice Nobilitatis
Regiꝝ fastigiꝝ singularare ornamen-
tu: Detensuꝝ ecclēsie Iubar cla-
rissimum: Dcc.

Sine Regalis specimen Corone:
Maximo laudis cumulo refulgens.
Gallie summum decus et patentis
Lumen olympi.

Qualis in Trinum fueris Tenantem
Quantus a longis habitus diebus:
Non silet Rhenus / comes et Mosellae
Non silet Ister.

Non silet Ganges/Thanaïs/padusq;
Non silet thusco Tyberinus ore.
Non silent septem celebra mollis
Ostia Nilî.

Lequis Arnulphi pia facta nescit
 Principis: nescit latitare virtus.

Tackling the Sex Trade in Toulon

39. [SEX WORK.] Arrêtés des 3 et 4 Juin 1833, concernant les femmes et filles livrées à la prostitution publique. *Toulon, 'de l'imprimerie d'Aug. Aurel', 1833.*

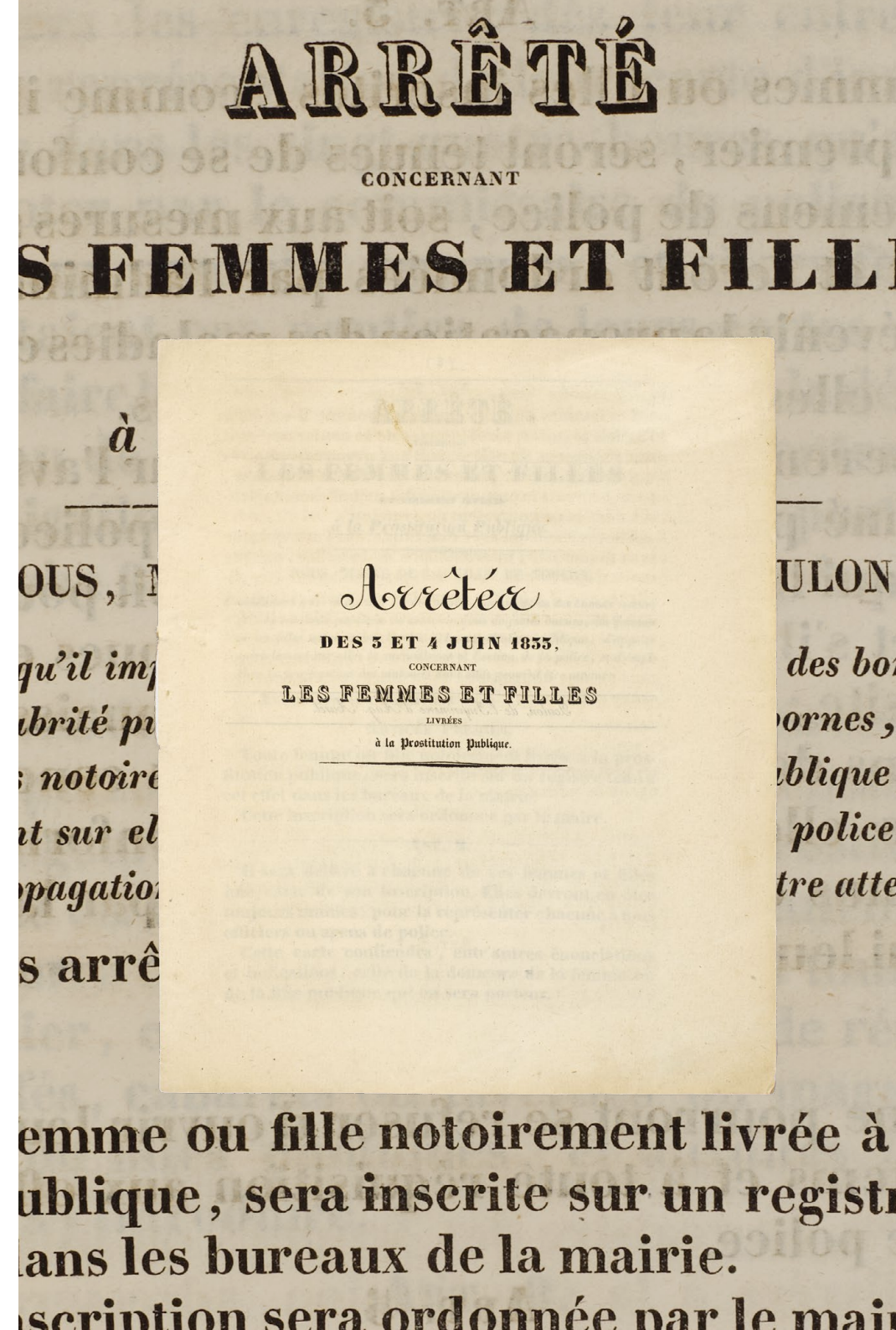
4to, pp. 11, [1 (blank)]; short tear to outer margin of last leaf, light creasing; a very good copy, pamphlet-stitched. £475

An apparently unrecorded set of decrees intended to regulate sex work in the French port of Toulon on the Mediterranean coast, 'for the maintenance of good morals and public health'.

Nineteenth-century France operated under a regulationist system with regard to sex work, involving the restriction of sex work to licensed *maisons de tolérance* and a high level of state involvement. 'The expanding bourgeoisie tolerated prostitution but it had to be discreet and restricted to dedicated places. Hygienist thought considered that the propagation of venereal disease was a danger for the entire social body, a threat to the health of the nation, and the only way to solve the problem lay in the strict control of prostitutes ... Brothels triumphed and frequent compulsory medical examinations for the "card-carrying" girls, those registered as prostitutes, became institutionalized' (Pattieu, in *Trafficking in Women II* (2017), p. 132).

Issued by the mayor of Toulon, approved by Joseph Floret as prefect of the department of Var, and set out in twenty-one articles, the present pamphlet decrees that: all the city's sex workers should be registered at the city hall, should carry an identity card, and should inform the police of any changes of address; they are forbidden from walking the streets after 9 pm in winter and 10 pm in summer, and from 'publicly inciting debauchery through words or gestures' and singing obscene songs; and they are specifically prohibited from entertaining soldiers or sailors or entering military barracks. Sex workers were to receive regular visits by the police to check on their health and papers, and those affected by syphilis or other contagious diseases were to be detained at the civil hospice and treated by sanitary officers. Owners of cafés, cabarets, bars, and shops are also advised not to let sex workers enter their premises.

No copies traced on OCLC, CCfr, or Library Hub.



ARRÊTÉ

CONCERNANT

L'ÉTAT ET LE TRAITEMENT SANITAIRES*Des Femmes et Filles*

LIVRÉES A LA PROSTITUTION PUBLIQUE.

Vu la délibération de la commission administrative des hospices civils, en date du 29 juillet 1849, approuvée par M. le Préfet le 19 août suivant, portant création d'une succursale pour le traitement des femmes et filles atteintes de syphilis.

Vu notre arrêté du 3 du courant concernant les femmes et filles livrées à la prostitution publique.

Nous, Maire de la ville de Toulon,

ORDONNONS CE QUI SUIT :

ARTICLE PREMIER.

Les femmes et filles publiques qui, lors des visites ordonnées, auront été reconnues viciées de syphilis et autres maladies contagieuses, continueront d'être retenues après les visites; elles seront placées dans le local qui leur aura été destiné.

Elles y seront traitées par les soins des officiers sanitaires de l'hospice civil et elles y seront retenues jusqu'à parfaite guérison.

ART. 2.

Néanmoins les femmes et filles qui ne pourront être amenées à un état parfait de guérison, seront ren-

voyées dans leurs communes avec passe-ports obligés, indiquant les communes de passage et de station.

ART. 5.

Celles qui auront reçu une parfaite guérison et qui seraient étrangères à la ville de Toulon, pourront, suivant les circonstances, être renvoyées dans les communes de leur naissance, ou du domicile de leurs familles, avec ou sans passe-ports obligés.

ART. 4.

Les femmes et filles, retenues après visite pour être traitées, ne pourront communiquer avec d'autres personnes que celles préposées à leur traitement sans une autorisation spéciale délivrée par nous ou par les commissaires de police.

ART. 3.

Il sera délivré, à chaque femme ou fille soumise à la visite, une carte portant diverses divisions respectivement destinées à recevoir une marque déterminée pour les visites à subir.

Cette marque sera apposée par le commissaire de police qui aura assisté à la visite; elle constatera, pour chaque femme, l'accomplissement de l'obligation qui lui est imposée de se présenter à la visite.

ART. 6.

Les femmes et filles publiques ne seront tolérées en ville dans leurs demeures qu'autant qu'elles seront pourvues de leurs cartes de visites; elles seront tenues de représenter ces cartes à toutes réquisitions tant

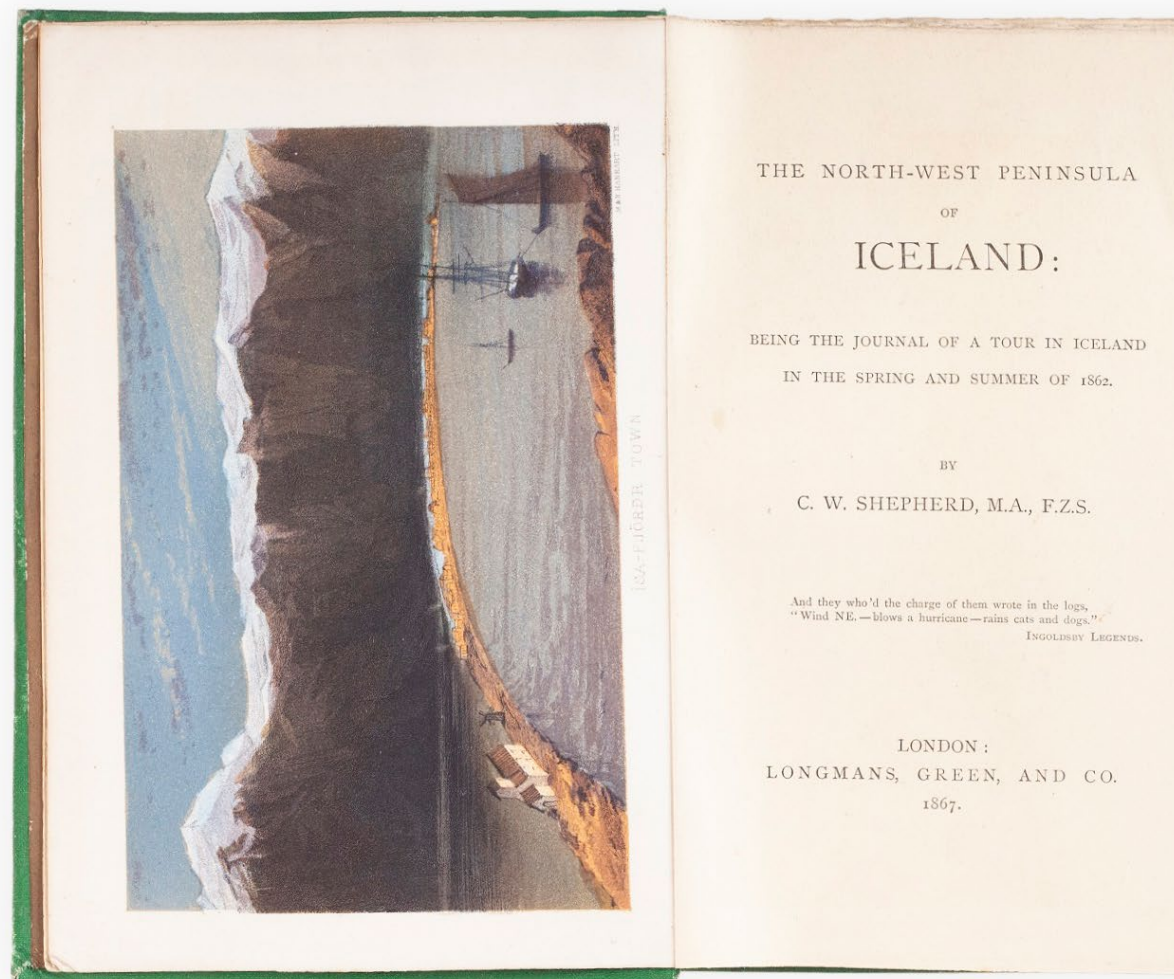
Exploring the Icelandic Unknown

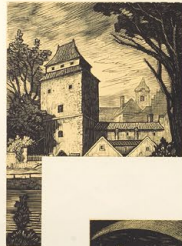
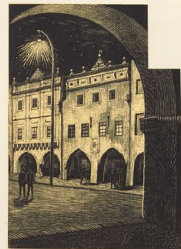
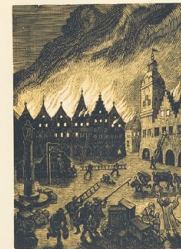
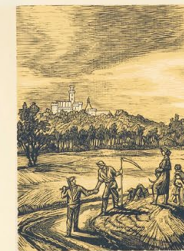
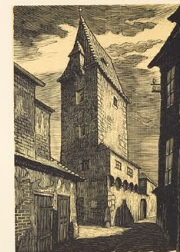
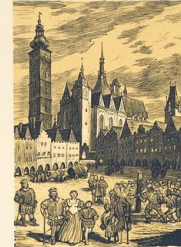
40. SHEPHERD, Charles William. *The North-west Peninsula of Iceland: being the Journal of a Tour in Iceland in the Spring and Summer of 1862 ... London, [Spottiswoode and Co. for] Longmans, Green, and Co., 1867.*

8vo, pp. xi, [1], 162, [2 (advertisements)]; with 2 chromolithographic plates by M. and N. Hanhart and 1 folding map by Edward Weller; closed marginal tear to pp. 139-140; a very good copy in the original green cloth, spine lettered in gilt, brown endpapers with printed advertisements; a little wear to extremities, a few marks to covers. **£150**

First edition of Shepherd's account of his second tour to Iceland, with two attractive chromolithographs showing 'Ísa-Fjörðr Town' and 'Goda-Foss'.

'My principal object in making a second journey to Iceland, which country I first visited in company with Mr Holland in 1861, was to explore the North-West Peninsula and the Vatna Jökull. I believe that the exploration of the first of these districts had never been attempted by any traveller previous to the journey of which a brief account is given in this volume, nor had that of the second until Mr Holland and I made an attempt to ascend the Öræfa Jökull' (preface). Scaling Öræfajökull, Iceland's largest active volcano and highest peak, would have been no small feat; although he and Holland were ultimately unsuccessful in their ascent, he hopes that 'Icelandic travellers, and perhaps others will be interested in perusing an account of a part of Iceland which has not yet been described'. The first voyage made by E.T. Holland and by Shepherd, the first made by Englishmen since Henderson's voyage fifty years earlier, was intended to inspire other members of the Alpine Club to visit Iceland and to continue exploring unknown areas, and appeared as *Peaks, Passes and Glaciers; being Excursions by Members of the Alpine Club* in 1862.





A Socialist Future Built on the Foundations of the Past

41. ŠTĚCH, Karel, *illustrator*. České Budějovice v dřevorytech Karla Štěcha [České Budějovice in woodcuts by Karel Štěch']. [Prague, Orbis], 1951.

Folio, pp. 41, [7], initials printed in red, woodcut illustrations in the text, with 16 ff. of woodcut plates; a couple of small marks, but generally clean and crisp; in folding portfolio, brown cloth-backed boards with pale green paper sides, arms of the city of České Budějovice blocked to upper board in gilt, spine lettered directly in gilt, housed in a paper slipcase; ink inscription excised from front pastedown, slipcase worn; frontispiece woodcut signed by the artist in pencil. **£550**

First edition of this finely printed work on handmade paper, incorporating woodcut illustrations by renowned artist Karel Štěch and printed by Jihočeské tiskárny (South Bohemian Printers) in the city of České Budějovice (known also as Budweis).

The woodcuts depict the traditional industrial and pastoral themes of the region, as well as classic architectural views of the city, including Social Realist motifs. 'We cannot separate the past from the present or future. While building socialism, we must look forward, but we must also look back at the path we have already travelled. Karel Štěch deals with very current themes as well as the architectural beauty of the past. Even where it would only seem that he is representing the beauty of historical monuments, it is clear that his vision is that of an artist of today. This book indeed belongs to the readers of today ... and must be an incentive to make our city a truly socialist metropolis' (p. 9, trans.)

Štěch (1908–1982), a native of České Budějovice, studied painting there before training in Prague, at the Academy of Arts, Architecture and Design and the Academy of Fine Arts; he was imprisoned at Theresienstadt during the Second World War. České Budějovice is the largest town in South Bohemia, renowned for its beer industry.

We find no copies in the US or the UK.



jen těžce vybojovanou svobodu, ale především
i, kdy „vláda věcí“ konečně spočinula v rukou lidu.
mů z tohoto Štěchova díla, oceňuji především, jak
mu odpovědnému úkolu. Není ovšem mým poslá-
k svým dávným láskám — hodnotit jeho cyklus
ě poznámky jsou spíš jen přímým ohlasem bez-
ový základ, rozlet obraznosti i formální jasnost
i mluví jistě výraznou a zřetelnou řečí k nejširším
očech K. Štěch oslavil jižní Čechy přímo v jejich
achu jihočeské tradice je oslavil touto do výtvar-
sní heroickou, získává mu čestné místo nejen
zi všemi našimi umělci osvobozeného, pracujícího

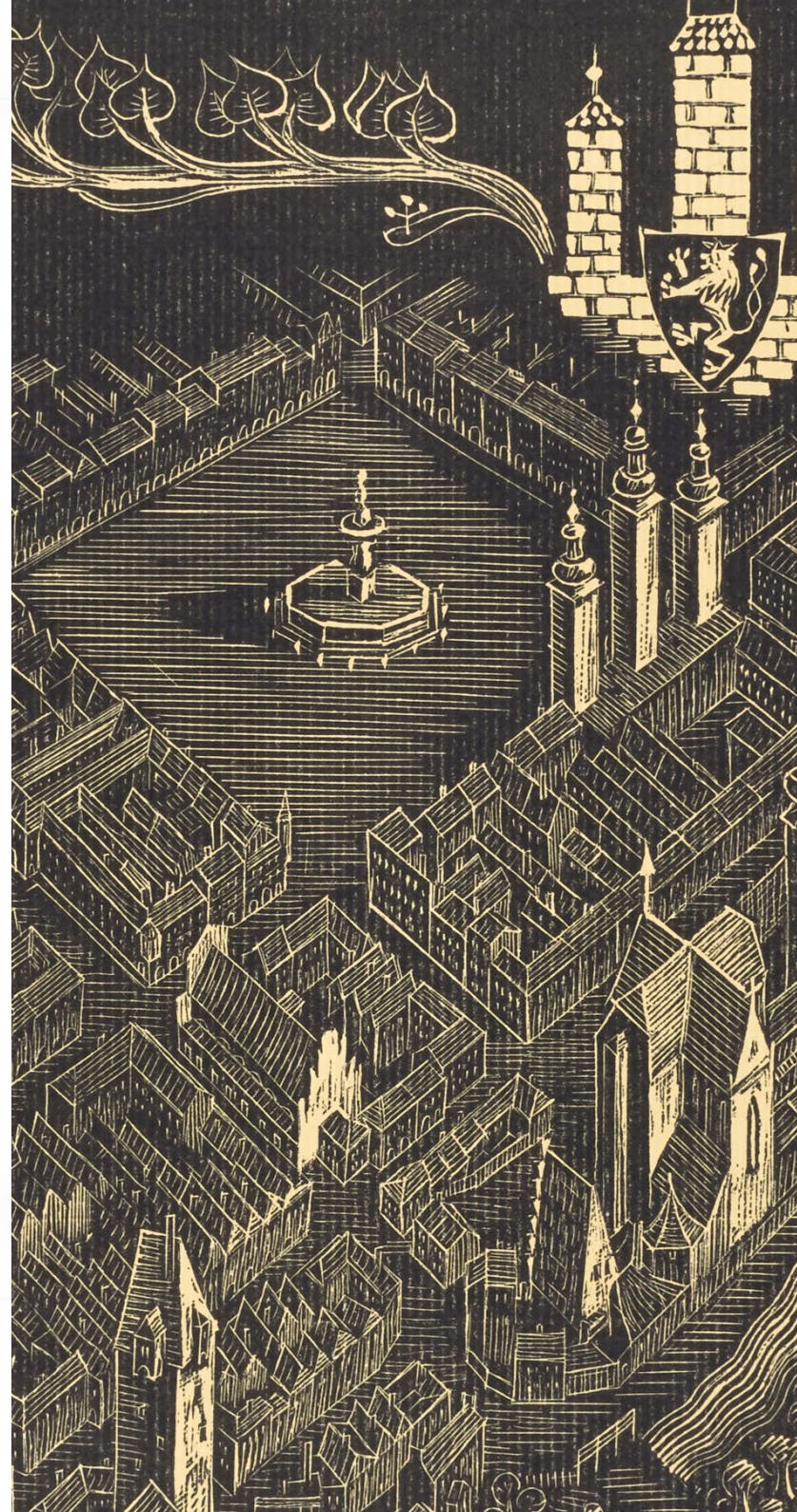


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tem spojku v obchodních stycích souvěkých Čech s Podunajím. Najisto byla

{ 17 }



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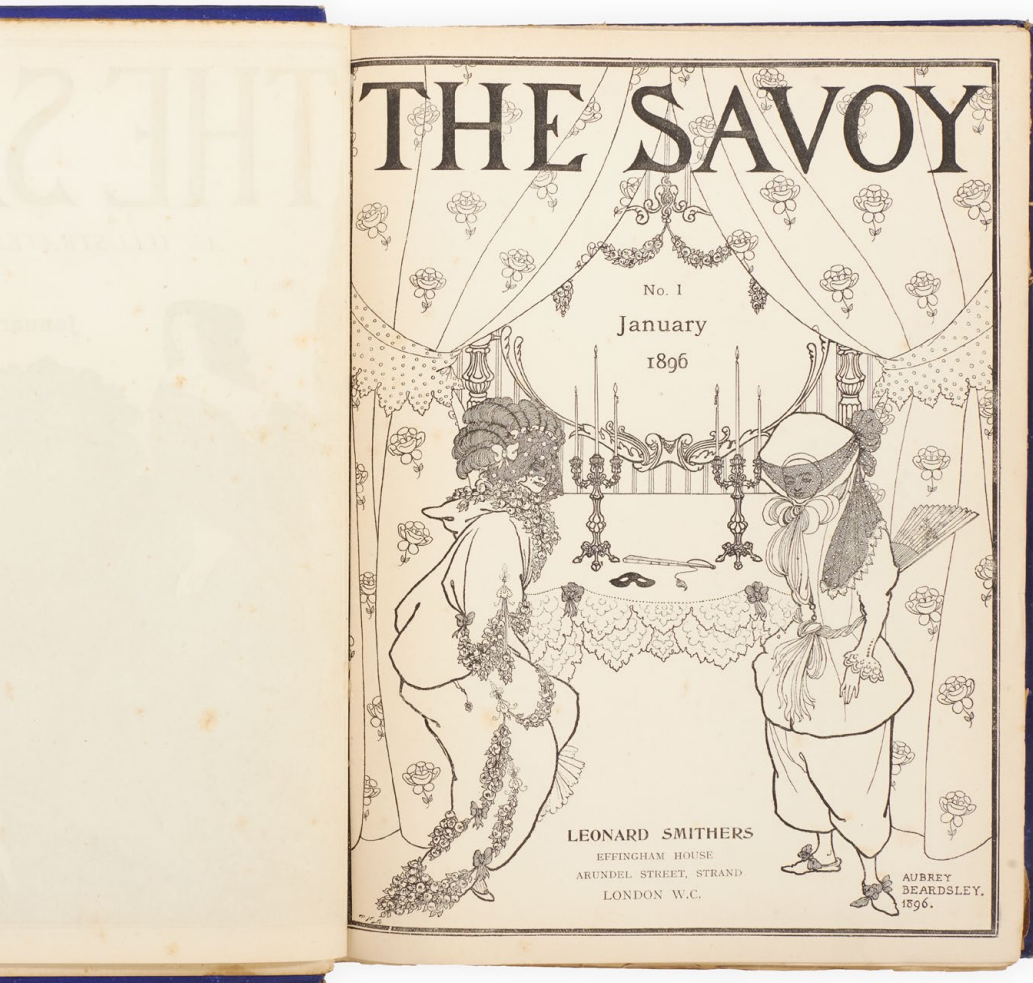
Beardsley, Yeats, Shaw – A Rival to the *Yellow Book*

42. SYMONS, Arthur, *editor*. *The Savoy*. London, Leonard Smithers, 1896.

Nos. 1–8 (complete) in three vols, 4to, pp. [2], 170, [2], iv, 206; [3]–110, [3]–100, 92; [3]–100, [3]–96, [2], 101, [1]; with title-pages by Aubrey Beardsley and 88 plates in the text, including 30 by Beardsley, and, tipped in at the end of no. 1, his 'large Christmas card' (often missing); apart from inevitable light foxing at either end of each volume, caused by the binding, and a little spotting here and there, a fine, bright set in the original royal blue cloth, the front covers blocked in gilt with Beardsley's elaborate design for the title-page for no. 1, spines slightly darkened, corners a little bumped. £3000

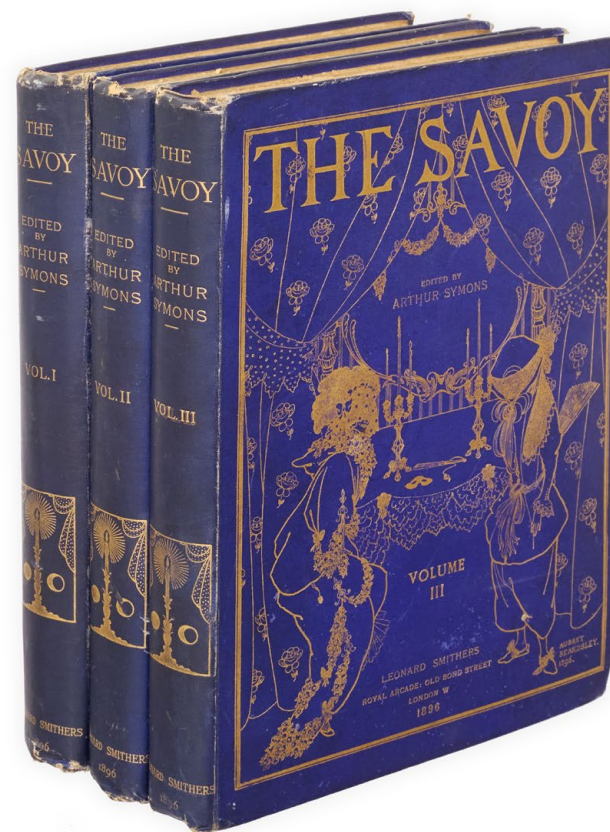
First edition of this outstanding, though short-lived, avant-garde periodical, with contributions by Yeats (poems, and the three part essay on *William Blake and his Illustrations to the Divine Comedy*), Shaw, Conrad, Dowson, Havelock Ellis (on Nietzsche and Hardy), Lionel Johnson, Beerbohm, Beardsley (both as author and illustrator), and others.

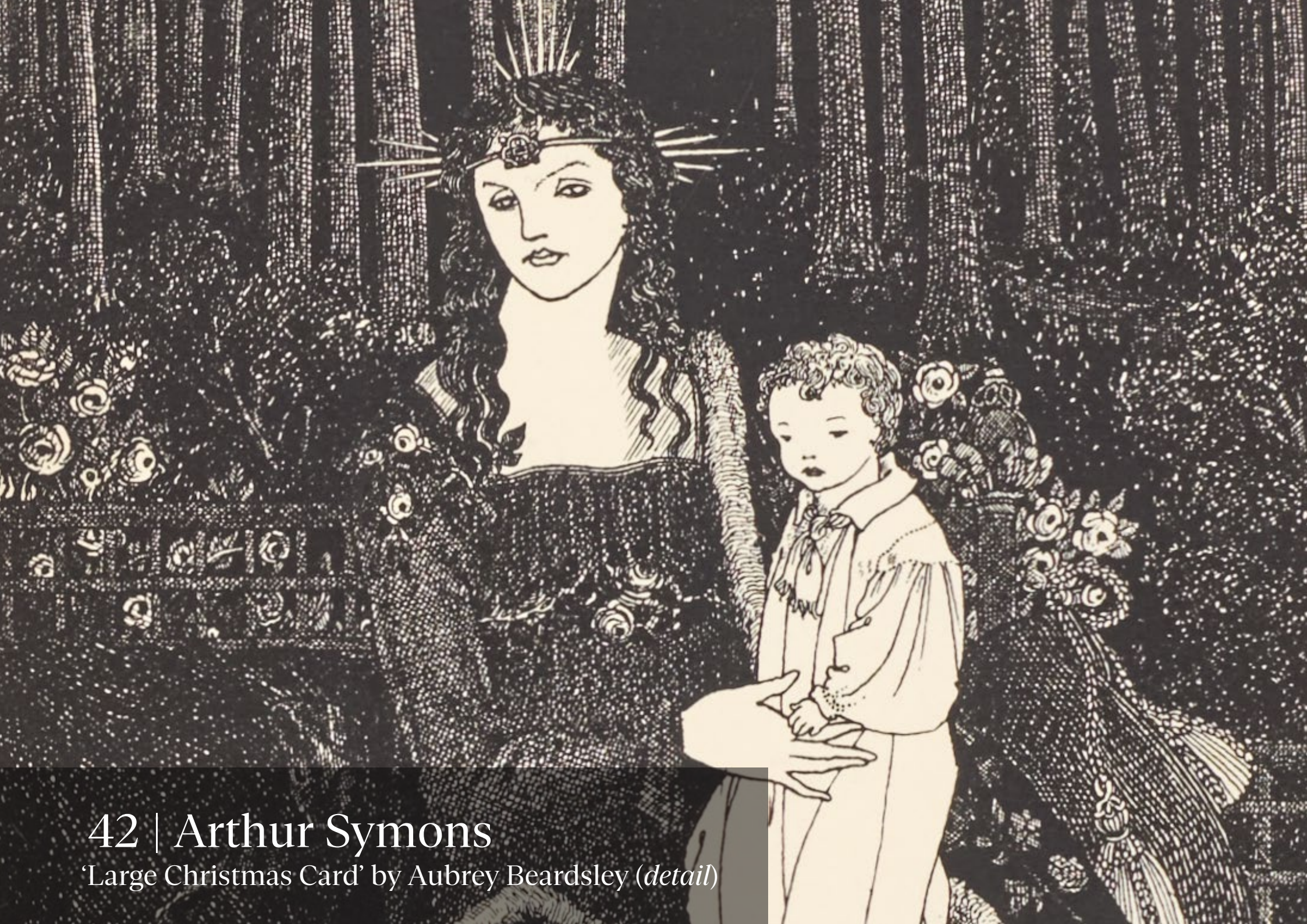
Conceived as a rival to *The Yellow Book*, *The Savoy* 'stood boldly for the modern note without fear and without wavering of purpose ... It represents the most ambitious and, if not the most comprehensive, the most satisfying achievement of fin de siècle journalism in this country' (Holbrook Jackson, *The Nineties*). One of the Blake plates reproduced to accompany Yeats's essay proved too much for W.H. Smith, who banished the journal from its bookstalls (see Nelson, *Publisher to the Decadents: Leonard Smithers*, chapter 3).



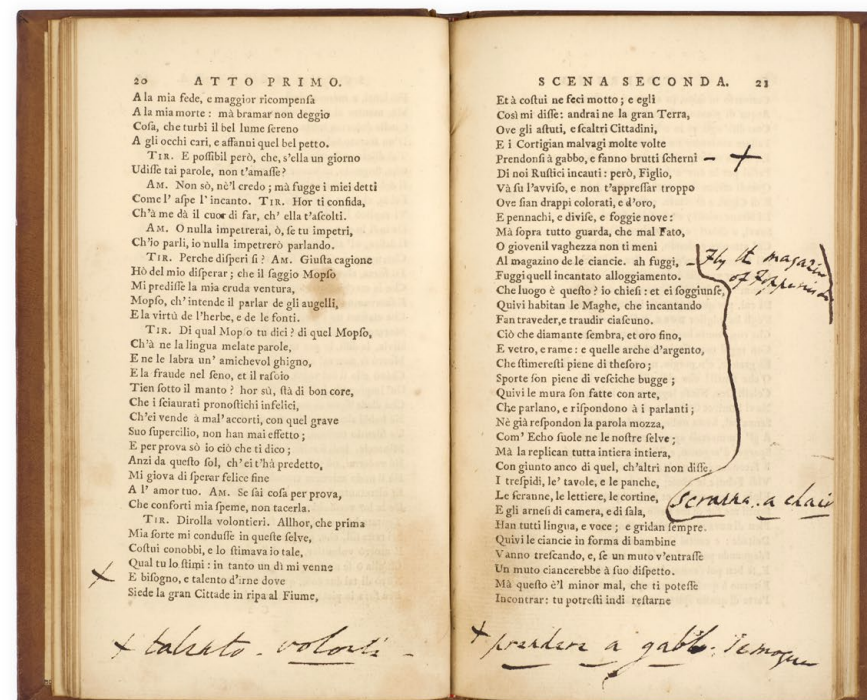
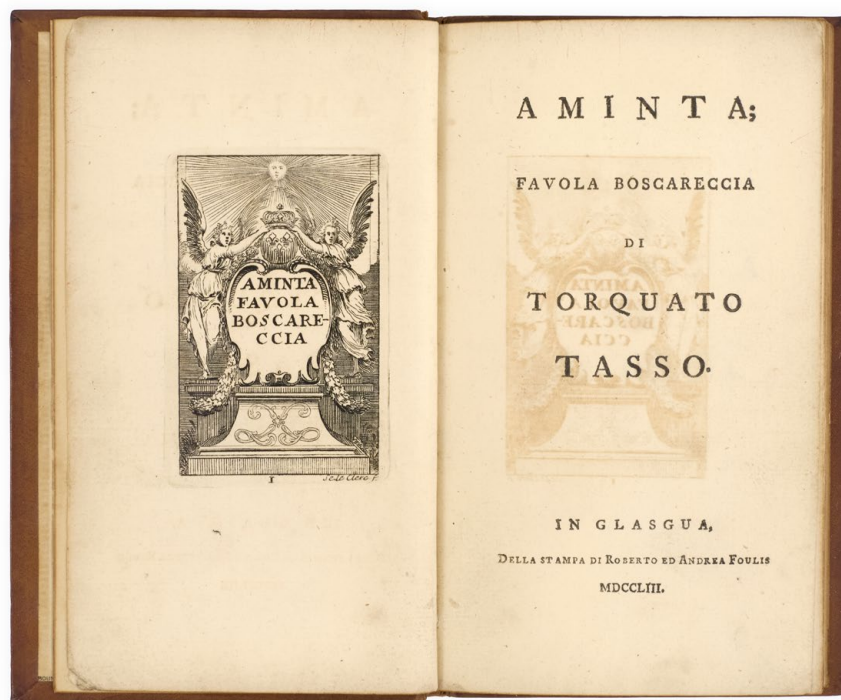
In no. VII, Symons announced that the journal was coming to an end. 'We retire from the arena, not entirely dissatisfied if not a trifle disappointed, leaving to those who care for it our year's work, which will be presented to you in three volumes, in a cover of Mr. Beardsley's designing'. For the bound sets the front wrappers of the original eight numbers were reprinted on white paper (rather than pink or blue card) so that they could be bound in, as here. **This is the first issue binding, with 'Leonard Smithers 1896' at the foot of the spine.**

Lasner, *Beardsley* 103; Nelson, *Smithers* 1896.1B; see also Bentley, *Blake Books* 3051, Laurence (Shaw) C1111, Smith (Conrad) 4, and Wade (Yeats) 21, 24, 27, 46, 133 and pp. 318-21.





42 | Arthur Symons
'Large Christmas Card' by Aubrey Beardsley (*detail*)



Tasso in Glasgow

43. TASSO, Torquato. Aminta; Favola boscareccia ... Glasgow, Robert and Andrew Foulis, 1753.

Small 8vo in 4s, pp. [ii], 74, with copper-engraved frontispiece and 6 more copper-engraved plates by Sebastien le Clerc; some offset from plates; a very good copy in modern full calf; contemporary marginalia to 15 pp.; later booklabel of Douglas Grant to front pastedown. £125

First Foulis Press edition of Tasso's famous pastoral verse play of 1573, an attractive production with plates from a miniature French edition by the French artist Sebastien le Clerc, acquired by Robert Foulis on his European travels.

Brothers Robert (1707-1776) and Andrew Foulis (1712-1775) printed some six hundred editions in Glasgow from 1744 and 1776. Our copy has been annotated by one or more contemporary readers in English and French, adding translations of Italian vocabulary and a few comments.

ESTC T133799; Brunet V, col. 653; Gaskell 266.

Frankie Valli and the Four Decades

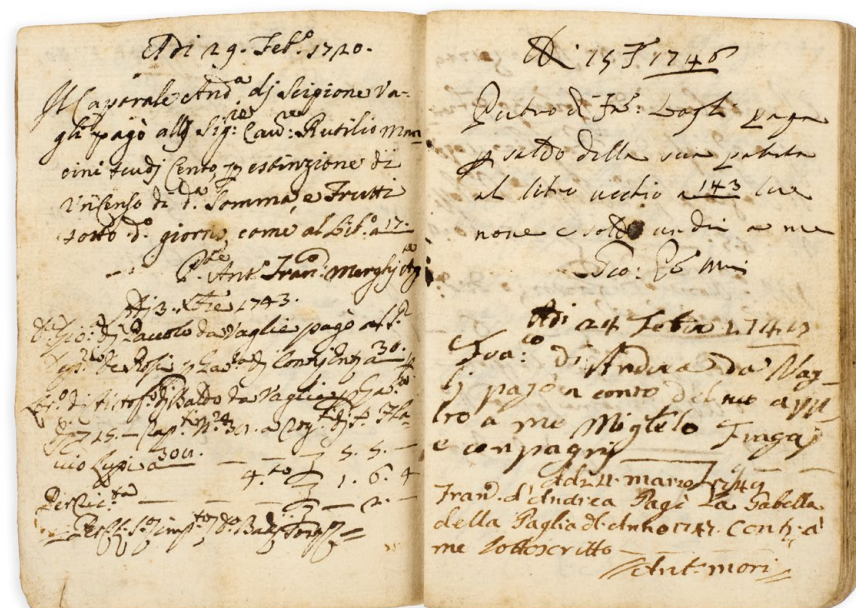
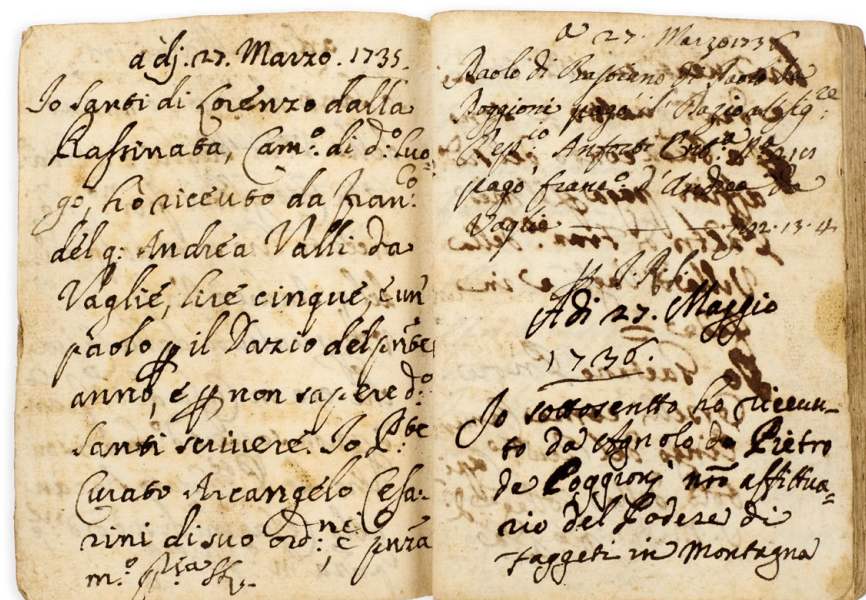
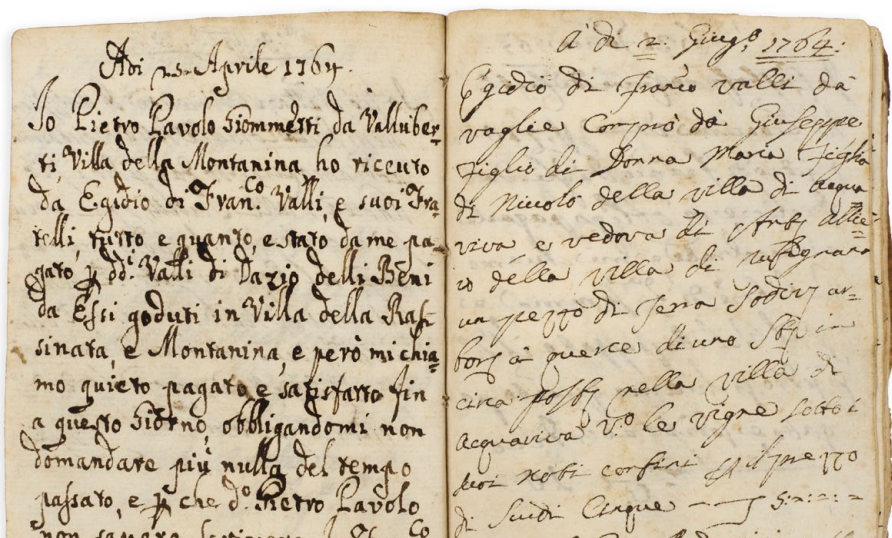
44. [VALLI, Francesco di Andrea.] Manuscript receipt book. *Villa di Vaglie, Cortona, 1735-1767.*

Manuscript on paper, small 8vo (130 x 95 mm), pp. [68]; written in Italian in brown and black ink in numerous hands, up to 15 lines per page; pamphlet-stitched in contemporary vellum wrappers; a few marks, lower wrapper cockled with loss to lower cover.

An interesting manuscript receipt book recording the affairs and transactions of Francesco di Andrea Valli (or Vagli) and his sons Pietro and Egidio, landowners and farmers from Villa di Vaglie near Cortona, over the course of some forty years.

The entries, more than eighty, record the settlement both of taxes such as the 'gabella della paglia' (tax on straw, f. 11^r) and of personal debts, including a to Marsilia di Ottavio, widow of Lorenzo and a resident in Cortona, the beneficiary in four different transactions (ff. 27^r-28^v, 32^v). Marsilia, being illiterate, instructed Francesco Maria Petrucci to inscribe the entries on her behalf.

On the Valli family of Villa di Vaglie, see 'Contributo dei cortonesi alla coltura italiana' in *Archivio Storico Italiano* 79, 3/4 (1921), pp. 5-177.



With a Wax Nativity Scene

45. [WAX MODELS.] Gaetano PECCI. Broadside advertising an itinerant show of wax models. [*Incipit:*] 'L'Artista Gaetano Pecci, nativo di Milano, arrivato in questa illustre Città, avrà l'onore di esporre le sue fatiche a questo rispettabile pubblico con un copioso gabinetto di statue di cera della grandezza al naturale ...' [*Venice*], *Casali stampatore*, [c. 1815].

Letterpress broadside (c. 480 x 360 mm); text in two columns within double decorative typographic border; some slight signs of old folding, a few pale stains; else very well preserved. £500

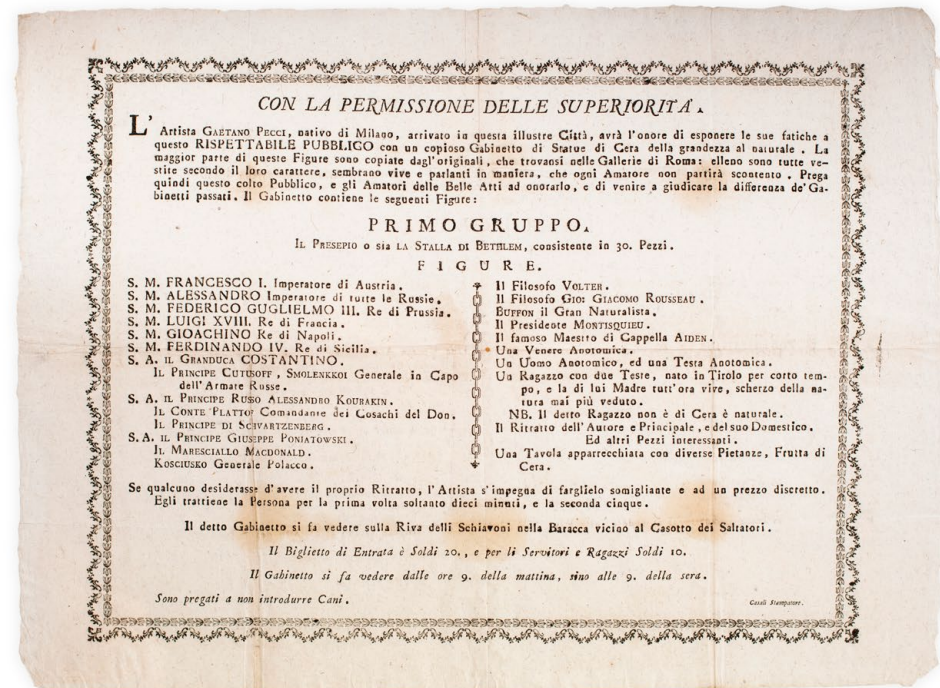
A seemingly unrecorded broadside advertising the Venice dates of a touring show of life-sized wax models of the Nativity, notable politicians and philosophers, and anatomical figures by the Milanese wax sculptor Gaetano Pecci, as well as an (apparently living) two-headed boy.

In addition to a large Nativity scene comprising thirty figures, the exhibition included a group of statues depicting European monarchs (Francis I, Emperor of Austria; Alexander I, Emperor of Russia; Frederick William III, King of Prussia; Louis XVIII, King of France; Joachim-Napoleon, King of Naples; Ferdinand IV, King of Sicily); some of the protagonists of the Napoleonic Wars (Grand Duke Konstantin Pavlovich of Russia; Prince Mikhail Kutuzov, commander-in-chief of the Russian Army; Marshal Étienne Macdonald; and General Tadeusz Kościuszko, Polish commander who fought for the Patriots in the American Revolutionary War); the philosophers Voltaire, Rousseau, and Montesquieu; the French naturalist Georges-Louis Leclerc, Comte de Buffon; the composer Joseph Haydn; female and male anatomical models, featuring a detailed model of a human head; a figure of the artist himself, together with his manservant; and a table set with delicious dishes and fruits, all carefully made of wax.

Furthermore, among the sculptures is listed 'a boy with two heads, originally from Tyrol', with the note that the boy is in fact alive and not a model (likely a case of conjoined twins, assuming that this was not a hoax). Admission tickets to the exhibition, on display in a house on Riva degli Schiavoni, had a price of 20 *soldi*, with reduced rates for both servants and children (dogs are specifically forbidden from attending). Finally, the artist offers to make a wax portrait of any person who might wish to have one, for a modest price and in only two short sittings.

An exhibition of Pecci's models held in his native Milan in April 1820, featuring some slightly different models, is described by Giuseppe Chiappori in his *Serie cronologica delle rappresentazioni drammatico-pantomimiche poste sulle scene dei principali teatri di Milano* (1821), p. 84.

We are unable to trace any other copies. A copy of a smaller broadside advertising Pecci's show in Bologna, listing completely different wax figures, is recorded at the Biblioteca dell'Archiginnasio, in Bologna.



CON LA PERMISSIONE DELLE SUPERIORITÀ.

L' Artista GAETANO PECCI, nativo di Milano, arrivato in questa illustre Città, avrà l'onore di esporre le sue fatiche a questo RISPETTABILE PUBBLICO con un copioso Gabinetto di Statue di Cera della grandezza al naturale. La maggior parte di queste Figure sono copiate dagl'originali, che trovansi nelle Gallerie di Roma: elleno sono tutte vestite secondo il loro carattere, sembrano vive e parlanti in maniera, che ogni Amatore non partirà scontento. Prega quindi questo colto Pubblico, e gli Amatori delle Belle Arti ad onorarlo, e di venire a giudicare la differenza de' Gabinetti passati. Il Gabinetto contiene le seguenti Figure:

PRIMO GRUPPO.

IL PRESEPIO o sia LA STALLA DI BETHLEM, consistente in 30. Pezzi.

F I G U R E.

S. M. FRANCESCO I. Imperatore di Austria.
S. M. ALESSANDRO Imperatore di tutte le Russie.
S. M. FEDERICO GUGLIELMO III. Re di Prussia.
S. M. LUIGI XVIII. Re di Francia.
S. M. GIOACHINO Re di Napoli.
S. M. FERDINANDO IV. Re di Sicilia.
S. A. IL GRANDUCA COSTANTINO.

IL PRINCIPE CUTUSOFF, SMOLENKKOI Generale in Capo dell'Armata Russe.

S. A. IL PRINCIPE RUSSO ALESSANDRO KOURAKIN.

IL CONTE PLATTOF Comandante dei Cosachi del Don.

IL PRINCIPE DI SCHVARTZENBERG.

S. A. IL PRINCIPE GIUSEPPE PONIATOWSKI.

IL MARESCIALLO MACDONALD.

KOSCIUSKO Generale Polacco.

Il Filosofo VOLTER.

Il Filosofo GIO: GIACOMO ROUSSEAU.

BUFFON il Gran Naturalista.

Il Presidente MONTISQUIEU.

Il famoso Maestro di Cappella AIDEN.

Una Venere Anotomica.

Un Uomo Anotomico, ed una Testa Anotomica.

Un Ragazzo con due Teste, nato in Tirolo per corto tempo, e la di lui Madre tutt'ora vive, scherzo della natura mai più veduto.

NB. Il detto Ragazzo non è di Cera è naturale.

Il Ritratto dell'Autore e Principale, e del suo Domestico.

Ed altri Pezzi interessanti.

Una Tavola apparecchiata con diverse Pietanze, Frutta di Cera.

Se qualcuno desiderasse d'avere il proprio Ritratto, l'Artista s'impegna di farglielo somigliante e ad un prezzo discreto. Egli trattiene la Persona per la prima volta soltanto dieci minuti, e la seconda cinque.

Il detto Gabinetto si fa vedere sulla Riva delli Schiavoni nella Baracca vicino al Casotto dei Saltatori.

Il Biglietto di Entrata è Soldi 20., e per li Servitori e Ragazzi Soldi 10.

‘The Most Valuable Present to Our National Literature’

46. WIELAND, Christoph Martin; William SOTHEYBY, translator. *Oberon, a Poem ... London, Cadell and Davies, Edwards, Faulder, and Hatchard, 1798.*

Two vols, 8vo, I: pp. [iv], 206; II: pp. [ii], 234, [2 (errata)]; a fine set; in contemporary half calf with marbled sides, gilt red morocco title-pieces, volume numbers gilt directly, monogram to spine of Mary Hill, Marchioness of Downshire (see below); boards lightly rubbed. **£500**

First octavo edition of Sotheby's (1757-1833) celebrated translation of Wieland's (1733-1813) German epic, *Oberon*, in part based on *A Midsummer Night's Dream*, instrumental in popularising Wieland's works in England.

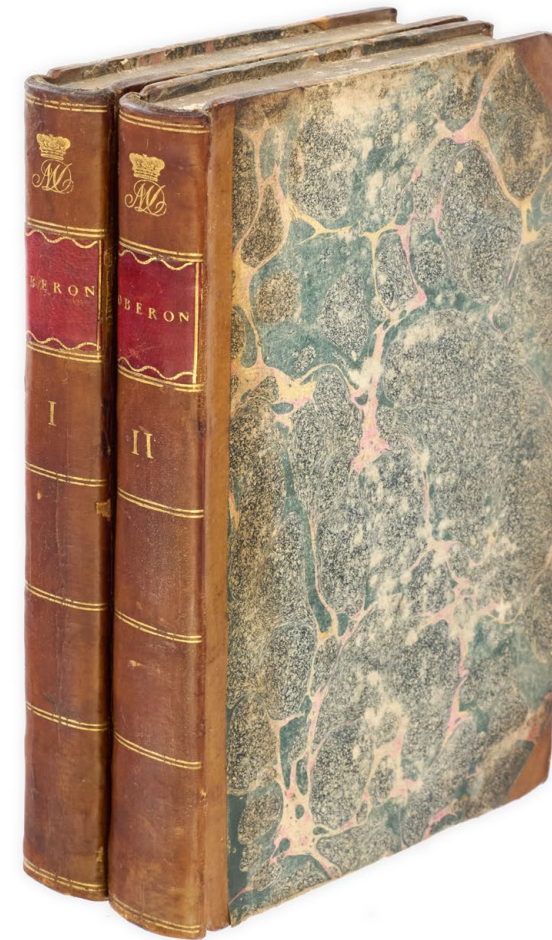
There was also a large-paper quarto edition for presentation. Wieland's outstanding popularity in England (rivalled only by Solomon Gessner) in the latter half of the eighteenth century was largely due to his light and easy style, perceived as typically un-German. Indeed, he modelled his work on such English writers as Sterne, and was much influenced by French philosophy. With *Oberon*, Wieland's success had already firmly established in Germany – in 1780 Goethe had written ‘As long as poetry remains poetry, gold remains gold, and crystal remains crystal, Wieland's *Oberon* will be loved and admired as a poetic masterpiece’ (*trans.*) – but Sotheby's translation made Wieland's reputation in England more than any other work. Crabb Robinson described *Oberon* as ‘the most valuable present to our national literature from the German’. With this too Sotheby's own literary reputation was established, where his original verse and historical tragedies had met with little success. Wieland had previously banned any translation of his work, but Sotheby was unaware of the author's disapproval and sent him a copy. Upon reading it, Wieland appeared to have forgotten his ban, and expressed great satisfaction at the result, ‘a true masterpiece’ which ‘possesses all the grace and delicate lightness of the original and can be considered a model of faithful and conscientious translation’ (*trans.*)

Provenance:

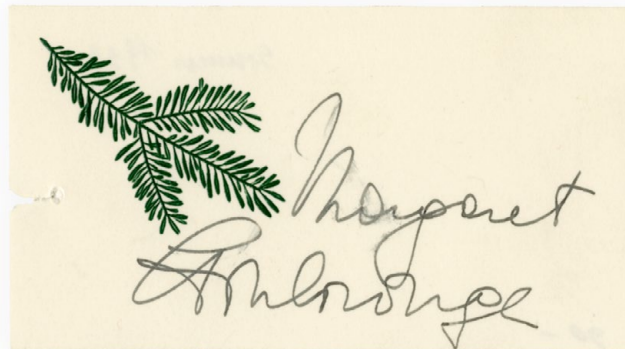
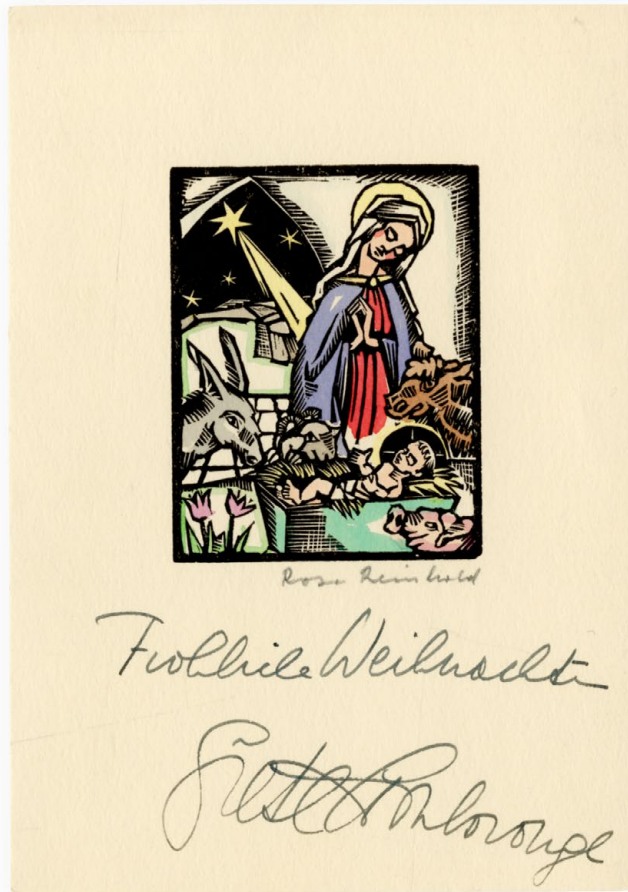
From the library of Mary Hill (*née* Sandys, 1764-1836), Marchioness of Downshire and later Baroness Sandys, a wealthy heiress, society hostess and literary patron, and widow of the politician Arthur Hill.

Raised by her uncle, one of Samuel Johnson's ‘Streatham Worthies’, she became a friend of both the Prince of Wales and Mrs Fitzherbert, and once entertained the Prince for four days at the family seat of Ombersley.

ESTC T99051.



Season's Greetings from Wittgenstein's Friends and Family



47. [WITTGENSTEIN, Ludwig.] Ludwig HÄNSEL. Two autograph postcards to Hermann Hänsel. *Vienna, 31 December 1933 and July 1938.*

[with:]

STONBOROUGH, Margaret. Christmas card and gift tag, inscribed 'Frohe Weihnachten. Gretl Stonborough' and 'Margaret Stonborough', respectively. [Vienna, 1930s.]

£650*

Two autograph postcards from Ludwig Wittgenstein's close friend, the educator Ludwig Hänsel (1886–1959) to his son, Hermann Hänsel, with a Christmas card from Wittgenstein's sister, Margaret Stonborough-Wittgenstein, testament to the intimate and long-lasting connection between the two families.

Hänsel was born in Hallein and studied German, French, and philosophy at Graz before becoming a teacher in 1913. In 1919, Wittgenstein and Hänsel (three years Wittgenstein's senior) met at a POW camp at Monte Cassino, where they regularly discussed philosophy, reading Kant and Augustine together, Hänsel likely influencing Wittgenstein's own decision to go into teaching upon his release. Hänsel was one of Wittgenstein's closest friends after the First World War, providing encouragement and support to Wittgenstein the trainee teacher and acting as a mediator between Wittgenstein and his family, from whom he had then distanced himself. They saw each other often, discussing educational matters as well as philosophy. 'As a learned Hofrat Direktor, Hänsel maintained a keen interest in the subject, and in his lifetime published some twenty articles on philosophical subjects (mostly ethics)' (Monk, p. 189). When Wittgenstein took up his first teaching post, Hänsel continued his role as support and sounding board; he visited Wittgenstein regularly and supplied him with reading books for his pupils. Hänsel was allowed to read the *Abhandlung* (later published as the *Tractatus*) before its first appearance in print, and it was Hänsel who encouraged Wittgenstein to publish his *Wörterbuch für Volksschulen* (1926), the only other book aside from the *Tractatus* to appear in his lifetime.

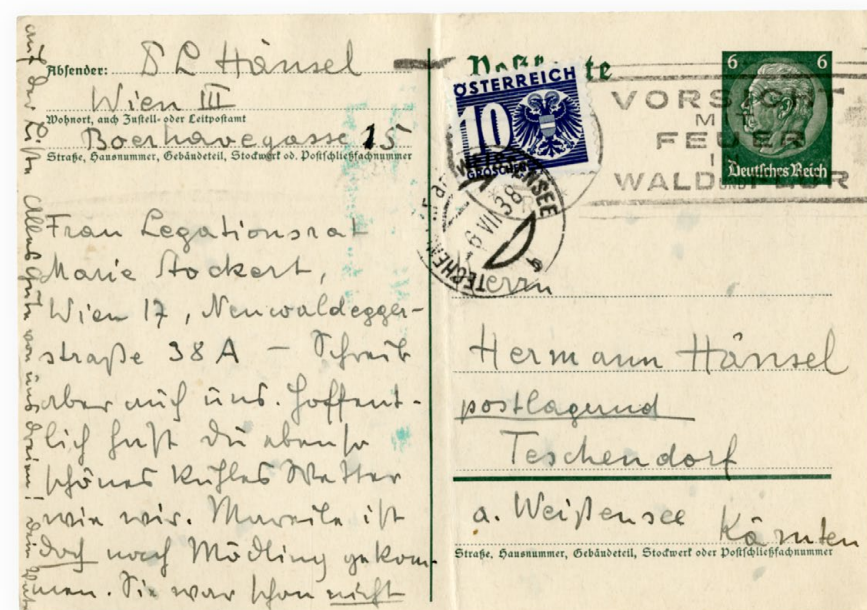
The Wittgensteins and Hänsels remained particularly close: Hermann (1918–2005), a teenager at the time his father sent him these postcards, would later visit Wittgenstein both in Cambridge and in Norway, and his sister Mareile (who adds to her father's New Year's greeting card the celebratory note 'I'PROSIT!') had received several books as Christmas presents from Wittgenstein and learned to draw from Hermine Wittgenstein, the eldest of the philosopher's sisters; she continued her studies under the sculptor Michael Drobil, a friend of Wittgenstein and Hänsel from their internment in Cassino. Both postcards were evidently sent to Hermann during his holidays in the mountains, likely with friends: the 1938 New Year's postcard, sent care of the postal depot in Teschen Dorf, on Weissensee, describes the Christmas tree beautifully lit up at home, and **the 1933 postcard repeatedly urges Hermann to write at once to Marie Stockert, Wittgenstein's niece, providing her address in Vienna.**

The Christmas card and gift tag (likely preserved from a Christmas present given to Hermann) are inscribed by Margaret 'Gretl' Stonborough (1882–1958); she worked as a psychotherapy adviser in juvenile prisons, during which time she met Freud (who would become her psychoanalyst and long-term correspondent); commissioned, with Ludwig Wittgenstein's design assistance, the famous Modernist Haus Wittgenstein in Vienna; and was the subject of a 1905 wedding portrait by Klimt (now at the Neue Pinakothek in Munich). Of three-quarter Jewish descent, Stonborough immigrated to the United States in 1940 and returned to Vienna after the Second World War.

Contents:

1. Autograph postcard from Ludwig Hänsel to L.H. (i.e. 'Lieber Hermann'), addressed to Hermann Hänsel c/o the Seekarhaus in Obertauern and dated 31 December 1933. Scalloped edges, photograph of the Karlskirche in Vienna to recto; manuscript additions to recto in multiple hands in blue ink; green 12-Groschen Austrian stamp.
2. Autograph postcard from Ludwig Hänsel to 'Lieber Hermann!', postmarked July 1938 and addressed to Hermann Hänsel c/o the postal depot in Teschen Dorf; 10-Groschen blue Austrian stamp and printed 6-Pfennig Deutsches Reich stamp.
3. Christmas card with hand-coloured Nativity scene, signed in pencil by the artist; ink stamp to verso 'Handbemalter Holzschnitt von Rose Reinhold'; inscribed 'Frohlische Weihnachten. Gretl Stonborough'.
4. Small card gift tag with green pine sprig decoration; inscribed 'Margaret Stonborough'.

See Klagge and Nordmann eds, 'Ludwig Hänsel-Ludwig Wittgenstein: A Friendship, 1929–1940', in *Ludwig Wittgenstein: public and private Occasions* (2003), pp. 257–330; Monk, *Ludwig Wittgenstein: The Duty of Genius* (1990); Somavilla ed., *Begegnungen mit Wittgenstein. Ludwig Hänsels Tagebücher 1918/1919 und 1921/1922* (2013).



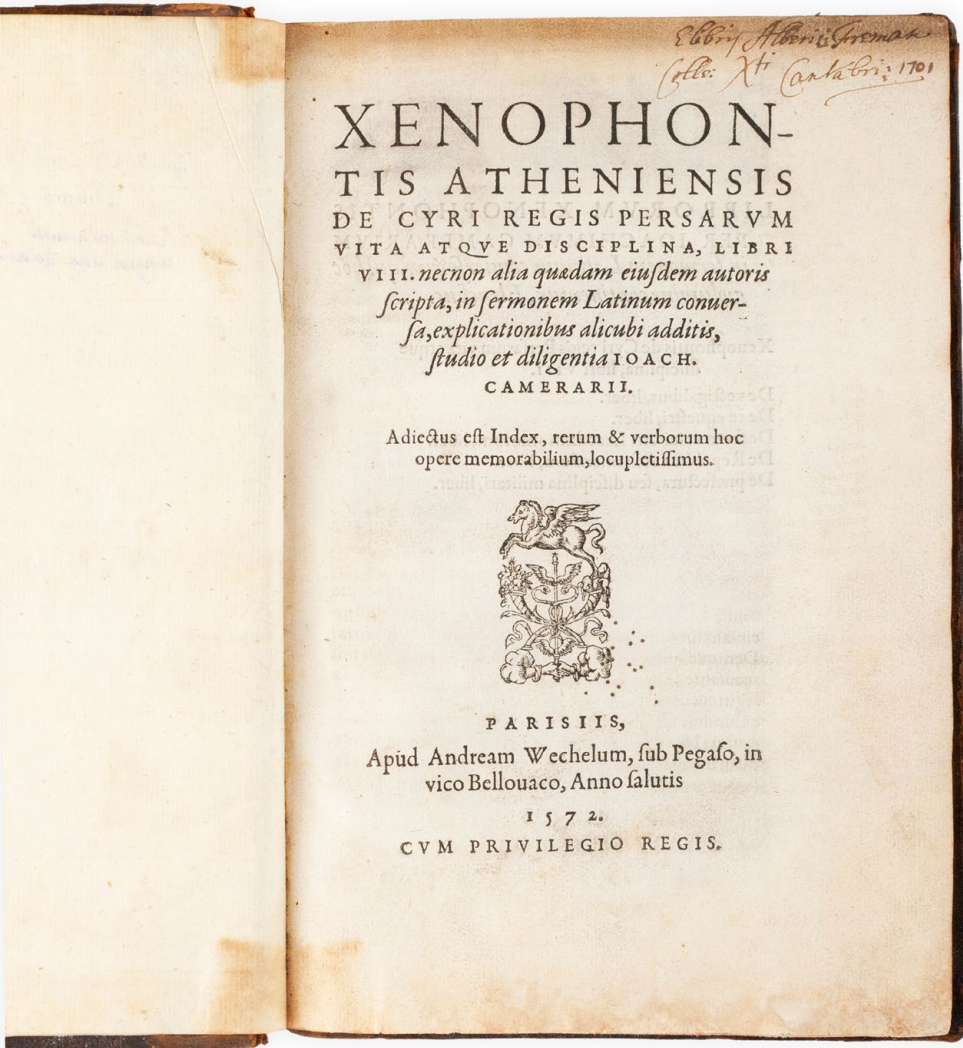
Ralph Freeman's Copy

48. XENOPHON; Joachim CAMERARIUS, *translator*.
De Cyri regis Persarum vita atque disciplina, libri VIII. *Paris, Andreas Wechel, 1572.*

Small 4to, pp. [xii], 492, [18 (index)], [2 (colophon, blank)]; woodcut Wechel device to title, woodcut headpieces and initials; uniform light toning; else a beautiful, clean, wide-margined copy, bound in early seventeenth-century English calf, spine gilt in compartments, gilt orange morocco lettering-piece, edges speckled red; **monogram of Ralph Freeman (two R's and an F so arranged that the spaces left by the R's form three lozenges two and one which make up the Freeman arms) stamped in blind to both covers**, fore-edge lettered 'Xen.' in ink at an early date; rebacked in the early nineteenth century, lacking ties, lower joint split at foot, some wear to boards; ownership inscription of Aubrey Freeman 'E libris Alberici Freeman Colle: Xti Cantabri: 1701' to title (see below); nineteenth-century bibliographical notes to front flyleaf. £875

First edition of Camerarius' Latin translation of Xenophon's *Cyropaedia*, a partly fictional work on the life and education of Cyrus the Great which served as a model for medieval and Renaissance mirrors of princes, including Machiavelli's *Il Principe*. A beautiful copy, from the celebrated library of Ralph Freeman and then by descent to various other Freeman family members.

Sir Ralph Freeman (1589-1667) was educated at Eton College and King's College, Cambridge before being admitted to the Middle Temple in 1606. He was married to Catherine Brett, a near relative of George Villiers, the future duke of Buckingham, and through the influence of the latter, Freeman was made Master of Requests, and later Auditor of the Imprests. After a few setbacks, in 1635 Freeman was made joint master of the Mint with Sir Thomas Aylesbury, a post he forfeited during the Civil War but to which he was re-appointed at the Restoration. During the Civil War, Freeman was a royalist and was eventually exiled to the Continent, from which he would travel back to England on a few occasions (on 12 May 1660 Pepys recorded his being in the Channel aboard the frigate Lark, 'going from the King to England'). 'In addition to making his mark at court, in the mint, and elsewhere, Freeman was notable for his publications: two translations into English from Seneca, the *Booke of Consolation to Marcia* (1635) and the *Booke of the Shortnesse of Life* (1636), and *Imperiale*, on which Langbaine opined that, though he did not know if it had ever been performed, 'it far better deserv'd to have appear'd on the Theatre than many of our modern Farces that have usurp'd the Stage' (p. 226) (ODNB).

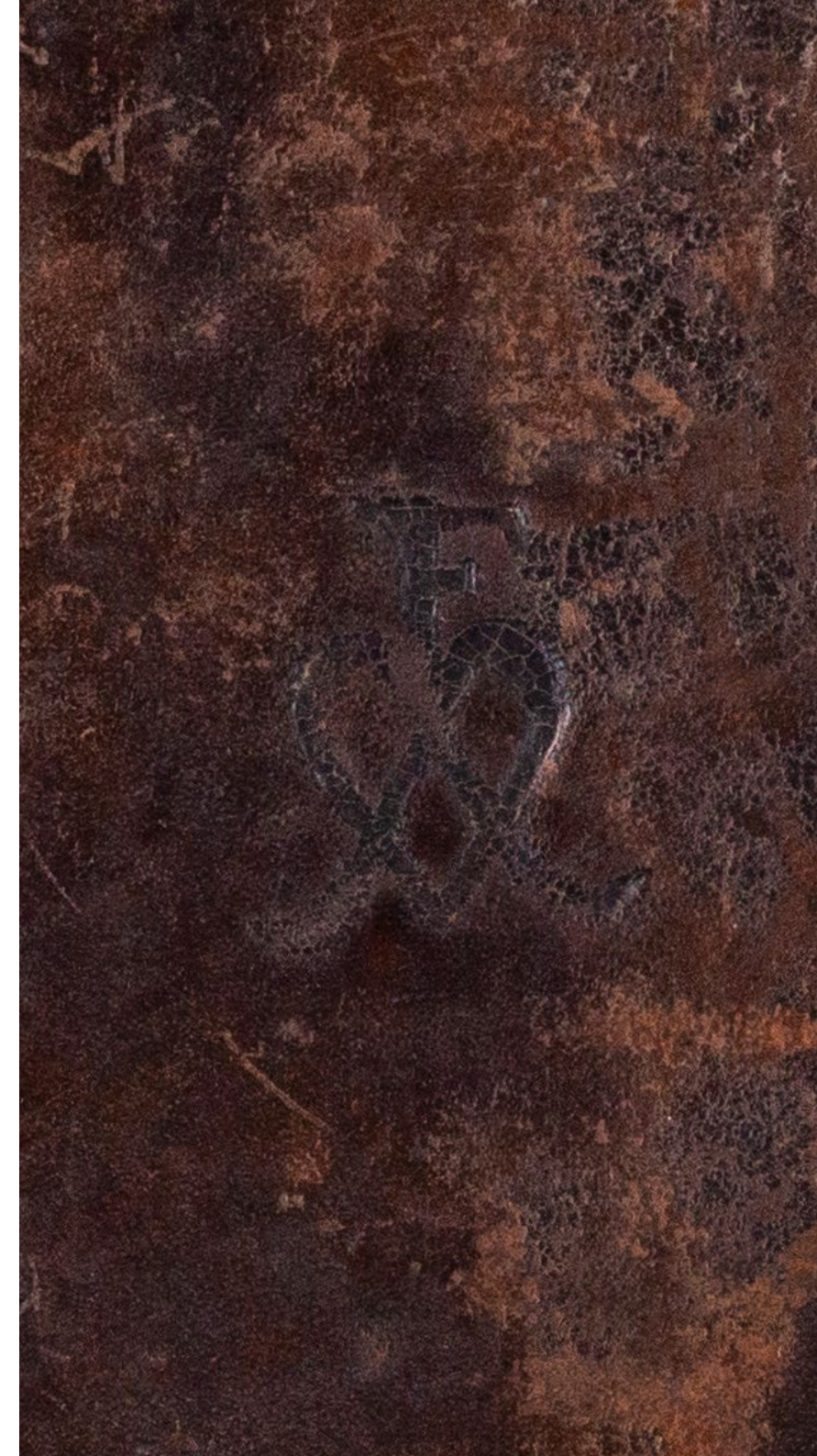


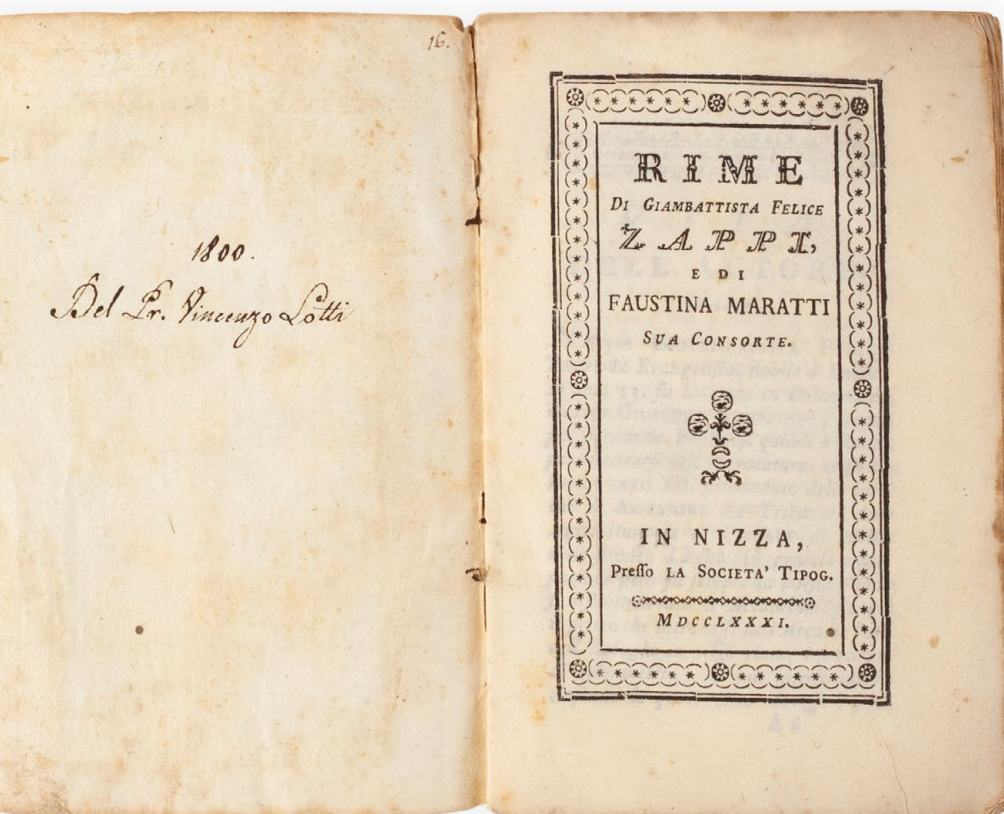


At his death, all his plate, pictures, and household possessions (likely including the library) passed to his younger son George (d. 1678) and from George to his son Ralph, MP for Reigate in 1679 and 1681. This copy eventually found its way to Aubrey Freeman (b. 1685), third son of Ralph and Elizabeth, daughter of Sir John Aubrey of Llanthridred. Born at Aspeden Hall, Aubrey attended Bishop's Stortford School in Hertfordshire before being admitted pensioner at Christ's College Cambridge under M. Duckfield on 18 June 1700. He matriculated in 1701 and resided until Lady Day 1702. He died young, according to both Clutterbuck (3, 348) and Peile (I, 148).

Although the size of Ralph Freeman's library is not known, numerous books survive with his characteristic monogram stamp. Examples of bindings with his stamp can be found at Cambridge (UL Syn.4.62.18) and All Souls, Oxford, left to the latter by a descendant also called Ralph (d. 1774) who had been a Fellow there.

USTC 170080; Adams X-26 (lacking title); Hoffmann, III, p. 795; Pettegree & Walsby, *French Books* 91294. Graesse VI.2, p. 486 records only Wechel's Greek edition of 1538-9; not in BM STC French. On Ralph Freeman, see also British Armorial Bindings, University of Toronto; and Book Owners Online.





His-and-Hers Verse

49. ZAPPI, Giambattista; Faustina MARATTI. *Rime di Giambattista Felice Zappi e di Faustina Maratti sua consorte. Nice, Société typographique, 1781.*

Small 8vo, pp. 128; title within typographic border, typographic headpieces; sporadic light foxing and spotting, a few small wormtracks at gutter, not affecting text; a good copy in contemporary blue wrappers, decorated with ink frame; title lettered to spine in manuscript; somewhat dust-soiled, spine worn and chipped with small loss to head; ownership inscription 'Del. Pr. Vincenzo Lotti' to front pastedown, dated 1800. **£200**

Uncommon Nice printing of the collected poetry of one of the most prominent literary couples of early eighteenth-century Rome, Faustina Maratti (1679-1745) and her husband Giambattista Zappi (1667-1719).

First published after Zappi's death in 1723, the collection consists of seventy-three poems by Zappi and thirty-eight by Maratti. The two had met through the Accademia degli Arcadi, of which Zappi, a lawyer by training, was one of fourteen founder members, and Maratti was one of the earliest female members (they were known by the academic pseudonyms Tirsi Leucasio and Aglauro Cidonia, respectively). Renowned amongst artists and poets in Rome and beyond, the Zappis hosted the likes of Georg Friedrich Händel, Domenico Scarlatti, Giovanni Vincenzo Gravina, and Giovanni Mario Crescimbeni.

The present printing is by the Société typographique in Nice, established in 1779 by the lawyer-turned-printer Charles Cristini (d. 1817), which specialised in the printing of Italian classics.

Provenance:

With the 1800 ownership inscription of the Ligurian priest Vincenzo Lotti, known for his scholarly histories of his native city of Taggia.

Outside continental Europe, OCLC finds four copies in the US (Harvard, Missouri, Wisconsin, Yale), and one in Australia (Sydney). No copies traced in the UK (Library Hub finds a single copy of another edition, also printed in Nice in 1781 but under a different title, at the BL).

Tragedy in Theory and Practice

50. ZINANO [or ZINANI], Gabriele. *L'Almerigo*. Tragedia. Reggio, Ercoliano Bartoli, [1590].

[issued and bound with:]

ZINANO, Gabriele. *Discorso della tragedia*. Reggio, Ercoliano Bartoli, 1590.

Two parts in one vol., 8vo, *Almerigo*: pp. [x], 191, [1]; *Discorso*: pp. [iv], 29, [1]; dedication dated 15 October 1590, the second work with separate title-page and pagination but continuous register; woodcut printer's device to titles, woodcut initials and head- and tailpieces; a very good copy, in nineteenth-century dark green half calf with marbled sides, speckled edges, flat spine ruled and lettered directly in gilt; upper board gnawed at foot, corners worn, slight worming to upper joint; Olivetan Benedictine ink stamp to title, contemporary ownership inscription 'Giuseppe' to title, 1859 ownership inscription of the Boston civil engineer Henry Ward Poole to front free endpaper (see below). £400

First edition of this Renaissance tragedy in five acts, accompanied by the author's essay on the theory on the tragic genre.

Born in Reggio Emilia, Zinano, or Zinani (1557–not before 1634), a friend of Tasso, Marino, and Grillo, studied at the University of Ferrara, and was a member of the Accademia degli Umoristi in Rome. Whilst celebrated as a dramatist, three of his best-known works are in fact political essays detailing the prerogatives of various components of a Republic. The *Almerigo* – the story of the eponymous Prince of Spain who accidentally kills his beloved, daughter of the Turkish Emperor – puts into practice what the theoretical essay outlines as a new aesthetic for playwright: the two principal elements of dramatic success, Zinano states, are the plot (the inventiveness and originality of which must strive to move the audience by taking the action away from simple 'truth') and the diction of the actors, whose rendition has to emphasise the 'pathetic' and moving elements. 'L'Almerigo represents contamination at its most extreme: contamination of register, and especially of models. In it, the atmosphere of Senecan horror is interwoven with a complex and chaotic novelistic style, supported by a striking stylistic prolixity' (DBI, trans.).

Provenance:

Henry Ward Poole (1825–1890) was an American surveyor, educator and writer on and inventor of systems of musical tuning. He was brother of William Frederick Poole, librarian of the Boston Athenaeum. His library, consisting largely of Mexican

imprints and Spanish literature (the present work likely of interest for its Spanish protagonist), was sold at Bangs in 1893.

BM STC Italian, p. 743; EDIT16 CNCE 54123; USTC 864393; Adams Z-166 and Z-170; Allacci 34; Biblioteca Modenese V 427; Clubb 886; Regenstein 640.



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