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Cover: item 43; above: item 74; right: item 36



Learned Life in Livorno

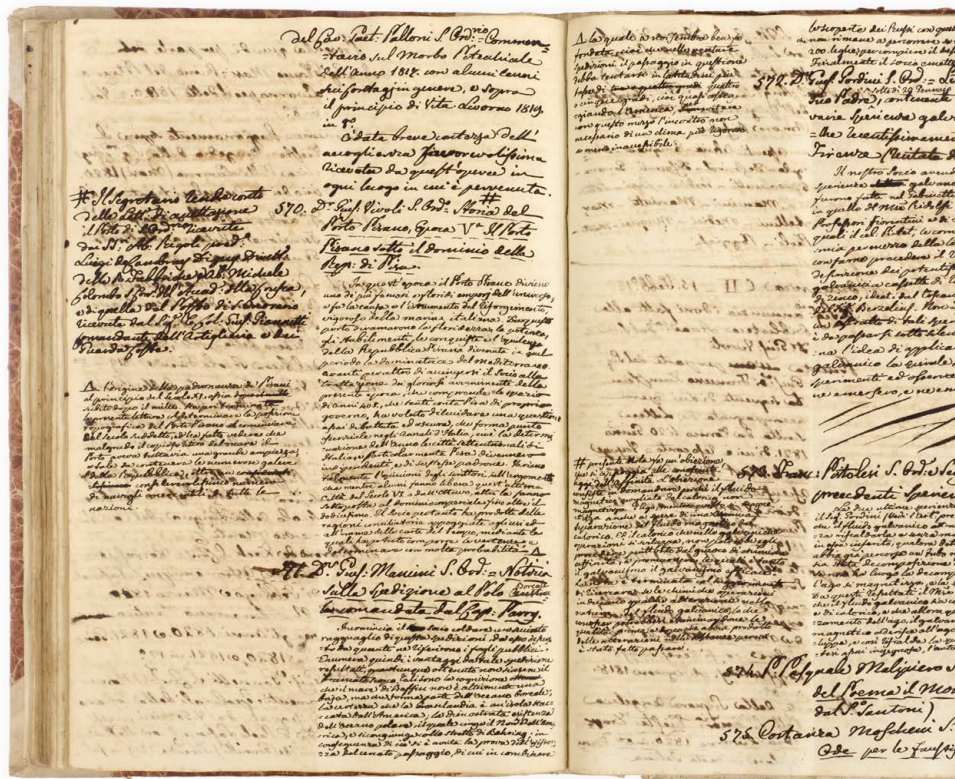
1. ACCADEMIA LABRONICA. Diario delle adunanze letterarie della Accademia Labronica di Scienze, Lettere ed Arti ... tenuto da Francesco Pistolesi ... Tomo primo [-secondo]. [Livorno,] 1816-1830.

Manuscript on paper, folio, ff. [183], [34], [5, blank]; with additional manuscript and printed material bound in (see below); written in brown ink in two columns, on laid paper, the main text of the minutes occupying the column on the right, and titling, annotations, corrections and integrations on the left; leaves creased vertically in the centre where folded; edges of some of the additional printed material bound in at the end somewhat creased, the manuscript very lightly toned; in excellent condition, preserved in contemporary half vellum with marbled paper sides, spine lettered in manuscript; spine defective. £4750

An outstanding manuscript record of the first meetings of the Accademia Labronica, a learned society in Livorno devoted to arts, sciences, and public affairs, counting women among its members and with contributions from as far afield as London.

Established in 1816 on the model of the learned societies which had flourished in Italian cities since the Renaissance, the Accademia Labronica's ideal location, its remarkable number of corresponding members sending contributions from around Europe, and its openness to women's membership contributed to the prestige and liveliness of the society. The library, which was accrued as a result of donations to the Academy from its members, affiliates, and friends, now forms the nucleus of Livorno's Biblioteca Labronica.

The present minutes give details of meetings spanning from the inaugural session on 2 May 1816 through to the 190th session in March 1830. They list the contributions presented by members at each meeting, and give summaries (sometimes detailed and lengthy) of these contributions, reaching a total of 923 entries. Members' donations of books are also carefully recorded. Around a hundred and fifty names are mentioned as contributors: among others, Francesco Pistolesi, first Permanent Secretary, and his successor Giuseppe Doveri, Carlo Borghini, Giuseppe Vivoli, Giovanni Inghirami, Enrico Mayer. **Among the 'corresponding members', we note the presence of Antonio Canova and Alessandro Manzoni.**

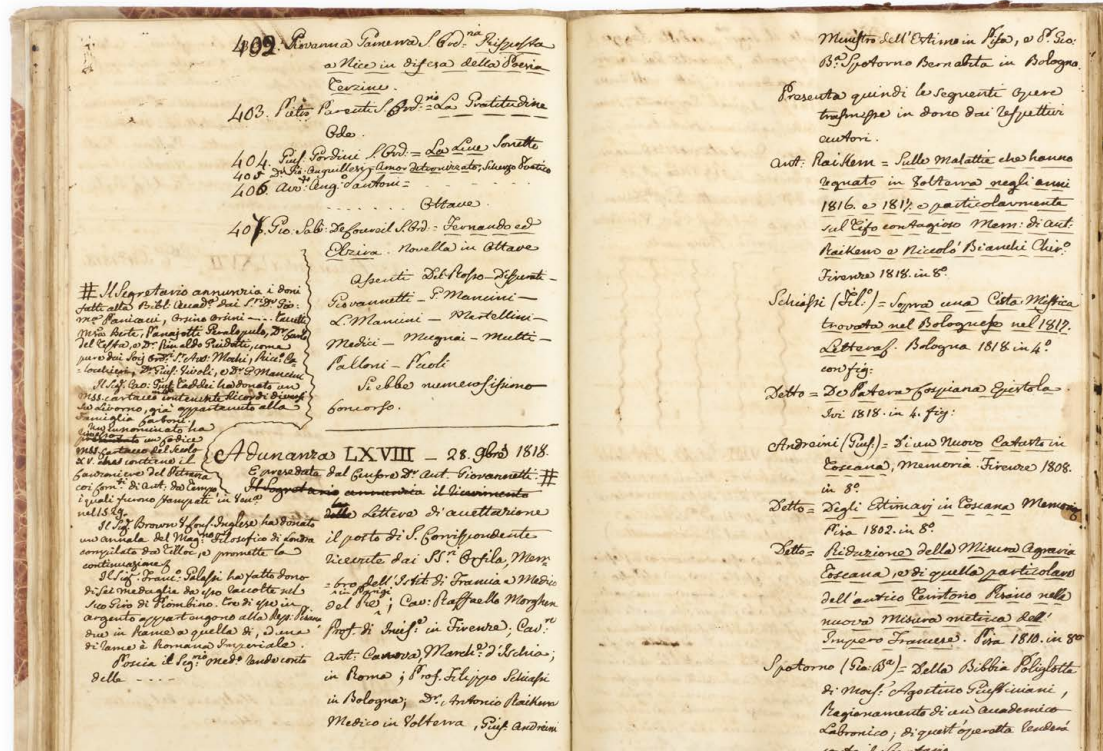
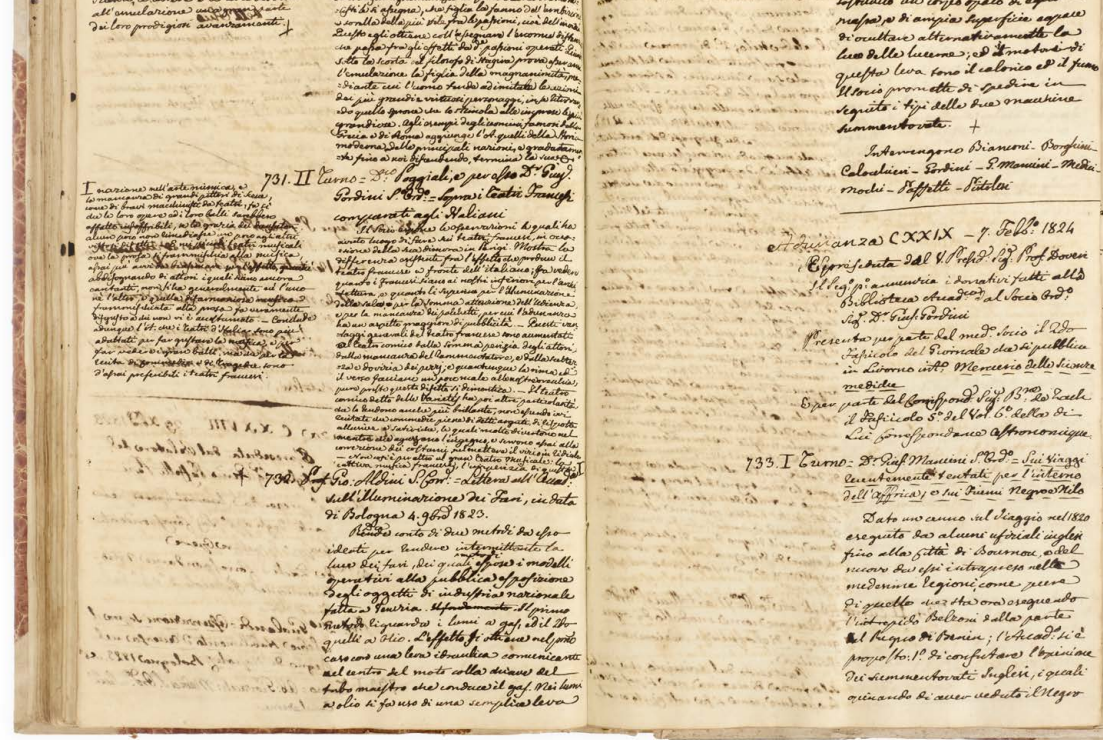


Three women stand out as regular contributors: Angelica Palli (or Angeliki, 1798-1875), a writer of Greek ancestry who translated Shakespeare, Hugo, and Greek writers, an early feminist who would go on to convene her own literary salon; one of her contributions recorded here is the impromptu, live composition of a tragedy on a theme given to her on the night; Costanza Moscheni (in Arcadia 'Dorilla Penea', 1786-1831), a self-taught poet and renowned educationalist, an advocate for women's lifelong education; and Giovanna Gamerra, who here submits literary works of verse and drama on Classical themes.

Topics range from education policies to literature, contemporary European historiography (including a critique of Robertson), economics, antiquities, the correspondence of Germaine de Staël, chemistry and current experiments, physics, cultural studies, local enquiries, zoology and exploration, and new technologies including artillery. **Considerable space is given to the report of Capt. Sir William Edward Parry's expedition to the North Pole in 1827, and to the English attempts in the 1820s to explore the course of the river Niger in Africa, including sceptical reference to Giovanni Belzoni's solo adventure** (this memorandum, read in early February 1824, reveals that news of Belzoni's death in Benin at the end of December 1823 had not yet reached Livorno). The Academy evidently prided itself particularly in its rich exchanges with sister associations in London.

Bound or laid into the volume are a selection of related items including a letter to Francesco Pistolesi (31 May 1833) thanking him for his service of eighteen years as Secretary to the Academy; copies of the *Statuti* of the Academy for 1816 (heavily annotated), and 1838; and briefer minutes for the meetings of 1832 to 1839 taken by the new secretary Giuseppe Doveri.

Full details of the additional contents are available on request.



Bound for Scipione Borghese

2. **ACQUAVIVA, Claudio.** *Meditationes in Psalmum XLIV, & CXVIII.* Rome, Bartolomeo Zanetti, 1616.

12mo, pp. 546, [28], [2, blank]; title printed within typographic border with woodcut Jesuit device, final leaf with small woodcut printer's device, full-page woodcut of King David to p. 10, woodcut initials, typographic headpieces and ornaments; tiny hole to foot of first few leaves, light damp-staining to foot of last few quires, occasional very light foxing, withal a very good copy; bound in **contemporary Roman vellum gilt with the arms of Cardinal Scipione Borghese**, spine gilt with Borghese emblems of a crowned eagle and a dragon, yapp fore-edges with remains of ties, edges gilt; a little rubbed, spine slightly dust-soiled with manuscript lettering (now faded), short split to spine. **£1550**

First edition of these Jesuit meditations on two of the Psalms, a copy bound in the Soresini workshop for Cardinal Scipione Borghese.

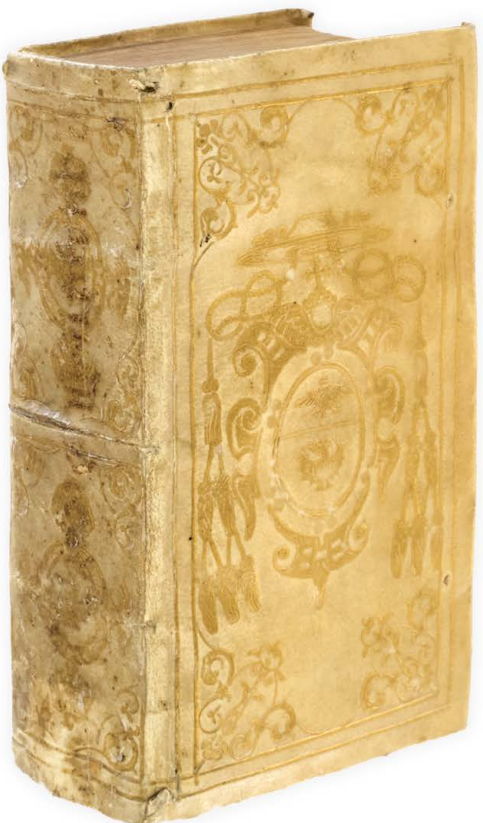
The text contains meditations on Psalms 44 and 118 by the Jesuit general Claudio Acquaviva (1543–1615), who was responsible for the great expansion of the Jesuit order and its educational activities of the late sixteenth and early seventeenth centuries. He died in January 1615, and this volume contains a preface by his successor Muzio Vitelleschi dated December of the same year, commemorating Acquaviva's contribution to the Order. Another edition was printed in Cologne, also in 1616, with a different preface addressed to Ferdinand, Archbishop of Cologne.

This volume was most likely bound by the workshop of Baldassarre Soresini, which Foot refers to as the Borghese Master. The Soresini family of binders were active in Rome from the late sixteenth century until the mid-seventeenth century. They produced numerous volumes for the Borghese family; an elaborate binding in red morocco made for Paul V is illustrated in *Legature papali*, item 171, on a 1613 imprint, and bears the same winged cherub's head and dolphin-headed swirl tools. The same winged cherub's head, cardinal's hat, and eagle are illustrated in plate I of *Legatura romana barocca 1565–1700*; items 18 and 37 show two other bindings made for Scipione, one of which also has just three rows of pendant tassels on the binding (a cardinal usually has four rows).

Provenance:

Bound for Scipione Borghese (1577–1633), the papal nephew appointed a cardinal as soon as his uncle was elected Pope as Paul V in 1605. Scipione amassed a fortune from his privileged position, as well as perhaps the best art collection of the time, much of which survives today at the Villa Borghese in Rome. His library was sold in 1829 with the rest of the family library, though this volume has not been identified in the sale catalogue.

USTC 4022227; not in BM STC Italian. See Foot, *The Henry Davis Gift I* (1978), pp. 324–336.



Arabic–Turkish Dictionary written in the Balkans

3. **AKHTARĪ, Muṣṭafā bin Shams al-Dīn al-Qaraḥiṣārī.** *Akhtarī Kabir.* [Margus, Ottoman Balkans, early nineteenth century.]

Manuscript on paper (289 × 190 mm; text area 228 × 133 mm), ff. [269], [1, blank], written Arabic and Ottoman Turkish in a small, neat *naskhī*, 35 lines to the page, some words in red or overlined in red, text frame of gold, black and red rules; with an illuminated headpiece at the beginning of the text; some occasional smudging or soiling and some light damp-staining, minor wormtrack in lower outer corner of a few leaves, tiny wormhole in last few leaves, but generally in very good condition; bound in contemporary maroon morocco with flap, recessed cartouches and cornerpieces on covers containing gilt pressure-moulded floral and vegetal ornament; slightly rubbed and stained, old repairs to spine and to hinge of flap; erased seal impression and an erased inscription on f. 1r, seal impression on front free endpaper giving the name 'Ayyub' and the date 1281 [AH, i.e. 1864 AD]. **£3750**

A handsome manuscript copy of the important Arabic–Turkish dictionary known as *Akhtarī Kabir*.

Akhtarī (d. 968 AH/1561 AD) compiled his dictionary at Kütahya in 1545. Entries are 'listed in the sequence of the first root letters; the author arranged the lemmata in strict alphabetical order of the *derived* forms used in Turkish, rather than placing them under the trilingual Arabic root, as had been the usual practice in previous Arabic–Turkish dictionaries. Although Akhtarī completed this dictionary in 952 AH/1545 AD, in his Turkish definitions he did not hesitate to use some Old Ottoman Turkish synonyms that were already rather rare.

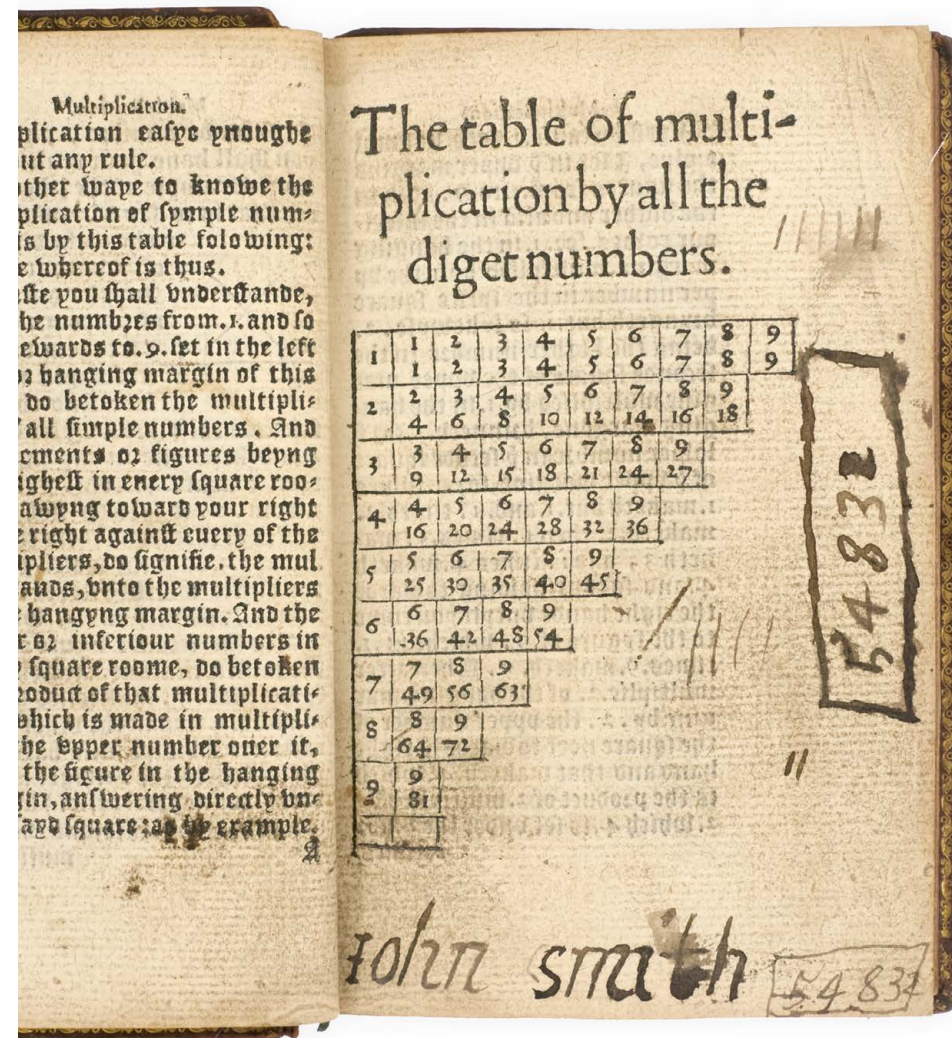


He also gave many examples of the usage of the Arabic words in the form of quotations in Arabic. This dictionary was very popular for centuries and, in spite of its great size, many copies were made over a period of more than four centuries ... In his Arabic introduction, Aherī names the following Arabic sources: "al-Jawharī's *Ṣiḥāḥ*; al-Dustūr; al-Takmilah; al-Mujmal; al-Maghrib; al-Taqaddimah, and other reputable works" ... The dictionary was printed many times in the nineteenth and early twentieth century' (Birnbaum, *Ottoman Turkish and Çağatay MSS in Canada* (2015), p. 354).



This copy is signed by one Aḥmad bin Muḥammad bin 'Alī, who describes himself as a preacher in the Old Mosque of Margus, i.e. present-day Požarevac in eastern Serbia.

GAL S II, p. 630.



Mercantile Arithmetic and Mathematical Games

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

Small 8vo, ff. [4], 160; somewhat dusty throughout, a few stains, withal a very good copy, bound in early nineteenth-century panelled calf; joints rubbed, spine chipped at head, light wear to corners; faded annotation to f. a3r, sums in an early hand to c. 5 pp., early inscription 'John Smith' on f. 15; armorial bookplate of the Duke of Sussex, inscription to front endpaper 'Presented by E. Ryley Esqr'. **£35,000**

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

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

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

THE
 vvell Sprynge of
 SCIENCES WHICH
 teacheth the perfect worke and
 Practise of Arithmetike bothe in whole
 numbers and fractions, with such easie and
 compendious instruction into the sayde
 arte, as hath not heretofore bene by
 any set out nor laboured. Bewarntised
 with mooste necessarise Rules and
 Quations, not onely profitab
 ble for Marchauntes, but
 also for all Artificers,
 as in the Table
 doth partise appeare: set furthe by
 Humfrey Baker Citisyn of
 London.

PRINTED AT LON
 don by Rowland Hall, for Iames Rowtothum
 & are to be solde at his shop, in Cheape side
 vnder Bowe church, at the sygne
 of the Rose and
 Pomegranet.

1562

Numeration.
 And here foloweth a briefe re
 verfall of the order and Deno
 minatours of the places.
 And this shalbe suffici
 ent for Numeras
 tion.

Addicion.
 Addicion in whole number.
 Capi. 2.

Addicion is as muche as to
 byynge together two sum
 mes or more into one, as if
 there were due to any man 223.
 li. by some one body, & 334. li. by
 another, & 431. by another, & you
 would know how many pounds
 is due to y^e same man in all, these
 iii. summes shall you set downe
 orderly the one vnder the other
 witting y^e greatest sum highest
 and the next to the greatest vn
 der it, and the least sum vnder y^e
 last, in such sort y^e the first figure
 of the one sum be direaly vnder
 the first figure of the other, & the
 seconde vnder the second, and so
 furth in order, when you haue
 thus done drawe vnder
 them a straight line, and
 then wyl they stande
 thus.

Howe begynne alwayes at
 the first places towarde youre
 ryght hande, and put together
 the

4	3	2	1	0	1	3	4	5
Thousantes.	Hundredes.	Tenches.	Unities.	Millions.	Thousantes.	Hundredes.	Tenches.	Unities.

The order of the places.
 The Denominatours
 of the places.



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

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

- Provenance:
1. Augustus Frederick, Duke of Sussex (1773-1843),
 son of George III, whose celebrated library of fifty
 thousand books and manuscripts was sold by Messrs
 Evans in six parts in 1844-5 (this sold as part of
 Part VI, lot 28).
 2. Presentation inscription of Edward Ryley (d. 1896),
 'one of the ablest and most zealous of Cardinal
 Wiseman's lay coadjutors in obtaining equal rights for
 Catholics' (obituary in *The Tablet*).

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

Multiplicaton.
 multiplication easye ynoug
 without any rule.
 Another waye to knowe t
 multiplication of symple nu
 bers, is by this table folowin
 the use whereof is thus.
 Fyyste you shall vnderstand
 that the numbres from .1. and
 downewards to .9. set in the l
 part or hanging margin of t
 table do betoken the multipl
 ers of all simple numbers. A
 the elements or figures bey
 put highest in every square r
 me drawyng toward your rig
 hande right against every of
 multipliers, do signifie. the n
 tipleads, vnto the multipli
 of the hangyng margin. And
 lower or inferiour numbers
 every square roome, do betok
 the product of that multiplica
 on, which is made in multipl
 yng the upper number ouer
 with the figure in the hang
 margin, answering directly
 to y^e sayd square: as the exam

Barnabite Services

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

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

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

The Barnabites were founded at Milan in 1530 by Antonio Maria Zaccaria (1502–1539), an early

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

The services found in our manuscript are, in order of appearance: Christmas Day (25 December); the Circumcision of Christ (1 January); Epiphany (6 January); Easter Sunday; the feast of the Ascension; Pentecost; Corpus Christi; the feast of the Conversion of St Paul (25 January); the feast of Saints Peter and Paul (29 June); the Commemoration of St Paul (30 June); the Assumption of the Blessed Virgin Mary (15 August); All Saints (1 November); the feast of St Charles Borromeo

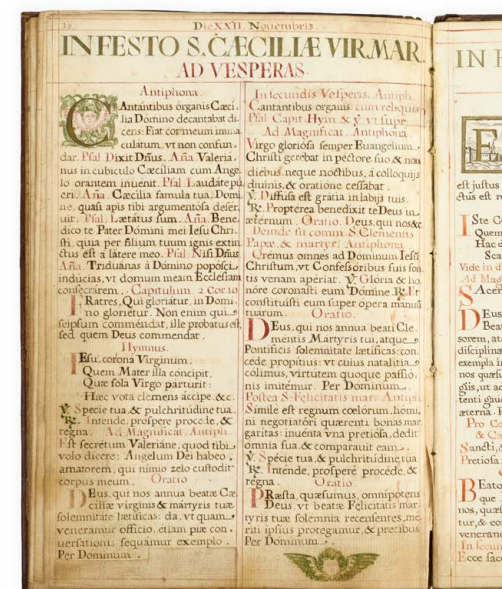


(4 November); St Cecilia's day (22 November); the beatification of Alexander Sauli (23 April); the feast of St Fidelis of Sigmaringen (24 April); the feast of St Anne (26 July); and the feast of St Blasius (3 February).

Most notable here is the insertion of a leaf for St Alexander Sauli (1534–1592), known as the 'Apostle of Corsica', who was beatified in 1742 (and later canonised in 1904). Sauli joined the Barnabites at an early age, becoming the order's provost-general, and taught at the university of Pavia. He served with distinction as Bishop of Aleria in Corsica. A later hand has added a prayer on the same page to the

German Capuchin friar St Fidelis of Sigmaringen (1577–1622), canonised in 1746. Other indications of our manuscript being updated over time include a slip pasted at the foot of p. 19, over a tailpiece, carrying a prayer to the fourteenth-century Carmelite Andrea Corsini.

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



Decade-Defining Decadence

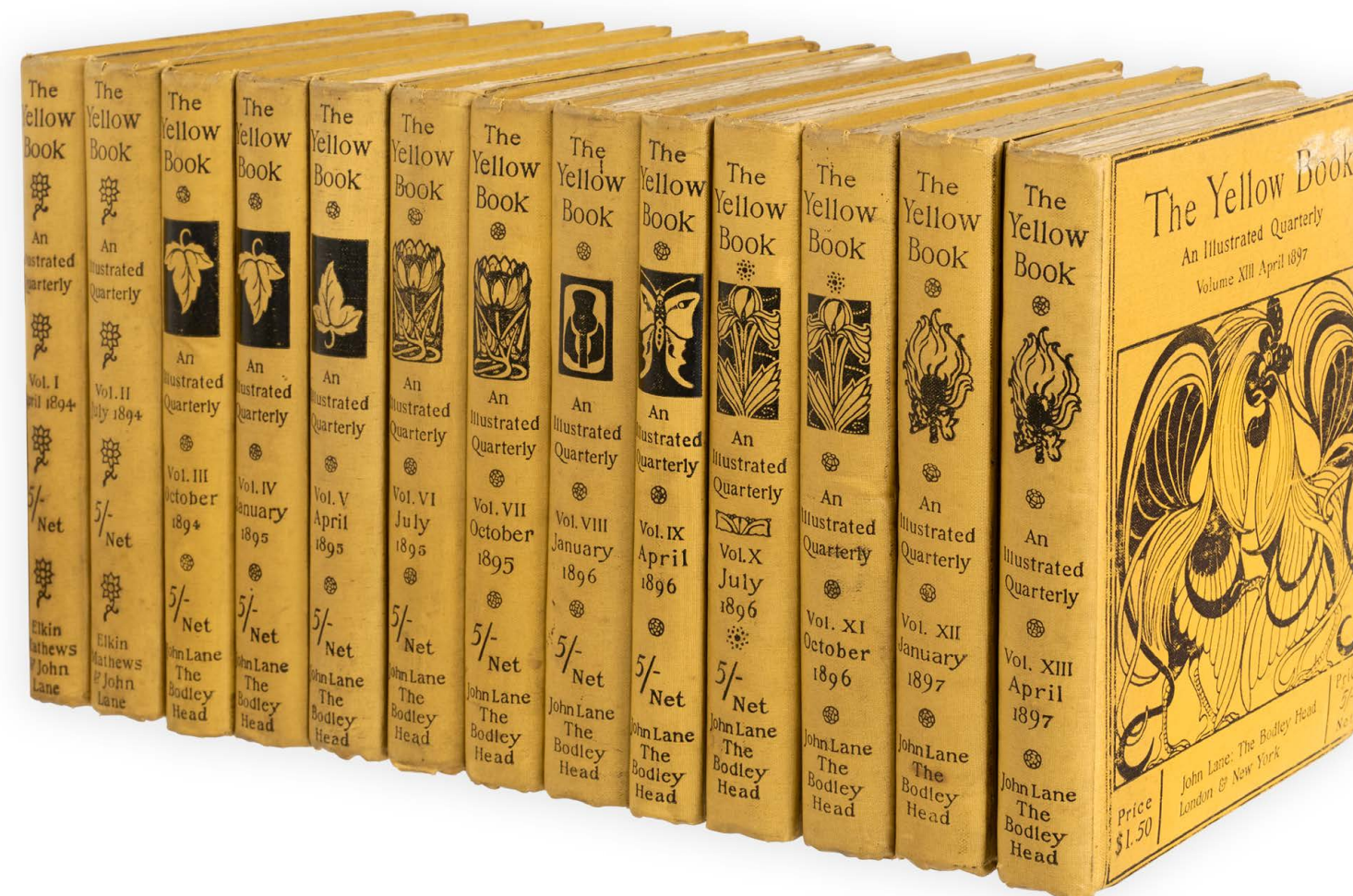
6. **BEARDSLEY, Aubrey, art editor; Henry HARLAND, literary editor.** *The Yellow Book*. An Illustrated Quarterly. Volume I [- XIII]. London [- & New York], *Elkin Mathews & John Lane* [- *John Lane, The Bodley Head*], and Boston, *Copeland & Day*, April 1894 [- April 1897].

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 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 Mathews 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 furor 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* provided 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.

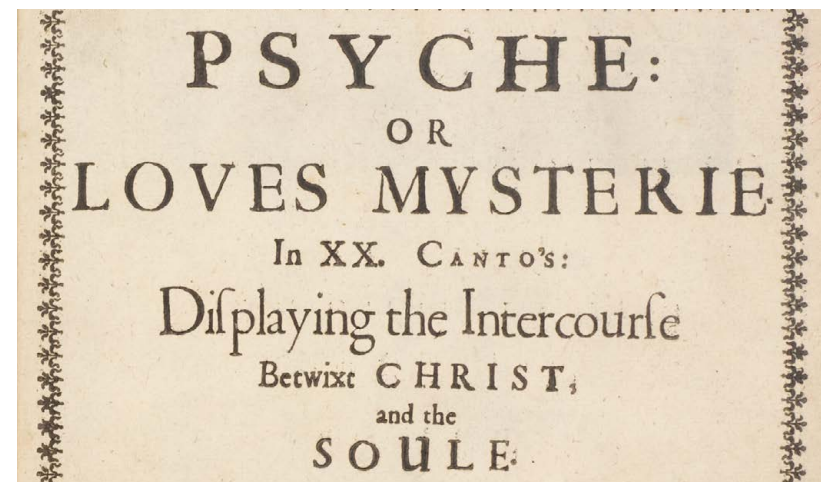
See *The Letters of Aubrey Beardsley* (1970), *Letters of Max Beerbohm, 1892–1956* (1988), and 'The Yellow Book' in *The New York Times* (19 August 1894).

From Temptation to Salvation

7. **BEAUMONT, Joseph.** *Psyche: or Loves Myserie in XX. Canto's: displaying the Intercourse betwixt Christ and the Soule ...* London, Printed by John Dawson for George Boddington, 1648.

Small folio, pp. [6], 399, [1]; text in two columns; bound without the preliminary blank, small hole to M4 affecting three letters, a few marginal repairs without loss; a very good copy in full red morocco, gilt, by Zaehnsdorf; joints slightly rubbed, slight wear to corners. **£1250**

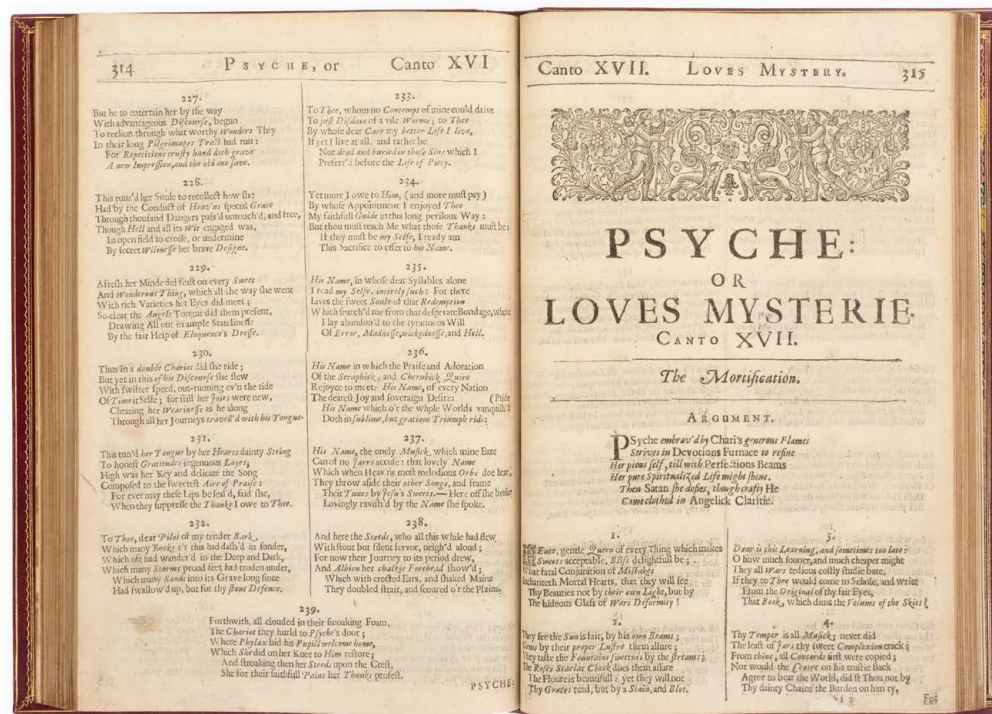
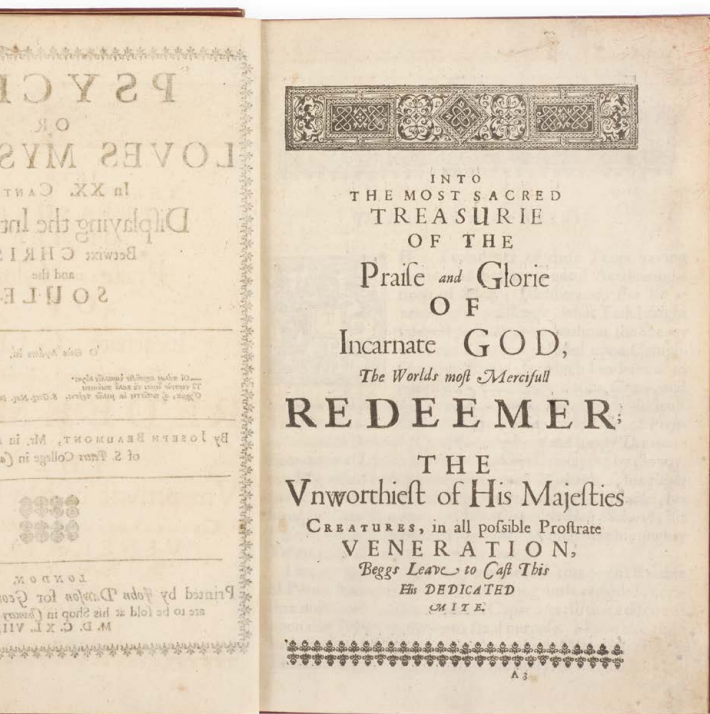
First edition of this lengthy religious epic representing the journey of the personified Soul from England to the Holy Land and back, written by Beaumont, one of the Royalist fellows ejected from Cambridge in 1644.



Joseph Beaumont (1616–1699), who had been made a fellow of Peterhouse in 1636, devoted his enforced retirement to the composition of this poem, following 'a Soule led by divine Grace, and her Guardian Angel ... through the difficult Temptations and Assaults of Lust, of Pride, of Heresie, of Persecution, and of Spiritual Dereliction ... to heavenly Felicitie.' The result, some thirty thousand lines in six-line stanzas, is by far the longest work of the 'English Spenserians' of the seventeenth century (Drayton, Wither, Henry More, and Giles and Phineas Fletcher), although Beaumont's stylistic affinities lie more with Donne and with his fellow student at Peterhouse, Richard Crashaw.

Psyche was reissued in 1651, and a second edition was published in 1702, 'much enlarged in every canto by the late Reverend Author'.

ESTC R12099; Wing B 1625; Hayward 96.

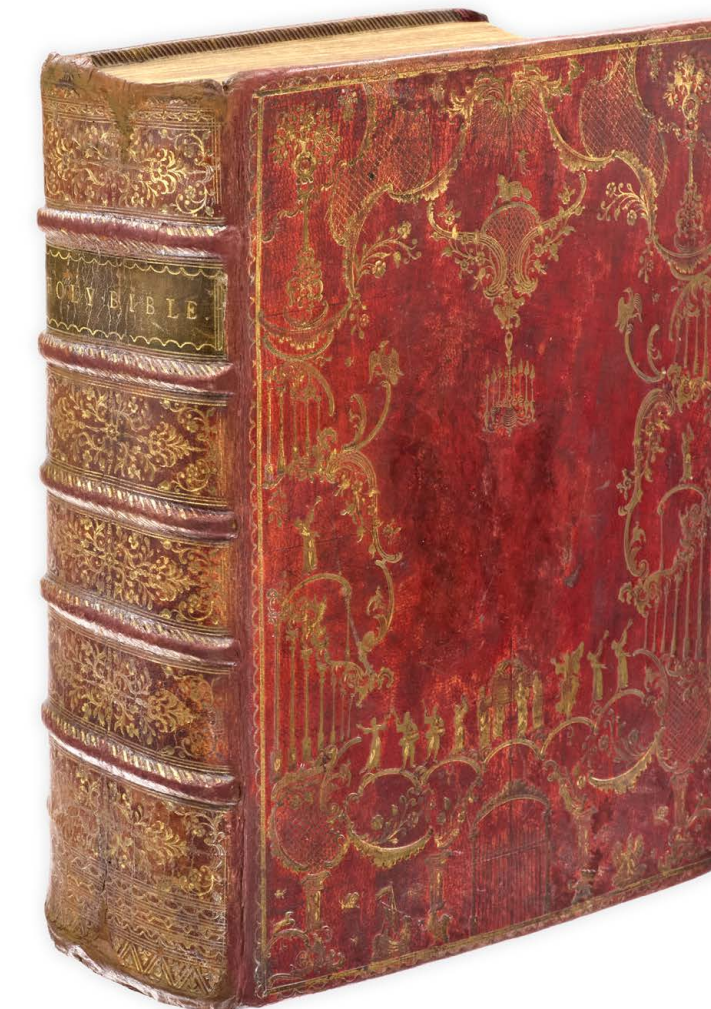


Rococo Red Morocco

8. [BIBLE.] The Holy Bible, containing the Old and New Testaments ... diligently compared and revised ... *Oxford, T. Wright and W. Gill, 1769.* [bound with:]

[DOWNNAME, John.] A Brief Concordance or Table to the Bible ... *London, C. and R. Ware, 1762.*

Two works in one vol., 4to, *Bible*: ff. [647], *Downname*: ff. [36]; with the Apocrypha (on a new register between 5K4 and 5L1); title of Bible within Oxford rules; some minor foxing and staining, gatherings 4T and 4U stained at foot, 4U1 fragile, with a tear; else a good copy in a London binding of full red morocco, gilt to a very elaborate design with wide borders of rococo ornaments enclosing five compartments reticulated with dotted lines, a sunburst at the head with a Paschal lamb below, a chandelier suspended from the centre-top compartment, vases of flowers atop columns in the upper corners, gates of heaven at the foot, all interspersed with ship, insect, bird, and dog tools, floral sprays, no fewer than seven tall thin column tools in increasing sizes, and six figure tools, including King David playing a harp, and a group of four carrying the Ark of the Covenant, spine gilt in compartments with floral tools, roll tools at the head and foot; front covers a little rubbed, corners and head and foot of spine restored. **£5250**



First quarto edition of the Oxford 'standard' Bible, as revised by Benjamin Blayney of Hertford College, Oxford (1728–1801), later Regius Professor of Hebrew. The quarto and folio editions of 1769, of which this was the first to be finished, were printed from the same setting of type differently disposed; most of the folios were destroyed in a fire at the Bible Warehouse in London.

This copy is distinguished by its extraordinary binding, an extremely elaborate example of English rococo work, of which there were a small number of practitioners in the 1760s and '70s. For similar examples see Mags catalogue 1075, items 177 and 185 (sharing four figure tools with ours, the other tools generically similar but different), and *Henry Davis Gift II*, 185, one of a set of prayer books bound for the Earl of Chesterfield c. 1776 (sharing two figure tools and possibly one of the rococo arc tools). Here the proliferation of tools employed far exceeds all the above examples (we can count no fewer than thirty-five tools on the covers alone, several of which we can find no comparables for), but the execution is slightly haphazard – the chosen sheet of leather, for example, was insufficient for both covers and the spine, and was made up on the rear with a 2–3 cm-wide strip along the fore-edge.

Bible: ESTC T91970; DMH 1196. *Downname*: ESTC T81469.

A Pair of Princesses visit Grand Papa

9. [BILLARDON DE SAUVIGNY, Edme-Louis.] Voyage de Madame et de Madame Victoire. Lunéville, Messuy, [1761].

[bound with:]

[FILLION DE CHARIGNEU.] Journal de ce qui s'est passé à l'arrivée, et pendant le séjour de Mesdames de France, Adélaïde et Victoire, à Lunéville, au château de la Malgrange et à Nancy. Nancy, la veuve et Claude Leseure, [1761].

[and:]

[FILLION DE CHARIGNEU.] Relation du second voyage de Mesdames de France en Lorraine en 1762. Nancy, chez Haener, [1762].

[and:]

[LA BLACHERE.] Relation du second voyage de Mesdames Adélaïde et Victoire, depuis leur départ de Plombières pour venir à Lunéville et Nancy, jusqu'à leur retour à Plombières. Dédiée à Monseigneur le Duc de Choiseuil ... Lunéville, C. F. Messuy, [1762].

Four works in one vol., 8vo; I: pp. [4], 25 (i.e. 28), without engraved plate, title-page dusty, uncut, some margins short (not touching text), manuscript note and calculations to last page; II: pp. 84; III: pp. 119, [1, blank], dedication in *civilité* type, erased *ex libris* to title, a few marginal annotations (trimmed); IV: pp. [10], 89, [1], light stain to p. 4; good copies in contemporary mottled calf, spine gilt in compartments with black morocco lettering-piece, marbled edges and endpapers, green silk place-marker; tailband wanting, corners worn, some rubbing to joints and covers; front cover lettered in gilt, within gilt frame, 'Nicolas Fr. baron de Metz chevalier de Saint-Louis procureur general près la cour royale de Nancy', eighteenth-century engraved armorial bookplate of 'Mr Mengin lieutenant général du bailliage de Nancy' and modern collector's book label to front pastedown. **£975**

Four rare works describing visits by the princesses Adélaïde and Victoire, daughters of Louis XV and Marie Leszczyńska, to Lunéville and Nancy, in northeastern France, in 1761 and 1762, to see their grandfather Stanisław I Leszczyński, former King of Poland and then Duke of Lorraine.

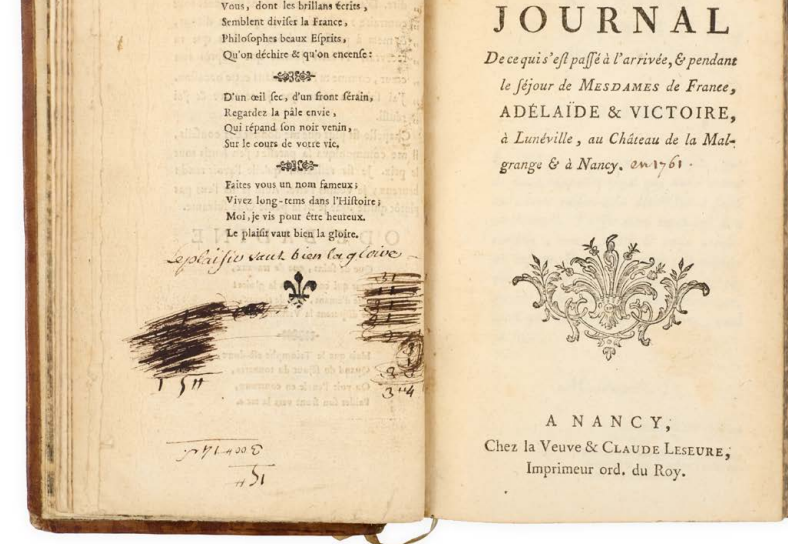
The first piece, written by the poet and playwright Edme-Louis Billardon de Sauvigny (1738–1812) while serving in Stanisław's bodyguard, is a fanciful mélange of verse and prose, opening with the offended Seine complaining of the princesses' departure from its great banks to visit some insignificant, faraway rivulet.

The second and third works, journals of the princesses' visits by Fillion de Charigneu, a lieutenant in Stanisław's troop of guards, provide vivid descriptions of the crowds in fancy dress, the music, the fireworks, the triumphal arches, the dinners, the balls, and the succession of audiences and entertainments to which Adélaïde and Victoire were treated. The final piece is notable for recording the numerous addresses, prosaic and poetic,

to which the patient princesses were subjected during their second visit (and which perhaps deterred them from making a third).

Provenance: Nicolas François de Metz (1721–1769) served as an *avocat* at the royal court in Nancy. Jean-Baptiste Mengin was another notable Nancéien; his bookplate is by Dominique Collin, who engraved the mausolea of both Stanisław I and Louis XV.

I. No copies traced in the UK and only two in North America (Harvard, Thomas Fisher Library). II. No copies found in the UK or US. III. No copies traced in the UK and only one in the US (Michigan State). IV. No copies found in the UK or US.



Translated by a Fellow Prisoner

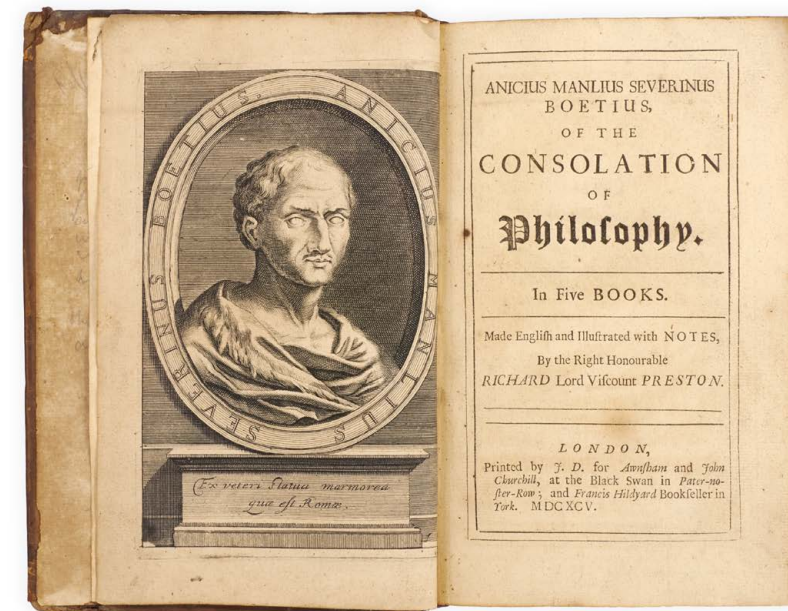
10. **BOETHIUS; Richard GRAHAM, Viscount Preston, translator.** Of the Consolation of Philosophy. In five Books. Made English and illustrated with Notes, by the right honourable Richard Lord Viscount Preston. London, J. D. for Awnsham and John Churchill, and Francis Hildyard, York, 1695.

8vo, pp. xxxii, 246, [2, errata], with an engraved frontispiece; lightly toned at extremities but a very good copy; bound in contemporary panelled speckled calf; rebounded; old book label and stamps of Richmond Public Library, presented by T. J. Garstaing in 1943; modern bookplate of the Fox Pointe library of Howard Knohl. **£950**

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

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

ESTC R3694; Wing B 3433.



Medieval Fables

II. [BONIOHANNES de Messana, attributed.] Speculum sapientie beati Cirilli episcopi alias quadripartitus apologeticus vocatus. In cuius quidem proverbiiis omnis et totius sapientie speculum claret. [Basel, Michael Wenssler, c. 1475.]

Folio, ff. [61]; [a-c¹⁰ d⁷ e-g⁸], last page blank; gothic letter, capital spaces with smaller initials supplied in red (several erroneous initials corrected in contemporary manuscript in brown ink), large initial 'S' in blue and red to f. [1] with decorative infilling, other initials in blue and red to ff. [17]^v, [18]^r, and [53]^r, paragraph marks in red, capitals touched in red, chapter headings underlined in red, headlines and book numbers supplied to upper margins in red in a neat contemporary scribal hand; some show through from initials, occasional small marks, old repair to blank lower margin of f. [21], remains of fore-edge tabs; a very good copy in twentieth-century vellum-backed boards with green paste-paper sides and vellum tips, title in faint manuscript at head of spine; extremities rubbed; marginal annotations and manicules in brown ink in a contemporary hand to 10 pp. at the beginning, modern pencil foliation. **£7250**

An attractive early incunable edition of the wonderful collection of medieval fables known as the Speculum Sapientiae or Quadripartitus Apologeticus, attributed in manuscripts and early editions to 'Cyrillus Episcopus' but now ascribed to the fourteenth-century Italian Dominican Boniohannes de Messana.

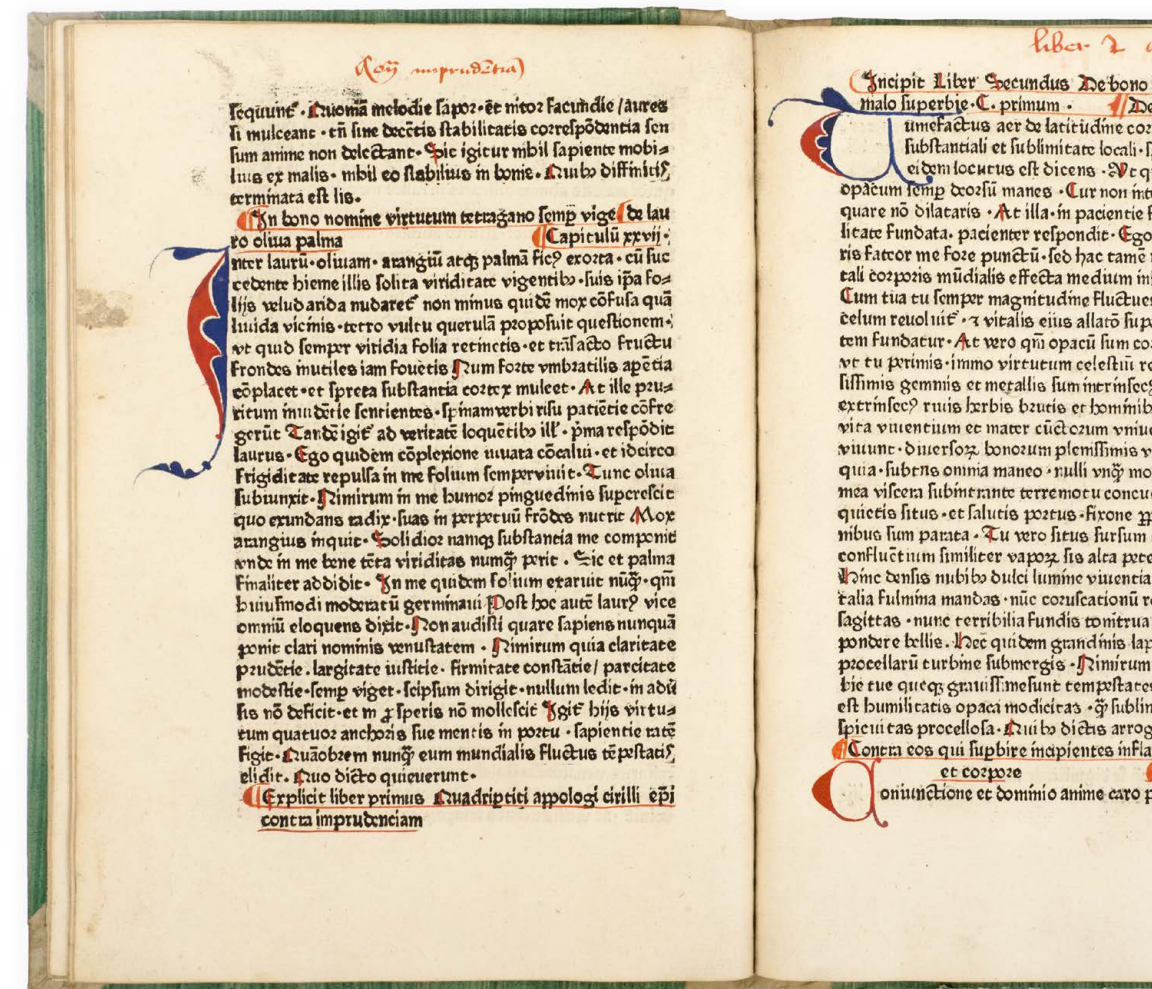
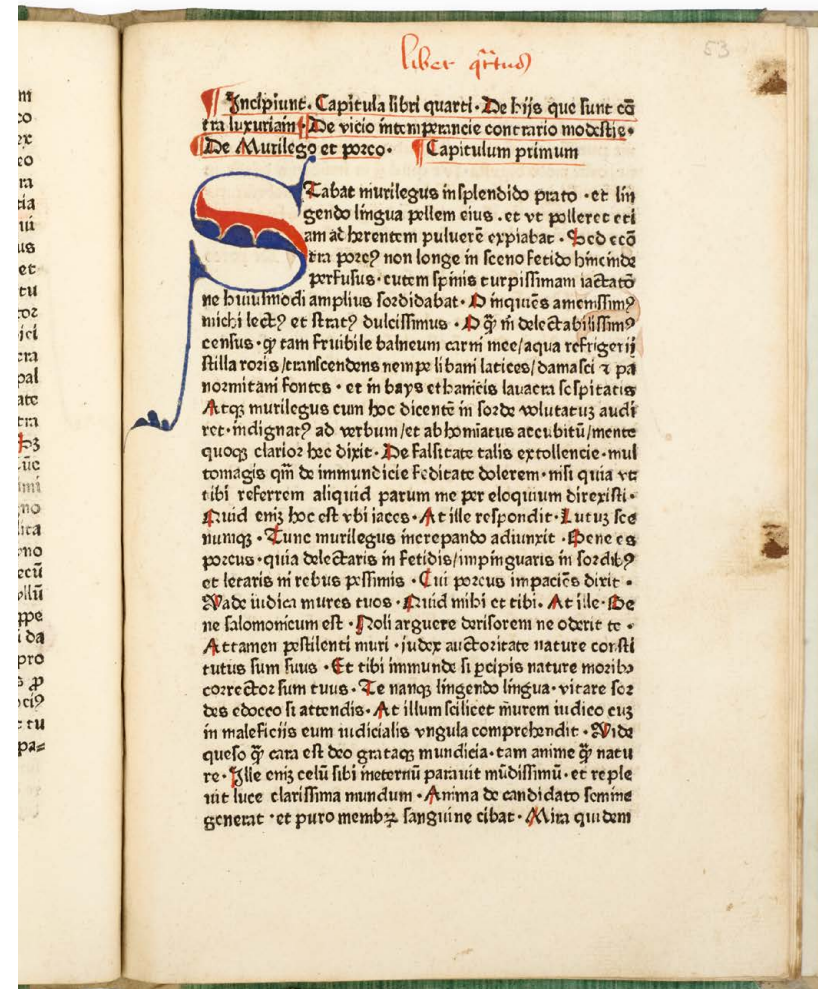
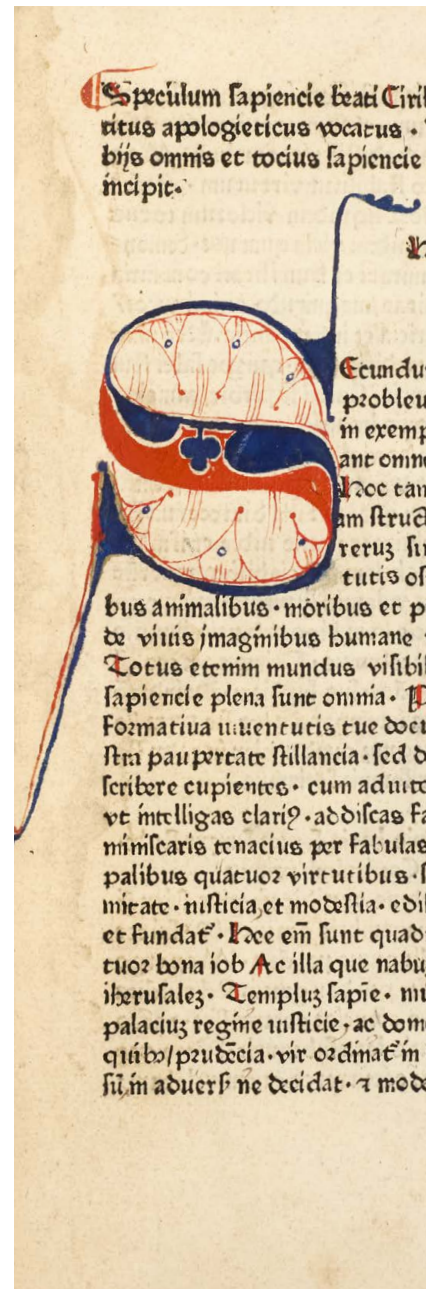
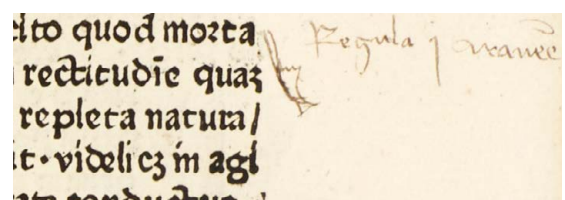
The text presents ninety-five moralized stories after the model of Aesop, many using familiar animals, intended to serve as examples of the Christian virtues or to counteract specific vices. The four books cover wisdom and imprudence, humility and pride, greed, and luxury and intemperance. The animal fables featured

include, for example, 'the crow, the fox, and the monkey'; 'the cricket and the ant'; 'the whale and the fisherman'; 'the lion and the donkey'; 'the bear and the dove'; and 'the viper and the elephant'. 'In these fables, the animals are not puppet-like bearers of evidence, but clever beings who spread knowledge and wisdom in well-chosen words' (Grubmüller, p. 424, trans.). It is by no means just animals that feature: other tales include 'the Sun and Mercury'; 'the grain and the stone'; 'the ear and the eye'; 'the cloud and the earth'; 'the dragon and the gem'; 'the young man who went to the mountains of gold'; and 'water, oil, and flame'.

This is the second of ten editions recorded on ISTC, following only the Strasbourg edition of Heinrich Eggestein dated 'not after 1474'.

Our early annotator identifies the author as Cyril of Alexandria, and shows an interest in Job, wisdom, providence, and in the fable of the 'the spider and the fly'.

BMC III 721; Bod-inc C-508; Goff C1017; GW 7890; ISTC ic01017000. See Kaeppli, *Scriptores Ordinis Praedicatorum Medii Aevi* I, 699. See Grubmüller, *Meister Esopus* (1977).

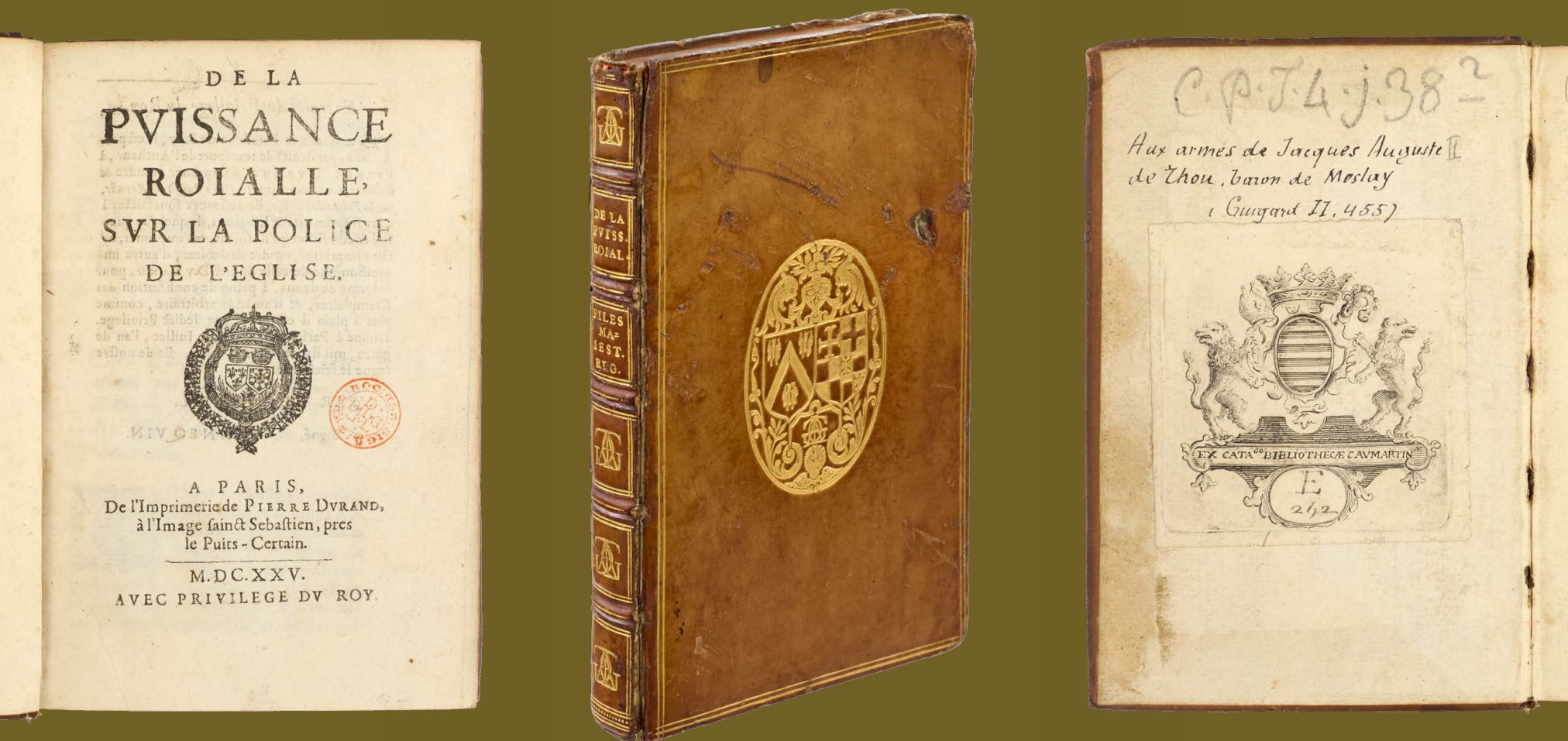


Gallicanism bound for de Thou Junior

12. [BOUTREUX D'ESTIAU, Jacques de.] De la puissance roiale sur la police de l'Eglise. Paris, Pierre Durand, 1625.

[bound with:]

FILESAC, Jean. Regia maiestas sacro-sancta. Interprete Joanne Filesaco theologo Parisiensi. Paris, Joseph Bouillerot, 1626.



Two works in one volume, 8vo, *Boutreux d'Estiau*: pp. [2], 174, [2, blank]; woodcut armorial of Louis XIII to title-page, woodcut initial and typographical headpiece; *Filesac*: pp. 61, [1], [2, blank]; woodcut vignette to title-page, woodcut initial and headpiece; second work a little browned with a few spots, otherwise very good copies; bound in contemporary French brown calf with the arms of Jacques-Auguste de Thou and Gasparde de La Chastre (Olivier 216 *fer* 8) blocked in gilt to covers, spine gilt in compartments, lettered directly in gilt in two and with the gilt monogram IAGG (Olivier 216 *fer* 9) in the others, edges stained red; joints cracked, corners bumped, a few small dents and abrasions to covers; engraved armorial Caumartin bookplate to front pastedown, pencil shelfmark of the Soubise library to front pastedown, red ink stamp to both title-pages, nineteenth-century notes in French to flyleaf. **£950**

A pair of uncommon works defending the French king's authority over the Church, in a binding for Jacques-Auguste II de Thou and later in the renowned Caumartin library.

The Gallican movement in France was strong in the early seventeenth century, in the wake of the assassination of Henri IV, resulting in a wave of publications in support of royal autonomy from papal authority. The first work in this volume was produced on behalf of the Chapter of Angers against its ultramontane bishop, Charles de Miron (an Italian translation was published by Durand in the same year). The work is often attributed to Jacques Boutreux, sieur d'Estiau, and sometimes to a canon of the cathedral, Pierre Syette.

Jean Filesac (1556–1638) was a Gallican theologian at the Sorbonne and a canon of Notre-Dame; in this work he contributed to the Sorbonne's condemnation of an Italian Jesuit treatise promoting papal supremacy above that of kings. A second edition was printed in the same year, extending to seventy-five pages.

Provenance:

1. Jacques-Auguste II de Thou (1609–1677); although the arms and monogram are those of his parents, they had died in 1616 and 1617, before this book was printed. The de Thou library was put up for sale in 1679 (this book appears in the *Catalogus bibliothecae Thuanae*, p. 239).

2. Cardinal Armand-Gaston-Maximilien de Rohan Soubise (1674–1749), whose library was inherited by Charles de Rohan, prince de Soubise (1715–1787), with the shelfmark 'C.P.T.4.j.38²' written in pencil on the front pastedown; this style of shelfmark is usually assigned to the eighteenth-century Rohan-Soubise period of ownership, but this book must have left the collection well before the 1789 Soubise sale as it subsequently belonged to:

3. Jean-François Le Fèvre de Caumartin (1668–1733), with his engraved armorial bookplate. He was bishop of Vannes and then Blois, and royal librarian. His substantial library was sold in January 1735; this volume was lot 1690. It is possible that the book was reacquired by the Rohan-Soubise library after the Caumartin sale, though it does not appear in the 1789 Soubise sale catalogue.

4. 'Hoc est siglum meum', unidentified red ink stamp to both title-pages. A very similar stamp was used by the artist and collector (including of armorial bindings) Ernest-Gustave (or Aglaüs) Bouvenne (1829–1903; Lugt L.361), which combined the letters of Bouvenne in a similar way; he was also the author of a book about historical monograms (Paris, 1870). Lugt L.4915 is another similar example, also printed in red, though still with different initials.

Boutreux d'Estiau: **OCLC and Library Hub together record only one copy in the UK (BL) and two in the US (Yale, Newberry).** *Filesac*: **no copies traced outside Continental Europe.**

USTC 6027601 and 6031932.

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Eros and Psyche

13. BRIDGES, Robert. Eros and Psyche, a Poem in XII Measures ... with Wood-cuts from Designs by Edward Burne-Jones. [Gregynog], The Gregynog Press, 1935.

Large 4to, pp. [8], 141, [3], printed in green, red, and black, with engraved illustrations after drawings by Burne-Jones; a fine copy in the publisher's cream pigskin, gilt (covers slightly spotted as often). £1500

One of 300 copies, one of the most beautiful works from the Gregynog Press, with illustrations after Burne-Jones, and a new typeface (used only in this volume) by Graily Hewitt.

Robert Bridges (1844-1930) was Poet Laureate from 1913 to 1930; his *Eros and Psyche* (first 1885) adapted Apuleius' myth with such success that Coventry Patmore predicted that Bridges's version would 'probably be the standard transcript'. The American poet and printer Loyd Haberly (1896-1981), named controller of the Gregynog Press in 1933, had previously met Bridges and decided to use illustrations initially made by Burne-Jones to accompany William Morris's *Earthly Paradise*. New woodblocks were made from tracings at the Ruskin School of Drawing in Oxford, and the type was inspired by that of the 1472 Foligno edition of Dante's *Commedia*.

Franklin, p. 217.



IN Midme
The lan
Where grave I
And Minos fa
To judge the q
There dwelt a l
Eastward of Ida

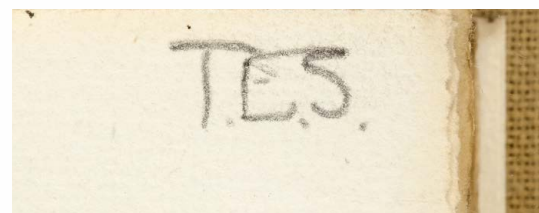
Three daughte
Time bath pres
The wealth wh
Their glories fo
For clerkly is be
And poets' fabl
He storeth on h
a

T. E. Lawrence's Copy

14. BROWNE, Thomas. Religio Medici, Urn Burial, Christian Morals, and other Essays. [Printed by the Ballantyne Press, and sold by Hacon and Ricketts, The Vale Press, London, and John Lane, New York, 1902.]

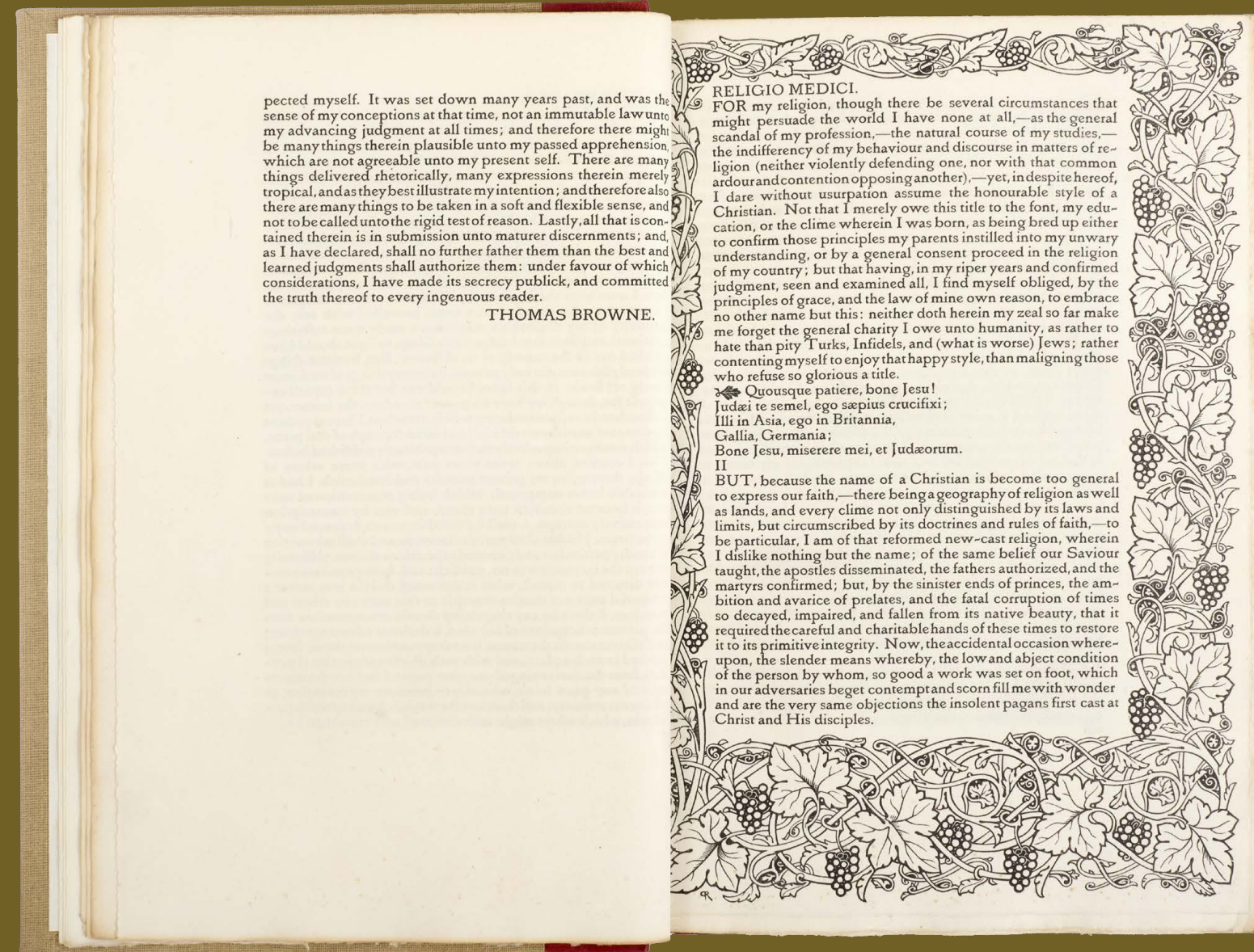
Folio, pp. cxcviii, [2, colophon]; woodcut border of vine leaves to first page of text (designed by Charles Ricketts and engraved by C. Keats); some very occasional and very mild foxing to the foot of some leaves (inevitable in this work), else a fine copy; bound by Sangorski & Sutcliffe in 1968 (receipt laid in) in quarter red morocco and buff cloth, spine lettered directly in gilt, for the poet and broadcaster D. G. Bridson, with his bookplate; discreet ownership inscription 'T.E.S.' [i.e. T. E. Shaw] to one of the numerous front free endleaves. **£2000**

One of 310 unnumbered copies plus 10 on vellum (the limitation not here stated), one of Ricketts's most attractive productions at the Vale Press, from the library of T. E. Lawrence.



T. E. Lawrence was a serious and committed bibliophile, with a more than passing interest in private press books. This volume, signed by him in initials as T. E. Shaw, is named in the list of 'Books at Clouds Hill' in *T. E. Lawrence by his Friends*, though it does not bear the posthumous Clouds Hill bookplate inserted by Bumpus at the time the books were sold (perhaps removed by Bridson at the time of re-binding).

Franklin, p. 204; Van Capelleveen A 73a.



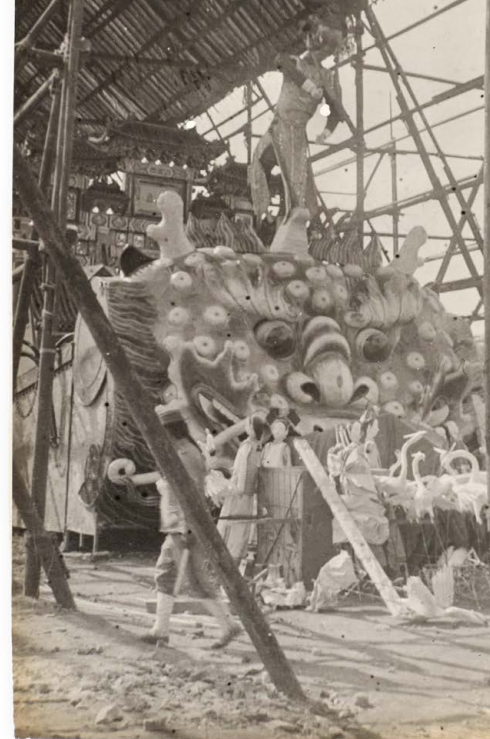
RELIGIO MEDICI.

FOR my religion, though there be several circumstances that might persuade the world I have none at all,—as the general scandal of my profession,—the natural course of my studies,—the indifferency of my behaviour and discourse in matters of religion (neither violently defending one, nor with that common ardour and contention opposing another).—yet, in despite hereof, I dare without usurpation assume the honourable style of a Christian. Not that I merely owe this title to the font, my education, or the clime wherein I was born, as being bred up either to confirm those principles my parents instilled into my unwary understanding, or by a general consent proceed in the religion of my country; but that having, in my riper years and confirmed judgment, seen and examined all, I find myself obliged, by the principles of grace, and the law of mine own reason, to embrace no other name but this: neither doth herein my zeal so far make me forget the general charity I owe unto humanity, as rather to hate than pity Turks, Infidels, and (what is worse) Jews; rather contenting myself to enjoy that happy style, than maligning those who refuse so glorious a title.

THOMAS BROWNE.

Quousque patiere, bone Jesu!
Judæi te semel, ego sæpius crucifixi;
Illi in Asia, ego in Britannia,
Gallia, Germania;
Bone Jesu, miserere mei, et Judæorum.

BUT, because the name of a Christian is become too general to express our faith,—there being a geography of religion as well as lands, and every clime not only distinguished by its laws and limits, but circumscribed by its doctrines and rules of faith,—to be particular, I am of that reformed new-cast religion, wherein I dislike nothing but the name; of the same belief our Saviour taught, the apostles disseminated, the fathers authorized, and the martyrs confirmed; but, by the sinister ends of princes, the ambition and avarice of prelates, and the fatal corruption of times so decayed, impaired, and fallen from its native beauty, that it required the careful and charitable hands of these times to restore it to its primitive integrity. Now, the accidental occasion whereupon, the slender means whereby, the low and abject condition of the person by whom, so good a work was set on foot, which in our adversaries beget contempt and scorn fill me with wonder and are the very same objections the insolent pagans first cast at Christ and His disciples.



An Imperial Funeral and the Dalai Lama in Beijing

15. [CHINA - EMPRESS DOWAGER and DALAI LAMA.] Photographs of religious traditions in Peking. *Beijing, c. 1908.*

Forty-one gelatin silver prints, most approximately c. 105 x 153 mm, or the reverse, several with date or manuscript note to verso; preserved in a cloth-covered clamshell box, printed label to spine. **£4500**

A record of religious cultures and traditions with rare images of the Dalai Lama's visit to Beijing and the preparation for the Empress Dowager Cixi's funeral procession, in 1908.

The 'Yellow Train', in which the 13th Dalai Lama (Thubten Gyatso, 1876–1933) arrived, and the Lama Temple are shown, with several images depicting the Dalai Lama's guards on horseback and the sedan chair in which he was carried. He arrived in September 1908 by order of an Imperial Decree, attending a politically fraught audience with the Emperor and the Empress Dowager Cixi. A crowd of elegantly dressed men and finely saddled ponies is captioned 'Funeral Procession, Empress Dowager', who had died a few weeks after the meeting.

Various objects for or of worship have been photographed, including a rotating prayer wheel, 'Goats in the temple', a 'memorial stone' and an elaborate, scaffolded dragon structure, labelled 'Building a boat for Imperial worship'.

Foreigners' faiths are also represented, with images of the Anglican Church in the British Legation, the Catholic Cathedral, Peking, and a holy man in vestments which resemble those of an Orthodox priest. A photograph tentatively dated 1907 shows Colonel J. Abbot-Anderson, Commandant of the Legation Guard, with a colleague at the Peking Races.



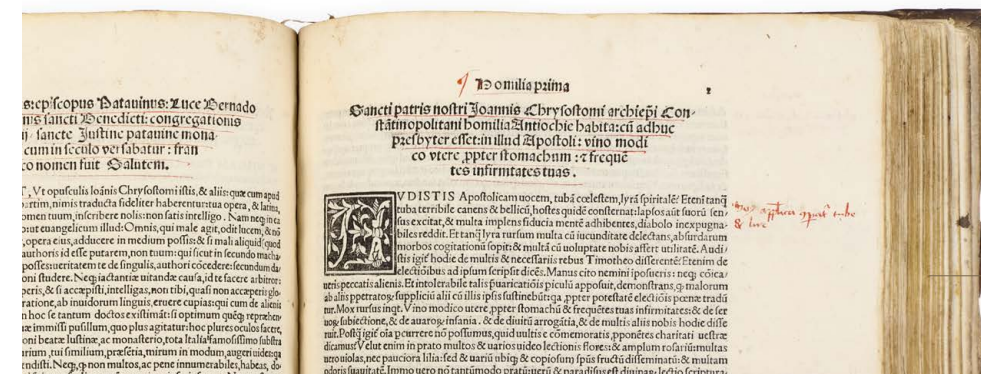
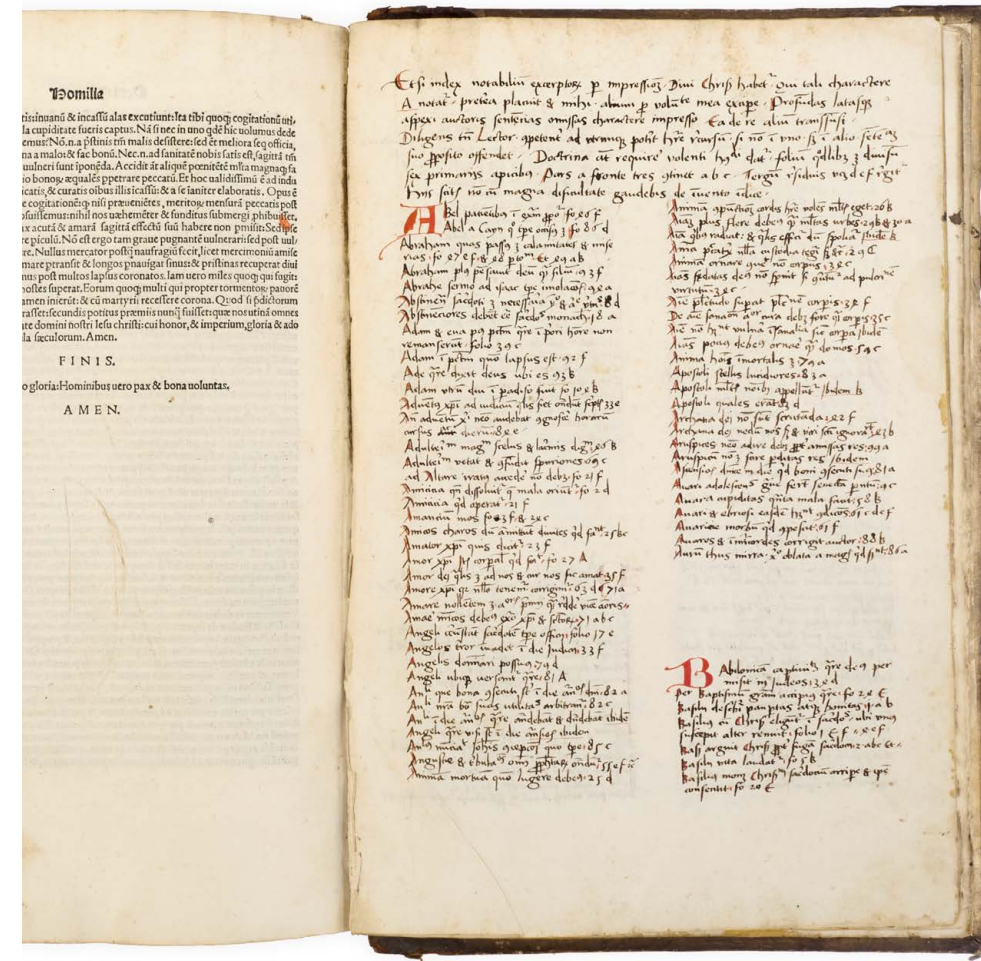


'You will Rejoice in the Creation of this Index'

16. CHRYSOSTOM, John. Opera... [(Colophon:) Venice, Bernardino Stagnino and Gregorio de' Gregori, 9 February 1503.]

Vol. I only (of II), folio, ff. [x], 62, [8, manuscript index, blank], 94, '97-104' (i.e. 95-102), 140, [5, manuscript index]; quires LL and MM misbound; roman type with title-page and headlines in gothic, woodcut initials, the first two coloured in red and green, the first containing a portrait of a bishop, colophon to §9'; title-leaf tipped in and conjugate leaf loose, very occasional light marginal staining, otherwise a very good copy; bound in mid-sixteenth-century blind-stamped tawed sheep over wooden boards (most likely Saxon or Bohemian), a central panel of undulating leafy stems filled with a small foliate stamp with a heart-shaped base, outer border composed of two narrow roll tools, one floral, one foliate, with a rose stamp at corners, retaining three (of eight) brass cornerpieces, brass centrepiece to each board, remains of clasps to fore-edge, contemporary paper label with manuscript title to front board (faded), sewn on 3 split tawed thongs laced and pegged, with tawed *Kapitalbünde*; binding somewhat rubbed, spine covered in sheep at an early date, now worn and defective, slight traces of orange paint to front board, endpapers renewed; **early sixteenth-century annotations in red and brown ink to almost every page of the first two-thirds of the volume**, a few manicules, two substantial manuscript indexes in dark brown ink with red Lombard initials and initial-strokes; mid-sixteenth-century ownership inscription 'Vuenceslaus Rubinus à ssprynsbergk' to title-page, inscription of the Jesuits of Litoměřice dated 1642 to title-page, early nineteenth-century oval ink stamp to title and small blue printed book-label 'Biblioth. Mag. Coll. Linc. S. J.' of the Jesuit College of Linz, nineteenth-century inscription 'Masny' to upper corner of title-page (see below). **£3750**

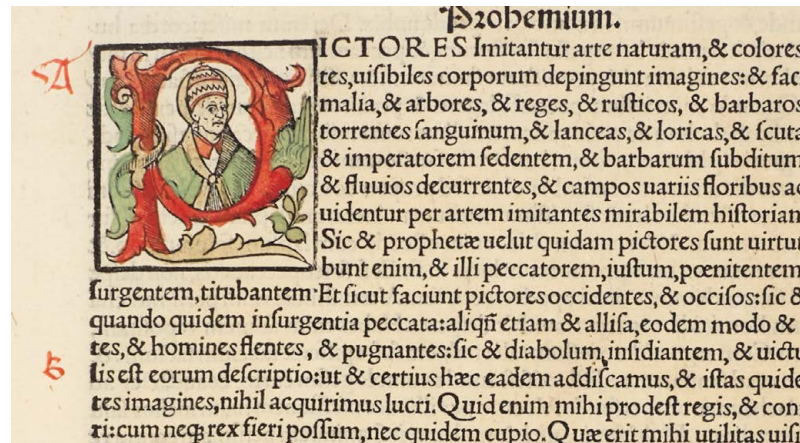
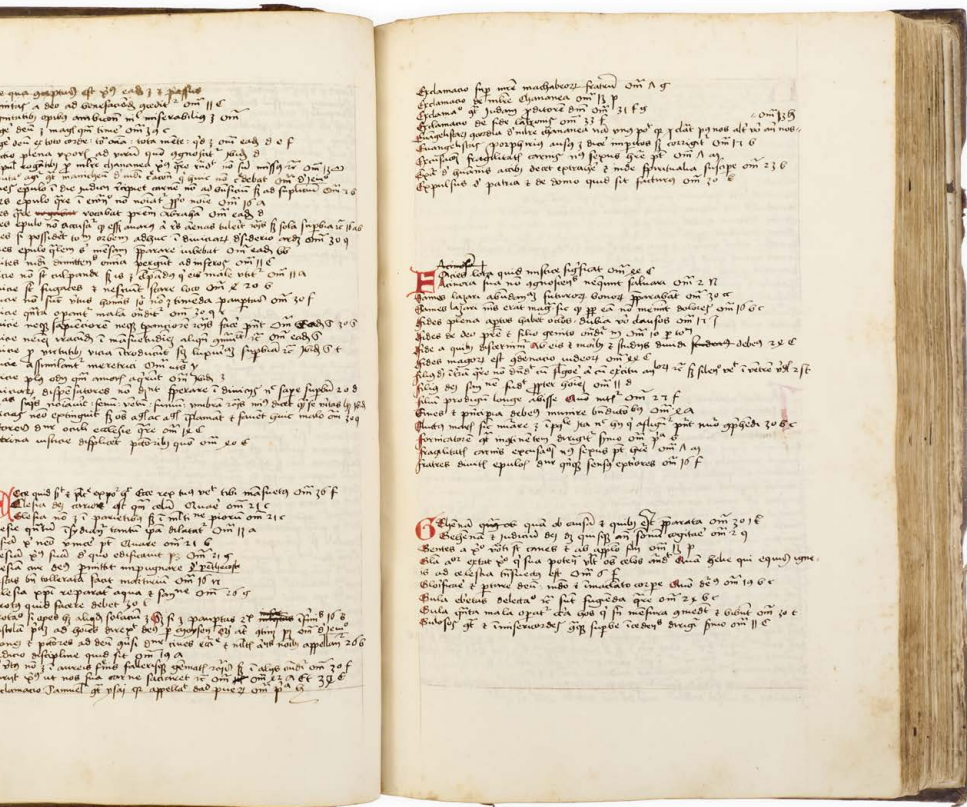
The first collected edition of John Chrysostom's sermons, a wide-margined copy with sixteenth-century Bohemian provenance in a contemporary pigskin binding with bosses, neatly annotated and with two extensive additional manuscript indexes dated 1506.



This copy of the first volume of Chrysostom's homilies is the variant with the day of the month given in the colophon. Despite the privilege boldly stated on the title-page, a pirated edition appeared in Basel the following year. The dedication is signed by Thomas Januensis de Valerano, who freely rearranged the order of the homilies, and made use (for the most part) of translations that had already appeared in print. The publication was produced at the behest of the bishop of Padua, Pietro Barozzi, to whom the printer de' Gregori addressed his preface; Barozzi possessed a fine library which included Greek books and manuscripts, including several by Chrysostom. There are further connections with Padua: Luca Bernardo and Severino de Pedipenne, monks of the Benedictine house of Santa Giustina, assisted with translations and the monastery library provided manuscript sources for some of the Greek text.

The annotations begin on the title-page, where the list of contents is provided with sequential numbering in both red and dark brown ink; the annotator has also added red letters down the inner margins of the text to provide an easy reference to other sections of the work. The annotations are in an elegant contemporary hand; rather than just repeating words from the text, they provide context or explanation. Their early date means that the annotator is unlikely to be the first named owner, Václav Rubinus of Šprinsberk, who was active in the middle of the sixteenth century.

This copy has been supplied with two contemporary manuscript indexes. Between the first and second sections of text, an eight-leaf quire has been bound in, containing a fourteen-page manuscript index of subjects mentioned in the homilies, referenced by homily number and the red letters written next to the text ('om. 26a', for example). The paper has a watermark of a crown surmounted by a cross, similar to Briquet 4890, 4891, 4892 and 4895, all dated to the late fifteenth century, Bavaria and Saxony. At the end of the volume another manuscript index has been provided, dated the octave of the Epiphany (which ends on 13 January) 1506, on paper watermarked with a bull's head (Briquet 15873, located Leipzig, 1483); the introduction to the index notes that it contains items specifically of interest to the compiler and gives an explanation of the references; 'without too much difficulty, you will rejoice in the creation of this index'.

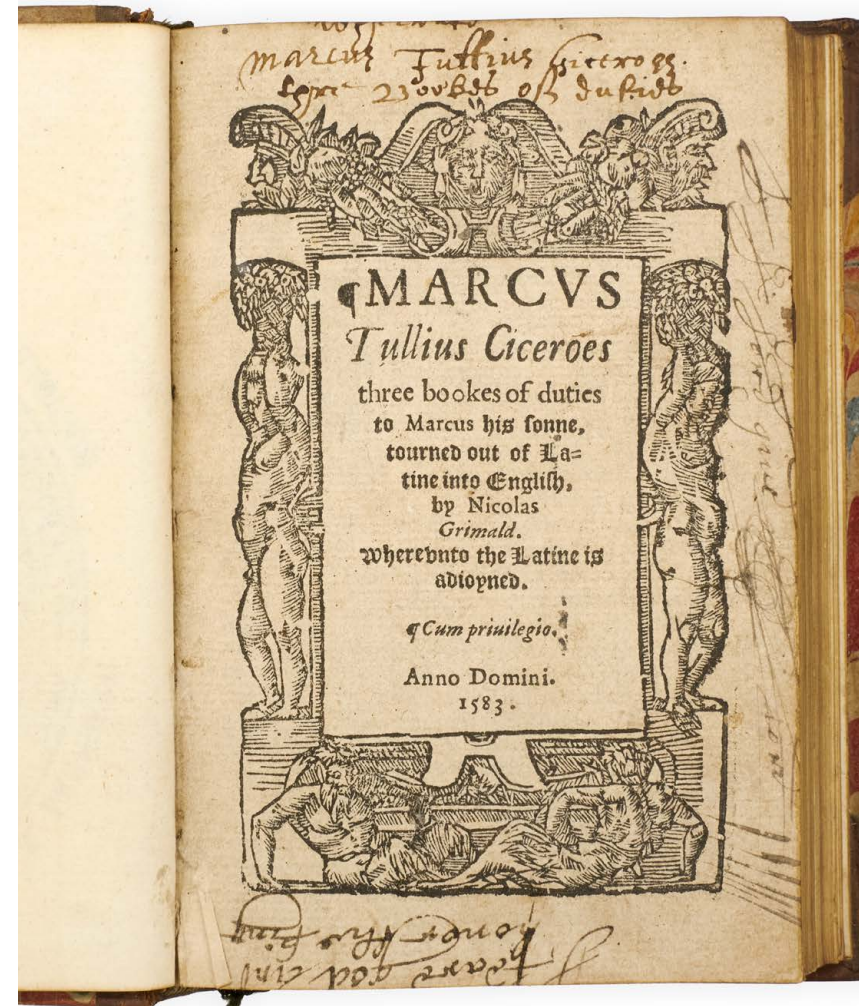
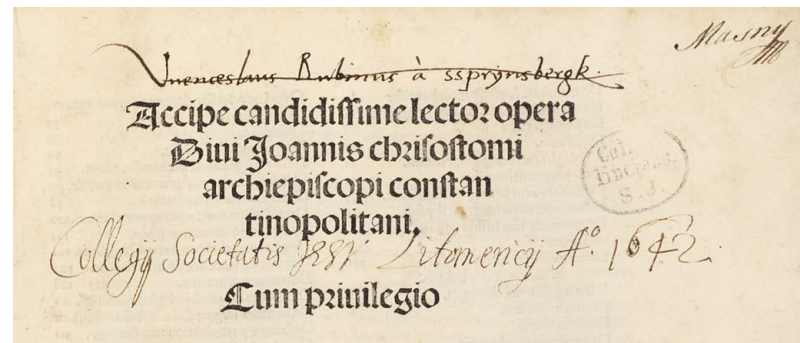


Provenance:

1. Václav Rubinus of Šprinsberk. He also owned a copy of Budé's *De asse* (1542, now in the Strahov library, Prague) which was bound in pigskin stamped with his arms and the letters VRAS; that mid-sixteenth century Prague binding also had a roll-tooled border with the heads of Reformers (Melanchthon, Erasmus, and Hus) indicating that Rubinus was most likely a Protestant.
2. The Jesuit college in Litoměřice (Leitmeritz, now in the Czech Republic), established in 1643 (the order was suppressed in 1773). The remains of the spine labels, with the classification AI, plausibly belong to this period of ownership.
3. The Jesuit College of Linz, teacher's library, established in 1629 in order to replace the Protestant school founded in the mid-sixteenth century.
4. 'Masny'; although unidentified, this surname is usually Czech or Polish.

We have located copies of just this volume in Leeds, Senate House, and the National Library of Wales, and of both volumes in Yale, Boston College, and Corpus Christi Oxford.

Brunet III, col. 536. For both volumes, see EDIT16 CNCE 33769; USTC 762277.



Grimald's Cicero

17. CICERO, Marcus Tullius; Nicholas GRIMAUD, translator. Marcus Tullius Ciceroes three Bookes of Duties to Marcus his Sonne, tourned out of Latine into English, by Nicolas Grimald. Whereunto the Latine is adjoynd ... [London, Richard Tottel,] 1583.

Small 8vo, ff. [10], 57, 56-78, 81-168; the English and Latin printed in parallel columns in blackletter and roman type respectively; title-page within a woodcut border; intermittent pale damp-stain to lower, outer corner, else a very good copy in eighteenth-century half calf with marbled sides, spine gilt in compartments with a floral tool, morocco spine label; contemporary or early ownership inscriptions to final verso of John Lane and John Longfoote, pen-trials to title in an early hand (the title repeated at the head, at the foot 'I fear God and the King'), seventeenth-century inscription 'Francis Whit' to A1, ownership inscription of Thomas Byron (27 June 1855) to front free endpaper, purple stamp and bookplate to endpapers of Ampleforth Abbey (where Thomas Byron was a student). £3200

Sixth edition of Grimald's Cicero, first published 1556. De Officiis was perhaps the most pervasive piece of classical writing in early modern Europe – the second or third book to be printed in Europe, standard reading in England from at least the sixteenth century, recommended in Eliot's The Governor 1531, and a set text at schools and universities throughout the seventeenth and eighteenth centuries. The first edition printed in England was published alongside a rather poor English translation by Richard Whittington in 1534. Grimald's was by contrast extremely successful, going through eight editions by the end of the century, the first six of which were published by Tottel; it featured a number of passages in English verse.

The humanist scholar and poet Nicholas Grimald (1519-1562) contributed forty poems (of which two were about Cicero) to, and assisted in the compilation of, Tottel's Miscellany (1557), containing the chief works of Surrey and Wyatt. He was also the author of the Easter play Christus redivivus, the principal source of the oldest known version of the Oberammergau Passion play, and of several other classical translations mentioned by his contemporaries and friends John Bale and Barnaby Googe, but which do not survive. He was chaplain to Nicholas Ridley, which led to a spell in the Marshalsea in 1555.

ESTC S107893; STC 5285.



Facsimile
of one of the sides of the
PROSTRATE OBELISK
at Alexandria, presented by
Mahomet Ali Pasha, to
George Washington 1782

Cleopatra's Needle

18. [CLEOPATRA'S NEEDLE.] A fine archive of manuscripts, drawings, newspaper articles and books (including two presentation copies) relating to the Egyptian obelisk known as Cleopatra's Needle, from the library of Sir James Edward Alexander, who was largely responsible for its transport to Britain in 1877–8. 1875–1880.

Together £6000

The 3500-year-old Egyptian obelisk known as Cleopatra's Needle (actually dating from the reign of Thutmose II), which now stands on the Victoria Embankment next to the Thames, had been presented by Muhammad Ali, the Ottoman viceroy of Egypt, to the Prince Regent in 1819 in recognition of the British victories over Napoleon at the Nile and Alexandria. However the British government refused to pay for its transport, and it was left neglected, prostrate and buried by sand, on the shore of Alexandria harbour. 'It would finally have been broken up in 1874, had not Sir James Alexander, who had long endeavoured to call public attention to the matter, personally interfered, and undertaken at his own expense a voyage to Alexandria, and, with the aid of the British consul-general, succeeded in rescuing it from destruction. On his return he renewed his exertions, so many years unsuccessful, and obtained the munificent pecuniary assistance of Sir Erasmus Wilson, by which after great difficulties the obelisk was transported to England and erected in its present site. The country must be considered indebted to Sir James Alexander's persevering energy for its possession of this most valuable and interesting antiquity' (*Proceedings of the Royal Society of Edinburgh* XIV, 1888). Both Alexander and Wilson published accounts of the obelisk, present here in presentation copies, alongside sketches by Alexander and an album of articles.

After a long and notable military career, which had included service in Canada, the Crimea, South Africa, and New Zealand, and the publication of a large

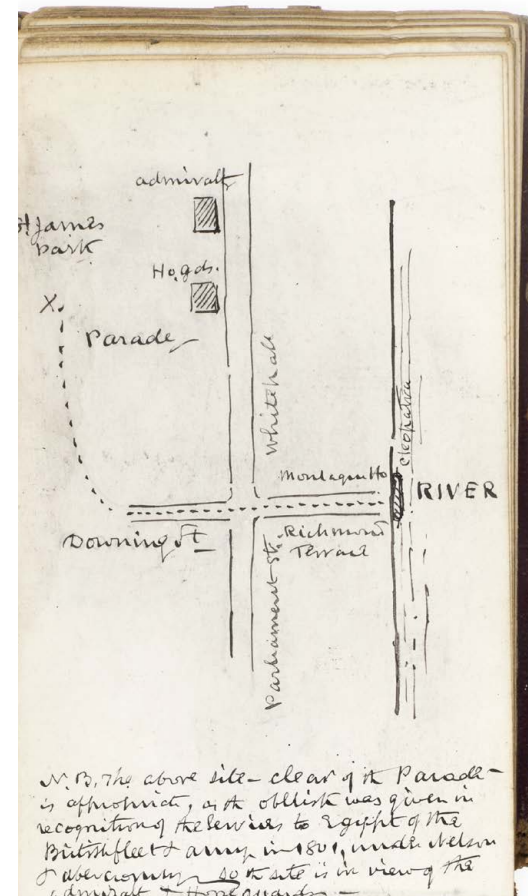
number of works based on his travels, Sir James Edward Alexander (1803–1885) had in the late 1860s taken up the cause of rescuing the long-neglected obelisk, first reading a paper on the matter before the Royal Society at Edinburgh in 1868. In 1875 he self-funded a voyage to Egypt, negotiating the release of the obelisk by the khedive, then submitted plans for its transport to Britain and solicited funds. Under the sponsorship of Sir Erasmus Wilson, in 1877 the needle was encased in an iron cylinder designed by John Dixon; the monument-cum-boat, dubbed the *Cleopatra*, had a rudder, keel and mast, and was towed by the *Olga*. But during a storm in the Bay of Biscay, it began to roll violently, six of the *Olga's* crew lost their lives and the *Cleopatra* was let loose. Rescued as salvage, it finally arrived at the Thames on 21 January 1878, and was erected on Victoria Embankment on 12 September 1878; earlier proposed sites had included outside the Houses of Parliament, and in St James's Park opposite Horseguards.

a) ALEXANDER, James Edward, Sir. 'Facsimile of one of the sides of the prostrate obelisk', 1875. Pen on two sheets of brown paper, mounted on linen-backed paper (c. 109 x 26.5 cm), labelled on the verso 'Athenaeum 14 June 1875'.

A drawing of the visible face of the obelisk as copied by Alexander after it was dug out of 3 feet of sand in May 1875. Along with a summary translation of the text by 'Henry Brugsch Bey' i.e. the German Egyptologist Heinrich Brugsch (1827–1894).



in the centre of the plot of garden fronting the obelisk - proposed - at Westminister - sketch by J. E. A. Alexander



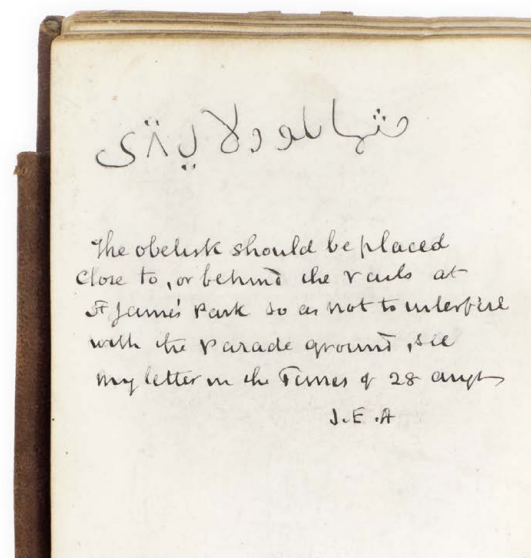
N.B. The above site - clear of the Parade - is appropriate, as the obelisk was given in recognition of the services to Egypt of the British fleet & army in 1801, under Nelson's command, & the site is in view of the Admiralty & Horseguards -

b) ALEXANDER, James Edward, Sir. Sketchbook with notes. 1875[-7]. Oblong 8vo (c. 97 x 170 m), ff. [97]; pen, pencil, and colour wash on paper; bound in red-brown roan, metal clasps; worn, covers detached.

Alexander was a prolific and enthusiastic artist, and many of his books are enlivened by illustrations based on his drawings. The present sketchbook is characteristically miscellaneous, but there is particular focus on the Needle, and a note on the front free endpaper recalls 'the 7 years waiting to lift the great obelisk'. Illustrations relating to the Needle include a sketch of the obelisk in site in Alexandria (along with its standing twin, now in New York); sketches of the obelisk in proposed sites at Westminster and in St James's Park; a site plan of the location in St James's showing the route it would take from the river; a dramatic scene of the *Cleopatra* in the Bay of Biscay; and two poems 'Korosko ... a Nile sonnet' and 'Cleopatra's Needle'. In 1875 Alexander also



Prostrate obelisk of Alexandria - uncovered May 1875 for transport to England - 68 feet long, weighs 104 tons, J.E.A.

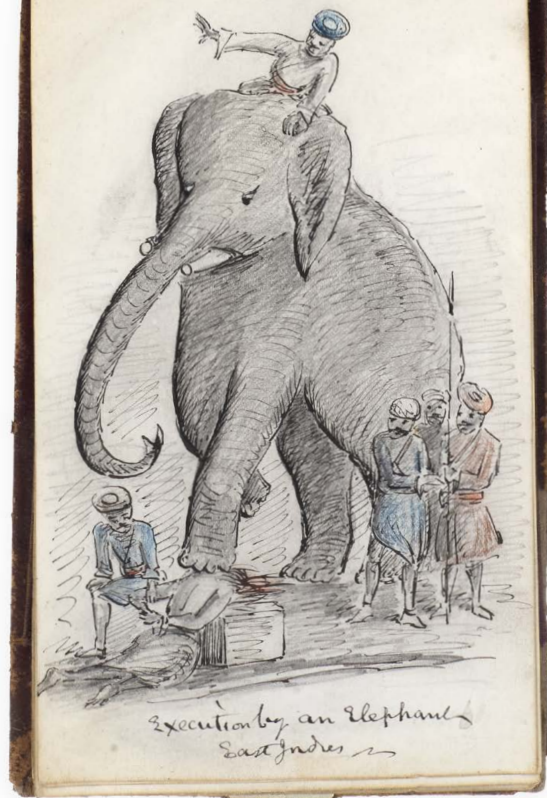


The obelisk should be placed close to, or behind the rails at St James's Park so as not to interfere with the Parade ground & see my letter in the Times of 28 Aug - J.E.A.



a site proposed for the alexandria obelisk in view of the horse guards

no buildings in view - hills of water - blowing parade clear for the troops



Execution by an elephant East Indies

travelled to the pyramids, and then on to Jerusalem, seen in a number of further sketches and described in his *Cleopatra's Needle* (1879, see item d). Other interesting contents include portrait heads of contemporary figures (e.g. Florence Nightingale, whom he met in the Crimea, Gladstone, Anthony Trollope, and Ulysses S. Grant); Scottish scenes; a factory with a fire escape ('as proposed by me in the *Glasgow Herald*'); a plan of the Battle of Inkerman; a scene of an execution by elephant; and a sea serpent.

Major General Sir J. E. Alexander
Westerton, Bridge of Allan N.B.
1875

c) ALEXANDER, James Edward, *Sir*. Album of 'Newspaper Articles by M.-G. Sir J. E. Alexander'. 1875[-1880.] Folio, ff. [193] of newspaper cuttings, pasted onto rectos only, some with manuscript annotations; plus 7 leaves of tipped in ephemera and letters at the end; bound in contemporary half calf and purple cloth, red morocco cover label.

An extraordinary collection of newspaper and periodical articles, and letters to the editor, by or about Alexander, including at least seventy-nine dealing with *Cleopatra's Needle*. Among the material at the end is a note from Sir James Colborne dated 1878 stating that in 1874 the Government opinion was that ownership had reverted to the Egyptians. Other cuttings include: articles by Alexander (or mentioning him) on river pollution, the Gold Coast, military dress, temperance (including a poem with a verse added in manuscript), education, etc.; and reviews of his *Bush Fighting* (1873).

where the British obelisk...
...15 feet. The plans and papers regarding it are in the hands of Mr Durrant, the Prime Minister. A fine site has been allotted to it by the Metropolitan Board of Works on the Thames Embankment, and it is currently hoped as no transhipment of land carriage will be required, that under flying colours, it will soon reach the shores of Britain.

BRIDGE OF ALLAN.

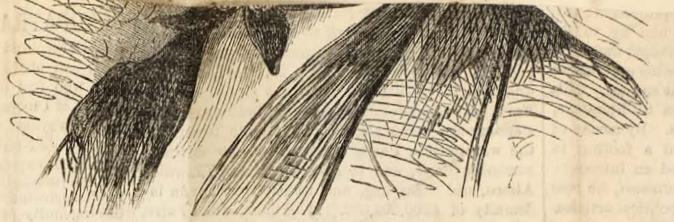
FIRE AT MYRTON PARK. On Saturday the 23rd March, a fire suddenly broke out in the forenoon at Mr Paul's dwelling, at Myرتون, 2 miles from Bridge of Allan on the Kilmorychie property. The alarm being given, the Strathallan Fire Brigade immediately turned out with their engine, horse, and under the command of Capt. Donald M. Alexander and Lieutenant A. Morrison, proceeded rapidly to Myرتون. The fire began among the straw of the stable and byre adjacent, and the roof soon fell in. The first fireman, Mr Drysdale, kept up a supply of water from the burn near the house, and the firemen and others assisting worked energetically with the engine and hose to subside the flames, and prevent their spreading to the cottage and dwelling houses both connected with the range on fire. After four hours' hard work all danger was over. Mr Young and his son from Kilmorychie came on the ground, assisting and witnessing the exertions of the brigade. Mr Wilson, agent for the Insurance Company, and Sir J. E. Alexander, were also present during the fire. The safety of the dwelling house and stack-yard was due to the good service rendered by the Strathallan Fire Brigade. The loss is estimated at £500.

THE OBELISK OF LUXOR.

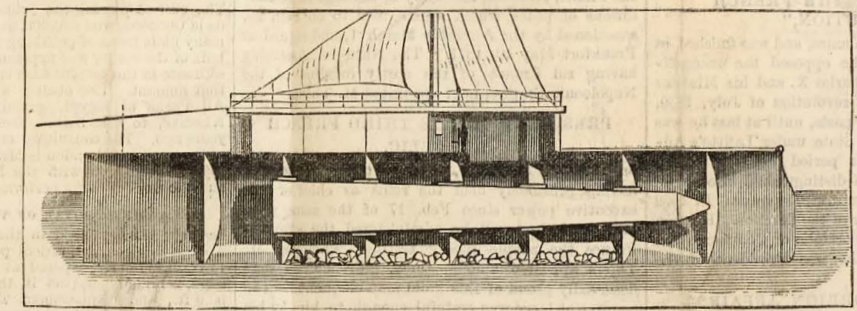
In yesterday's paper under this head we made the mistake of referring to the column presented to the British Government as the "Obelisk of Luxor" instead of "Cleopatra's Needle," to which we shall presently refer. Returning to the French expedition to Luxor, we left our party making themselves as comfortable as possible in their temporary abode, and about to undertake the task of conveying the obelisk on board their vessel. Such a task was one of no ordinary difficulty, considering that the column was upwards of 70 feet in height, and estimated to weigh at least 240 tons. It stood, too, nearly a quarter of a mile from the river, the intervening space being irregular in level, and occupied by not a few native huts in a direct line with the point of embarkation. The first operation was to form a straight road sloping to the river, by cutting through two mounds of rubbish and ancient remains, and clearing away the ground was then well beaten and made as firm as possible. To effect this the labour of nearly all the sailors and 700 Arabs was required for three months. The next process was to make provision for getting the huge block on board. The vessel was now aground, with her bow shorewards, and as the Nile had fallen, she lay embedded in the sand. She was cut across in such a way as to remove her bows, which were hoisted up so as to present an opening the whole width of the ship, like the entrance into a tunnel, for the reception of the obelisk, care being taken that she lay on even keel to avoid the risk of breaking her back. The next process was to lay the column on its side, for it stood erect. A strong cable was passed round the top and connected with an anchor on the side farther from the river. The anchor was kept fast by a heavy beam of wood, and after the earth had been dug from the base of the column it was gradually lowered till it lay prostrate on the ground, pointing to the vessel, having been guided into the desired position by walls built up on either side. It must be understood that the obelisk was elaborately carved with hieroglyphics, and to protect these from injury it was encased in wood. To drag it down the incline was a comparatively easy task, which occupied only an hour and a half. The Luxor had now received her precious burden, and her bows were again firmly fitted on so that hardly a trace of the amputation could be seen. It was now the 1st of November, 1831, but the annual rise of the Nile could not be expected for seven or eight months, and the whole party could do nothing but wait for the floating of their craft. At last on the 18th of August, 1832, to their great joy, their long stranded ship was afloat, and preparations were immediately made for the voyage homeward. Sixty Arabs were engaged to assist, and the port of Rosetta was reached in thirty-

THE OBELISK OF LUXOR.

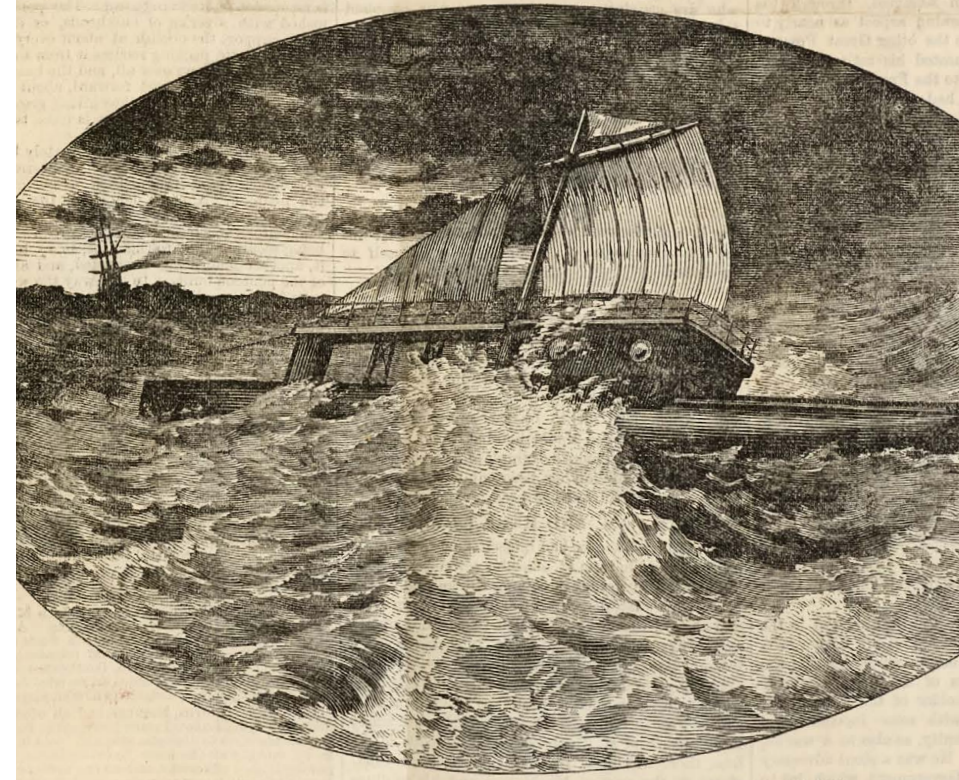
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THE LATE BRIGHAM YOUNG, THE MORMON CHIEF.

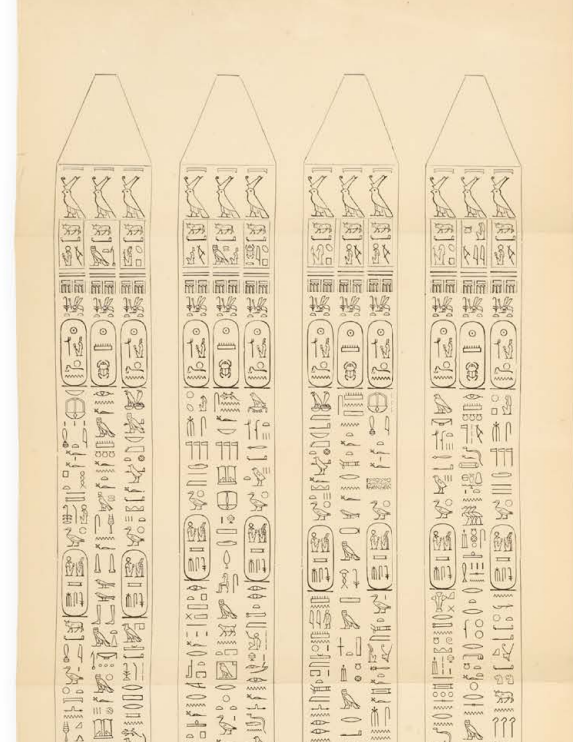
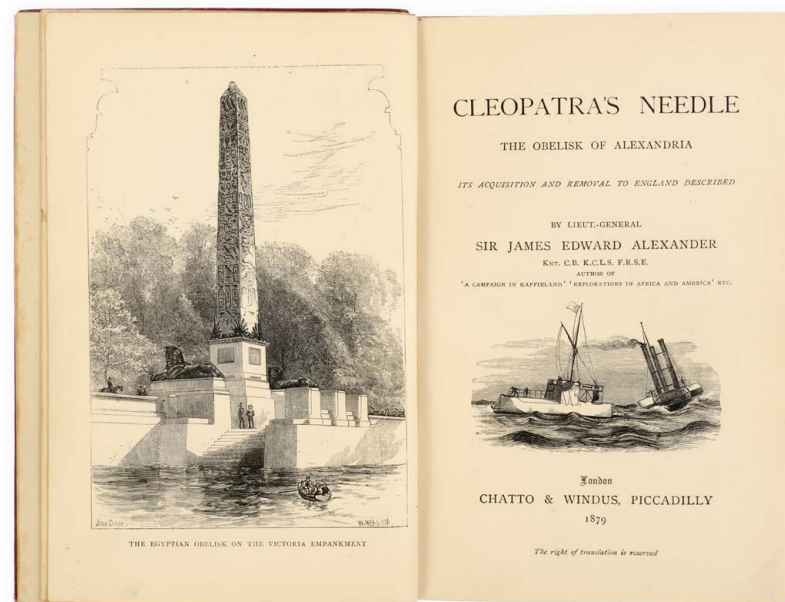
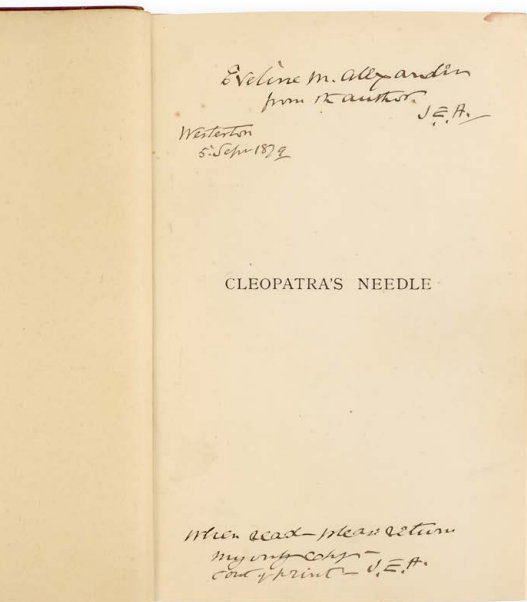


LONGITUDINAL SECTION OF THE CLEOPATRA NEEDLE-BOAT.



THE CLEOPATRA NEEDLE STEAM-BOAT AS SHE WILL APPEAR AT SEA.

Of Young's wane. Govern strong With the Gentle tile ide of the endur sued for United of his w



d) ALEXANDER, James Edward, *Sir*. Cleopatra's Needle, the Obelisk of Alexandria, its acquisition and removal to England described ... London, Chatto & Windus, 1879. 8vo, pp. xvi, [2, map], 109, [1], [2, list of Alexander's works], 40 [publisher's catalogue]; with a frontispiece and a title-page vignette; a good copy in the red publisher's cloth, covers stained and cockled; review cutting pasted in at the front, this work added in pen to the list of Alexander's works, which is annotated in pencil in another hand.

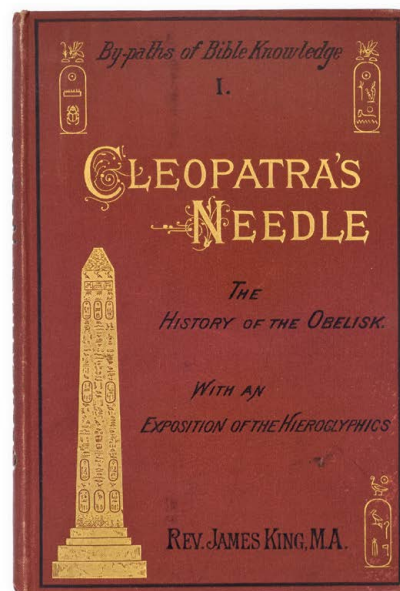
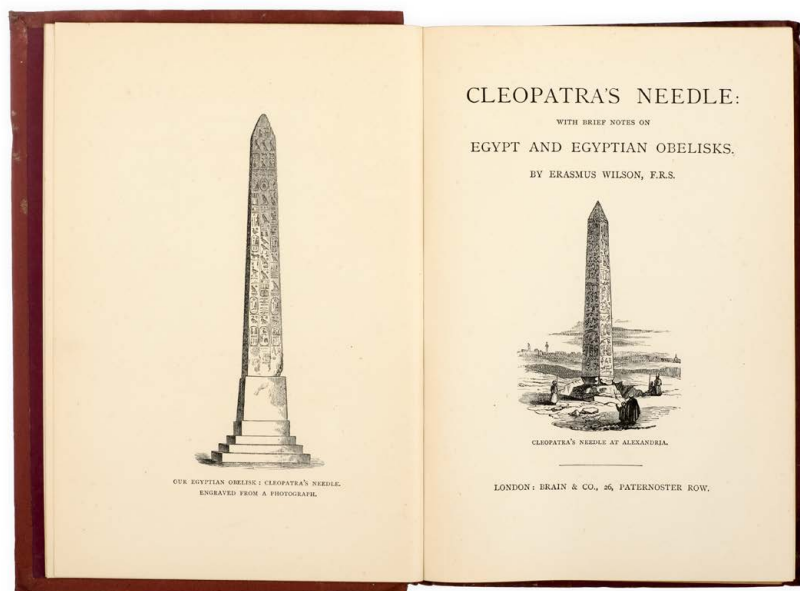
e) WILSON, Erasmus, *Sir*. Cleopatra's Needle: with brief Notes on Egypt and Egyptian Obelisks ... London, Brain & Co., [1877.] 8vo, pp. [2], xv, [1], 214, 4 [ads], with half-title, frontispiece, title-page vignette, and numerous illustrations; a very good copy in the publisher's bevelled brick-red cloth, front cover blocked in gilt with an image of the obelisk; review cutting pasted to rear endpaper.

First edition, inscribed to his wife 'Eveline M. Alexander from the author J. E. A. / Westerton 8 Sepr 1879', and at the foot 'when read - please return / my only copy - & out of print'. Alexander's full account of his efforts to recover the obelisk includes a long aside on the pyramids and the holy land (pp. 33-52). He mentions showing a drawing of the obelisk (item a?) in Edinburgh, includes details of the plan he presented to Wilson, and covers the various proposed sites (pp. 64-5).

First edition, inscribed 'Lieut General Sir James Alexander with the kindest regards of the Author / December 1877'. Despite the title the work deals mostly with obelisks in general rather than Cleopatra's Needle. Alexander's paper read to the Royal Society in Edinburgh in 1868 is reprinted on pp. 190-195.

f) KING, James. Cleopatra's Needle: a History of the London Obelisk ... London, Religious Tract Society, [1883?]. 8vo, pp. 128, 2 (ads), with a folding frontispiece; a fine copy; in the original pictorial cloth, blocked in blind and gilt; ownership inscription of JEA dated 1884.

First edition. Alexander is mentioned on pp. 42-3.



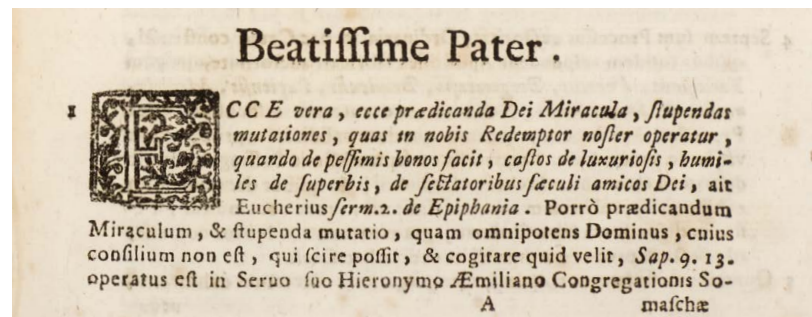
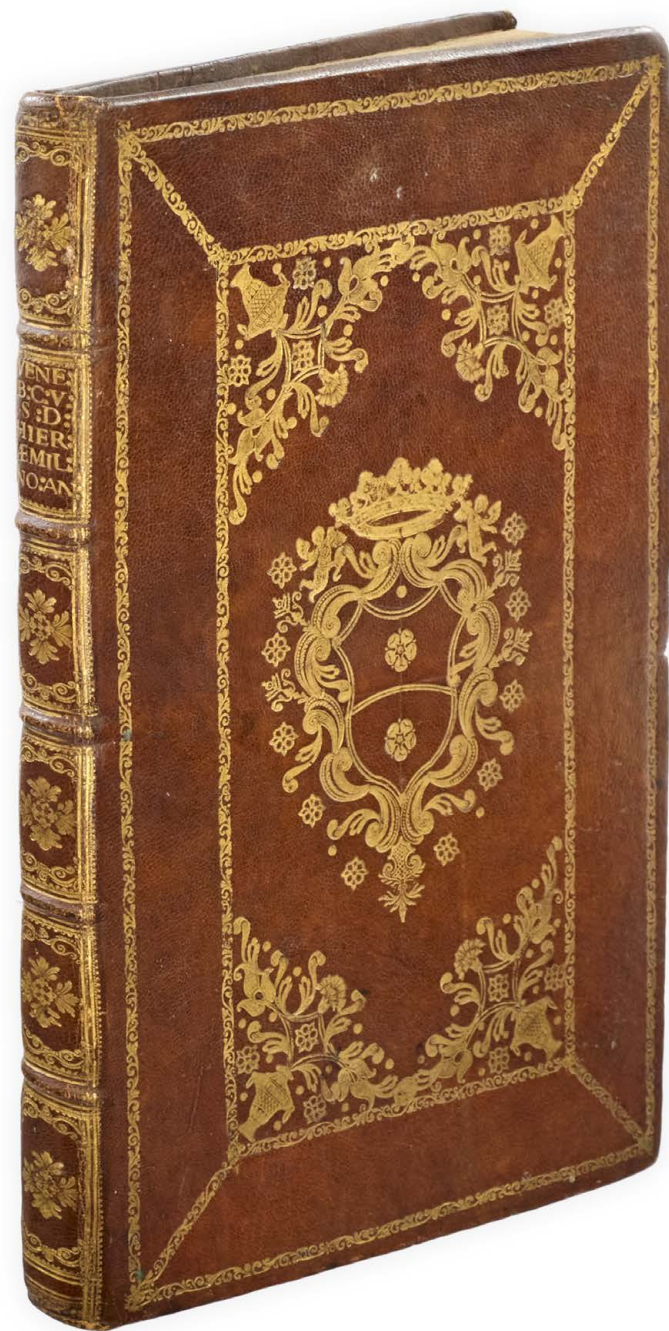
Roman Rococo for a Somascan Saint

19. [CONGREGATION OF RITES.] Sacra Rituum congregatione ... Card. Otthobono Veneta, seu Mediolanen. Beatificationis, & Canonizationis ven. servi Dei Hieronymi Aemiliani fundatoris Congregationis Somaschae. Positio super dubio an constet de virtutibus theologialibus, fide, spe, & Charitate in Deum, & in Proximum, necnon Cardinalibus, Prudentia, Iustitia, Fortitudine, & Temperantia, earumque annexis in gradu heroico in casu &c. Rome, Tipografia della Reverenda Camera Apostolica, 1734.

Folio, pp. [2, blank], [ii], 6, 47, [1, blank], 26, 19, [1, blank], 33, [1, blank]; woodcut ornament to title, woodcut initials; a few leaves with light marginal foxing, A1 becoming loose, a fine copy; **bound in contemporary Roman chestnut morocco richly gilt to a panel design with the Mocenigo arms**, central gilt armorial surmounted by a crown supported by two cherubs, within a double frame composed of a narrow roll-tooled border, the inner corners of the central panel filled with vase, flower and acanthus leaf stamps, spine gilt in compartments and lettered directly in gilt, edges gilt, marbled pastedowns; very lightly rubbed, front pastedown partly detached, minor loss to rear pastedown. **£1750**

A seemingly unrecorded volume supporting the beatification and canonisation of Girolamo Emiliani, the founder of the Somascan Fathers, bound in Rome for presentation to a member of the Mocenigo family of Venice, most likely the future doge Alvisè Mocenigo while ambassador in Rome.

The subject of this appeal for canonisation, Girolamo Emiliani of Venice (1486-1537, also known as Girolamo Miani), fought in the Italian wars until the 1520s, when, struck by the living conditions of the poor, he founded a home for destitute children.



He expanded these refuges across the Veneto and beyond, eventually forming a religious association called *De' servi dei poveri* (The servants of the poor), which was elevated into the Congregation of the Regular Clerics of Somasca by Pius V in 1567, Somasca being a town near Bergamo, on the border between Venetian and Milanese territory. He was finally beatified by Benedict XIV in 1747, and subsequently canonised by Clement XIII in 1767, with his saint's day on 20 July. This publication contains information regarding Emiliani's life and works to justify and inform the canonisation process.

The binding was most likely made for **Alvise Mocenigo (1701–1778)**, future doge of Venice, who was in Rome from 1734 to 1737 as ambassador to the papal court, and presumably keen at the prospect of a new Venetian saint. As doge (1763–1778), he issued a commemorative coin for the canonisation of Emiliani in 1767, alongside a donation of 4,000 ducats made by the Venetian Senate to the Somascan Fathers of Santa Maria della Salute.

Other Roman bindings contain the same volutes around the central armorial (*Legature papali* 253 and 254, both from the 1720s; the latter also has the same dotted foliate stamp to the foot of the armorial), and the distinctive urn stamp at the corners is another Roman feature, for example on a 1761 volume from the press of the Reverenda Camera Apostolica with the arms of Clement XIII (*Legature papali* 259).

No copies traced in OCLC, OPAC SBN, Library Hub, or KVK. The BnF holds an earlier appeal for canonisation from 1679, Berlin has another from 1714, and Turin one from 1745, finally resulting in Emiliani's beatification.

Printed and Bound for the Roman Oratorians

20. [CONGREGAZIONE DELL'ORATORIO DI ROMA.]
Sammelband of fourteen libretti. *Rome, 1765–1768.*

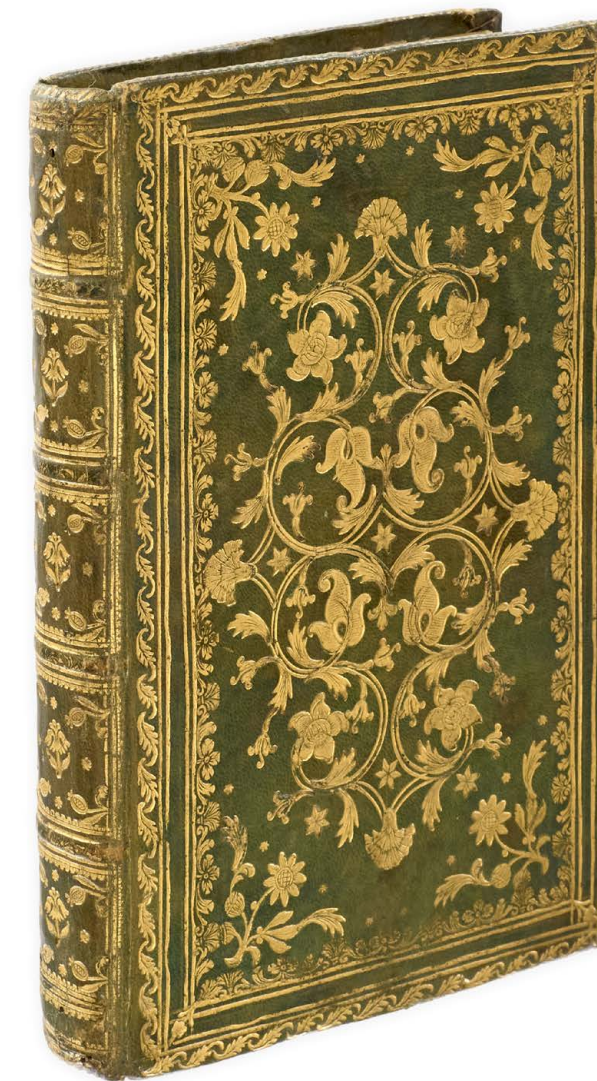
Fourteen works in one vol., 8vo; occasional slight toning and foxing; overall very good copies in contemporary Roman green sheep, covers richly tooled in gilt with floral and foliate rolls and stamps, spine gilt in compartments, edges gilt, sprinkled paper pastedowns; a few small wormholes to spine, some wear to corners, slight rubbing; 1 p. of manuscript additions and 1-p. index bound in at end; small nineteenth-century label with inked numbers at head of first title. **£1750**

A sammelband of rare devotional libretti printed for the use of the Oratorians of Rome, many composed by Pietro Metastasio, in a handsome contemporary Roman binding matching a companion volume in the Henry Davis Gift in the British Library.

The first five libretti were composed to celebrate Christmas, including pastoral and dramatic pieces. The remainder take as their subjects: the infant Moses; the Adoration of the Magi; the death of Abel; the liberation of the city of Bethulia; king Jehoash of Judah; Joseph; Isaac; the Passion of Christ; and St Helena, reputed discoverer of Christ's cross. Eight of the pieces were composed by Pietro Metastasio (1698–1782), a dramatist of enormous talent and the most celebrated librettist in eighteenth-century Europe; several were set to music by Giovanni Battista Casali (1715–1792) 'one of the best-known Italian composers of sacred music of his time' (Grove). Two short *arie* have been added in manuscript to the final item, attributed to the composer Niccolò Jommelli (1714–1774).

The binding matches British Library Davis 830 (Foot, *The Henry Davis Gift* III (2010), no. 383). This also contains fourteen *componimenti sacri* printed for the Roman congregation, with a manuscript table of contents; the two volumes were clearly once part of a set.

Of the fourteen libretti found here, only two are traceable in US libraries. All but one were printed for the Roman Oratorians by Marco Pagliarini of the Pallade press, or by Giovanni Zempel, who employs the Oratorian emblem on his title-pages.





Contents:

1. [METASTASIO, Pietro.] Per la festività del SS. Natale componimento sacro per musica da cantarsi nell'oratorio de' RR. PP. padri della Congregazione dell'Oratorio di Roma. *Rome, stamperia di Pallade, 1767. No copies traced in the US; BL only in the UK.*

2. Componimento sacro per musica da cantarsi per la festività del SS. Natale nell'oratorio de' RR. PP. della Congregazione dell'Oratorio di Roma. *Rome, stamperia di Pallade, 1767. No copies traced in the US; BL only in the UK.*

3. Pastorale per il SS. Natale componimento sacro per musica da cantarsi nell'oratorio de' RR. PP. della Congregazione dell'Oratorio di Roma. *Rome, stamperia di Giovanni Zempel, [n.d.]. No copies traced in the US; BL only in the UK.*

4. Componimento drammatico per la festività del S. Natale da cantarsi nell'oratorio de' RR. PP. padri della Congregazione dell'Oratorio di Roma. *Rome, Generoso Salomoni, 1765. No copies traced in the UK or US.*

5. La nascita del redentore da cantarsi per musica nell'oratorio de' reverendi padri della Congregazione dell'Oratorio di Roma. *Rome, stamperia di Giovanni Zempel, [n.d.]. No copies traced in the US; BL only in the UK.*

6. [VAN STRYP, Filippo.] Mosè bambino liberato dalla persecuzione di Faraone figura del redentore componimento sacro per musica da cantarsi nell'oratorio de' RR. PP. della Congregazione dell'Oratorio di Roma. *Rome, stamperia di Giovanni Zempel, [n.d.]. No copies traced in the UK or US.*

7. L'Adorazione de' Magi componimento sacro per musica da cantarsi nell'oratorio de' RR. PP. della Congregazione dell'Oratorio di Roma. *Rome, stamperia di Giovanni Zempel, [n.d.]. No copies traced in the US; BL only in the UK.*

8. [METASTASIO, Pietro.] La morte d'Abel figura di quella del redentore componimento sacro per musica da cantarsi nell'oratorio de' RR. PP. della Congregazione dell'Oratorio di Roma. *Rome, stamperia di Giovanni Zempel, [n.d.]. BL only in the UK; two copies traced in the US (California State, NYPL).*

9. [METASTASIO, Pietro.] Betulia liberata componimento sac. per musica del sig. ab. Pietro Metastasio da cantarsi nell'oratorio de' RR. PP. della Congregazione dell'Oratorio di Roma. *Rome, stamperia di Pallade, 1768. No copies traced in the US; BL only in the UK.*

10. [METASTASIO, Pietro.] Gioas re di Giuda componimento sac. per musica del sig. ab. Pietro Metastasio da cantarsi nell'oratorio de' RR. PP. della Congregazione dell'Oratorio di Roma. *Rome, stamperia di Pallade, 1767. No copies traced in the US; BL only in the UK.*

11. [METASTASIO, Pietro.] Giuseppe riconosciuto componimento sacro per musica da cantarsi nell'oratorio de' RR. PP. padri della Congregazione dell'Oratorio di Roma. *Rome, stamperia di Giovanni Zempel, [n.d.]. No copies traced in the UK or US.*

12. [METASTASIO, Pietro.] Isacco figura del redentore componimento sacro per musica da cantarsi nell'oratorio de' RR. PP. della Congregazione dell'Oratorio di Roma. *Rome, stamperia di Giovanni Zempel, [n.d.]. No copies traced in the UK and only one in the US (NYPL).*

13. [METASTASIO, Pietro.] La passione di Gesù Cristo signor nostro componimento sacro per musica da cantarsi nell'oratorio de' RR. PP. della Congregazione dell'Oratorio di Roma. *Rome, stamperia di Pallade, 1768. No copies traced in the UK or US.*

14. [METASTASIO, Pietro.] S. Elena al Calvario componimento sacro per musica da cantarsi nell'oratorio de' RR. PP. della Congregazione dell'Oratorio di Roma. *Rome, stamperia di Giovanni Zempel, [n.d.]. No copies traced in the UK or US.*

Full details are available on request.

Edited by the Poet Cowper's Uncle

21. [COWPER, Ashley, editor.] The Norfolk poetical Miscellany. To which are added some select Essays and Letters in Prose. Never printed before. By the Author of the Progress of Physick. In two Volumes ... *London: Printed for the Author, and sold by J. Stagg ... 1744.*

Two vols bound in one, 8vo, pp. I: xvi, 416, II: [2], 427, [1, blank], bound without the errata leaf at the end of volume II; contemporary dark red morocco with stilted boards, gilt fillets on covers, spine elaborately gilt (a little rubbed), a 'stilted' binding (*see below*), borders roll-tooled in gilt, spine richly gilt in compartments with gilt green morocco lettering-piece, edges speckled green, marbled endpapers, endbands of striped cloth over board; somewhat dusty with a few scuffs, textblock slightly sunken, lower corner bumped; a few contemporary annotations, modern book label of J.O. Edwards. **£1250**

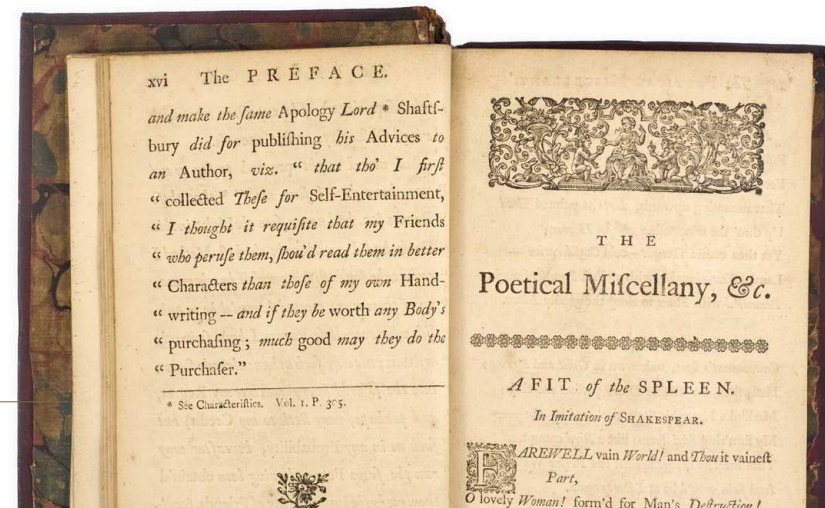
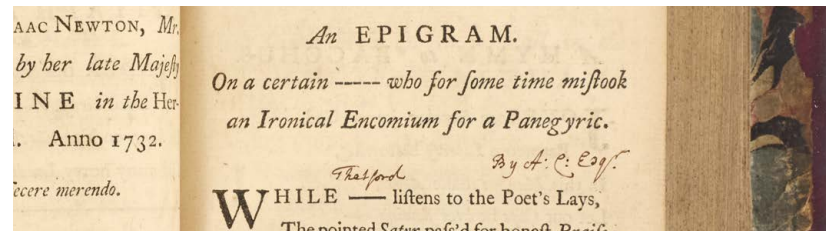
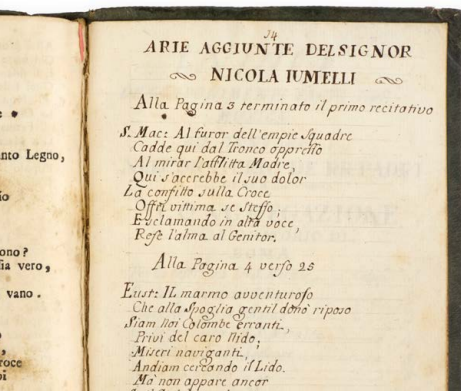
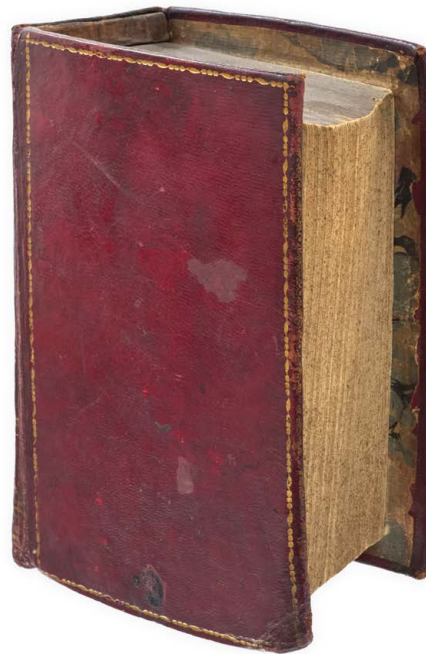
First edition of this lively miscellany, containing a large number of amusing short poems (but nothing for the libertine) assembled by William Cowper's uncle, the father of Theodora, later Lady Hesketh, with whom the poet fell in love. The dedication to the young Lady Caroline [Cowper] is subscribed 'Timothy Scribble': 'Too true it is, that the *present Age* has been fruitful of *Miscellanies*; and I wish it was less true, that even the best *Collections* of them (tho' handed to us by the brightest *Wits* of our *Family* [i.e. Scribblers and Scriblerians]) are not without some *Impurities*, which make them very unfit *Companions* for *Youth* ...' 'But to say a Word of the following *Collection*. It consists chiefly of *Original Pieces* – many of them (and those I fear the *worst*) are the *Editor's own* – some never so much as handed about in *Manuscript* – few ever committed to the *Press* before ...'

The contents vary widely, from 'On giving the Name of Georgia to a Part of Carolina' and 'A Prologue to the Opera of Rosamund, as it was perform'd in a Private Family in Bedfordshire' to 'A Poetical Dialogue between Windsor and Richmond' after the death of Queen Caroline.

In this copy a contemporary annotator has identified all of the editor's contributions and a few others. The errata leaf was probably omitted or removed because the errors have been corrected by the annotator, who has also filled in blank names.

The present copy is found in an unusual 'stilted' binding, with boards projecting far beyond the textblock (approx. 20 mm) to give a uniform appearance when shelved alongside taller neighbours.

Case 443 (1)(a) and (2) (a); Foxon, p. 149 (noting another annotated copy at the British Library).





The Nonesuch Dante

22. DANTE Alighieri; Mario CASELLA, editor; Henry F. Cary, translator. *La divina commedia or the divine Vision of Dante Alighieri in Italian & English.* [London], *The Nonesuch Press, 1928.*

Folio in 8s, pp. [4], 324, [4], with 42 sepia collotype plates (of which 34 double-leaf) by Daniel Jacomet after Botticelli; italic letter in parallel Italian and English, on Van Gelder paper with Nonesuch watermark; small marginal tear without loss to I3; else an excellent copy, uncut and partially unopened, in the original orange vellum, gilt covers with central gilt arabesque, panelled in gilt, spine lettered directly in gilt, top-edge gilt on the rough; extremities slightly rubbed, a few very light smudges to covers; in a modern cloth slipcase. **£1000**

First Nonesuch numbered 1292 of 1475 copies, of Dante's *Divine Comedy* in parallel Italian and English, with magnificent collotype illustrations after Botticelli, a superb copy preserving uncommonly well the brilliant but fugitive colour of the striking stained-vellum binding.

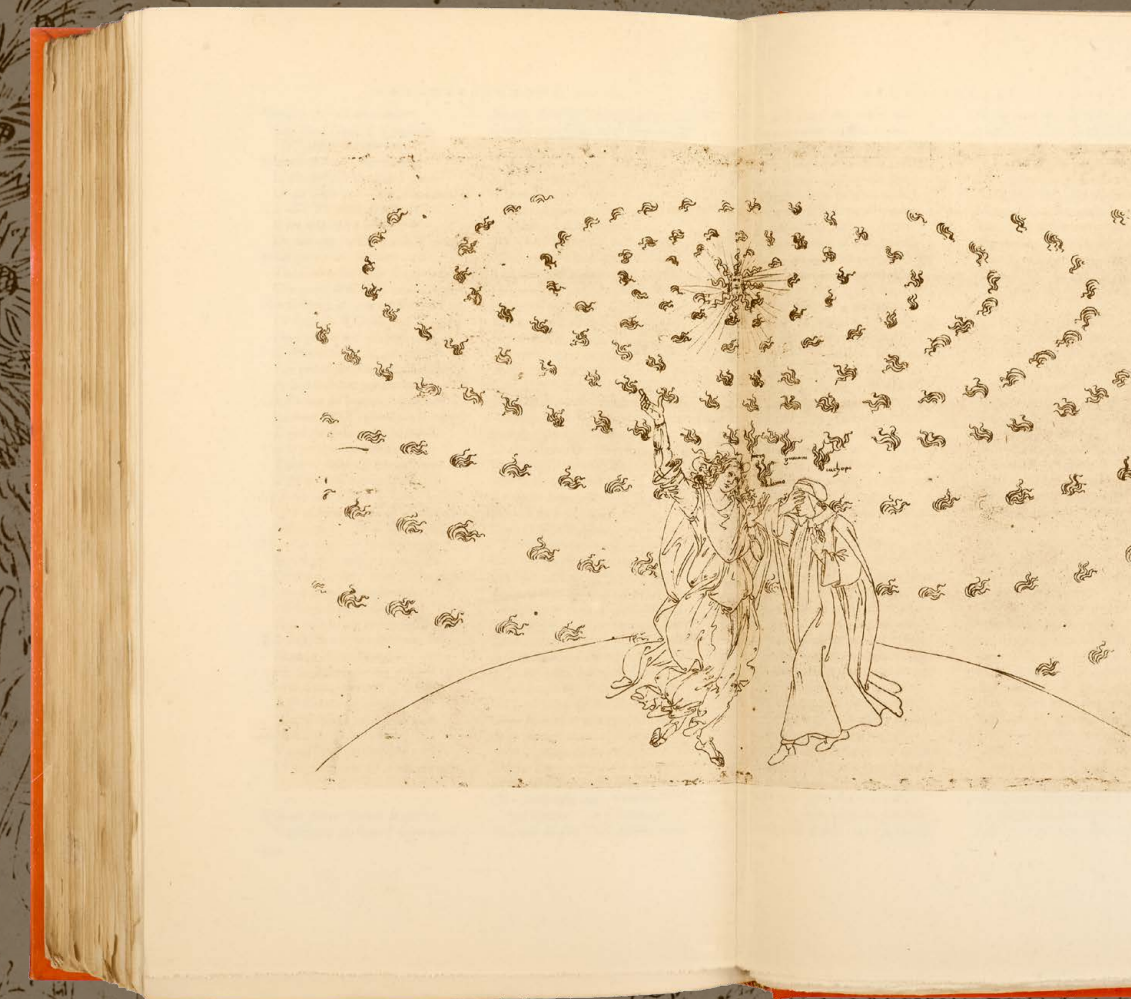
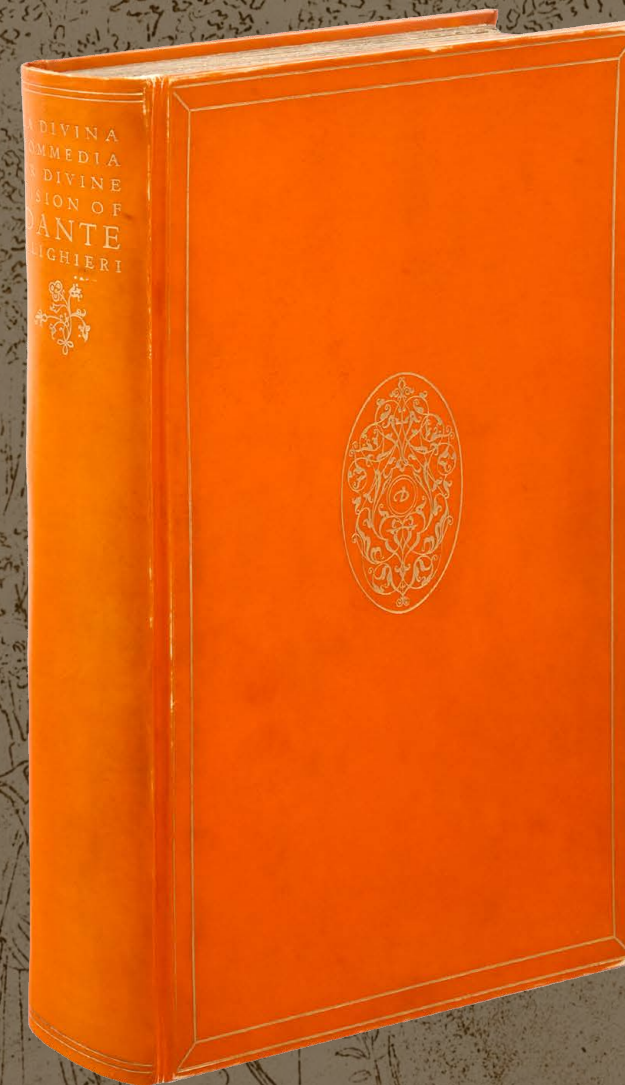
Presenting the *Divine Comedy* in the original alongside Henry F. Cary's English translation in blank verse, this was the Nonesuch Press's 'largest and most intricate volume to date' (Dreyfus, p. 46). The Italian text is from Mario Casella's groundbreaking edition of 1925, which contained several errata corrected specially for this edition by Casella himself. Accompanying the text are forty-two collotype illustrations after Botticelli's silverpoint drawings of scenes from the *Comedy*: 'it was the

first time that the finest of them had been reproduced as illustrations to Dante's text' (*ibid.*, p. 47).

The edition was published by the Nonesuch Press – established in 1922 by David Garnett, Francis Meynell, and Vera Mendel – to wide acclaim both in England and overseas, and was the most oversubscribed of all Nonesuch publications. The scholarly appeal of the revised text prompted Meynell, in his 1928 prospectus for the book, to quote a *Spectator* article hoping that copies would find themselves in the hands of 'Dante scholars, not those perverse bibliophiles who thwart the holy intentions of books by locking them uncut on their jealous shelves, or worse still, to those who speculate on the financial values of such treasures! But for these last Dante has provided a place in Hell' (*ibid.*, p. 173).

Even within a few months of publication, however, the boards' tendency to bow was noticed, and many copies bear this defect alongside later fading to the bright orange vellum, especially at the spine. **Our copy is one of very few surviving in something close to the original condition.**

Dreyfus 50; Flower 50; Ransom, p. 168.

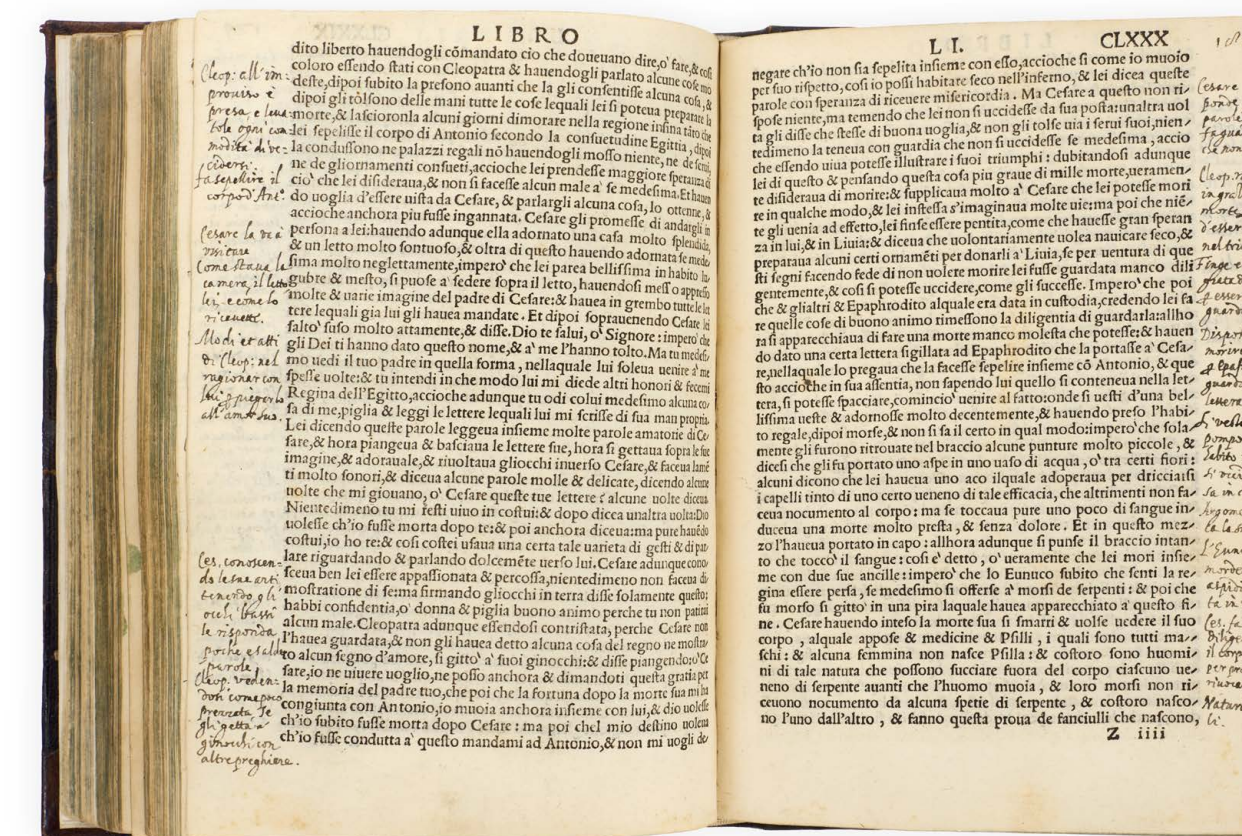
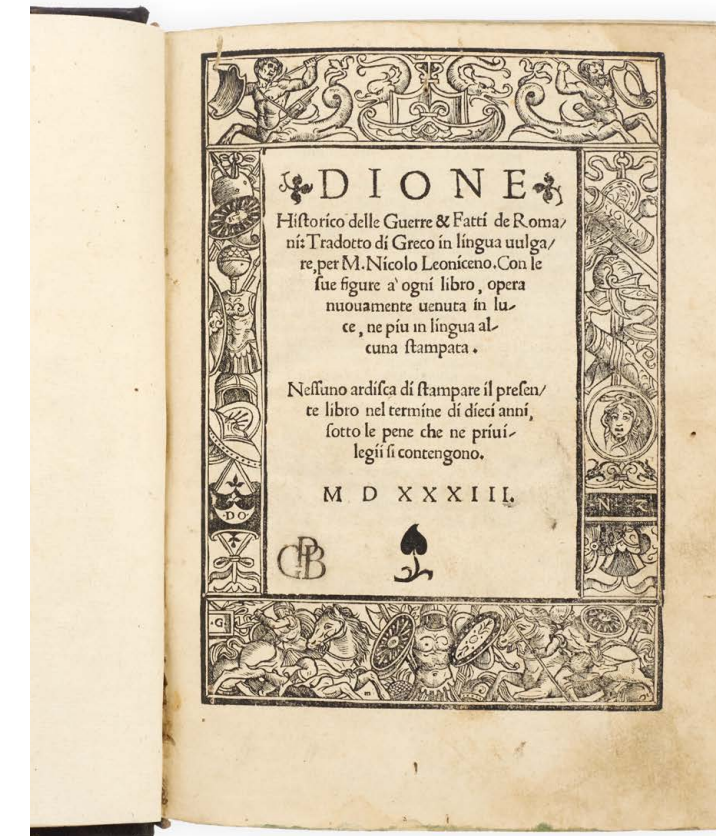
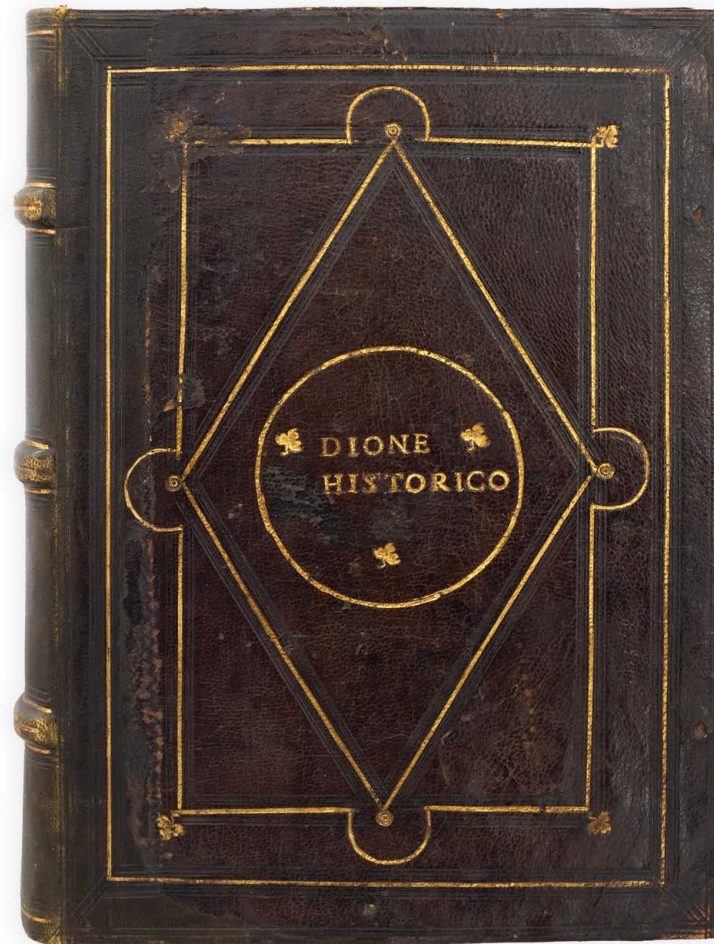


Predating the *Princeps*

23. DIO CASSIUS; Niccolò LEONICENO, translator. Dione storico delle guerre et fatti de Romani ... Con le sue figure a ogni libro, opera nuovamente venuta in luce, ne piu in lingua alcuna stampata ... Venice, Niccolò Zoppino, March 1533.

4to in 8s, ff. [6], CCLXXXII; title within woodcut border, woodcut portrait of Dio Cassius to *4^v, oblong woodcut scene at the opening of each of the 22 books; very slight marginal worming to first few quires, occasional light staining; a very good copy in contemporary Venetian morocco relaid over modern boards, covers panelled in gilt and blind, front cover lettered in gilt 'Dione Historico'; spine renewed, gilding refreshed in places, some rubbing to extremities and light abrasions to covers; marginal annotations to c. 35 pp. and c. 22 pp. in two seventeenth/eighteenth-century hands, initials 'G.P.B' stamped in ink to title. **£2500**

First edition of Dio Cassius's Roman History in any language, translated into Italian from the original Greek by Niccolò Leoniceno and preceding the Greek *editio princeps*, printed by Robert Estienne in 1548, by some fifteen years.



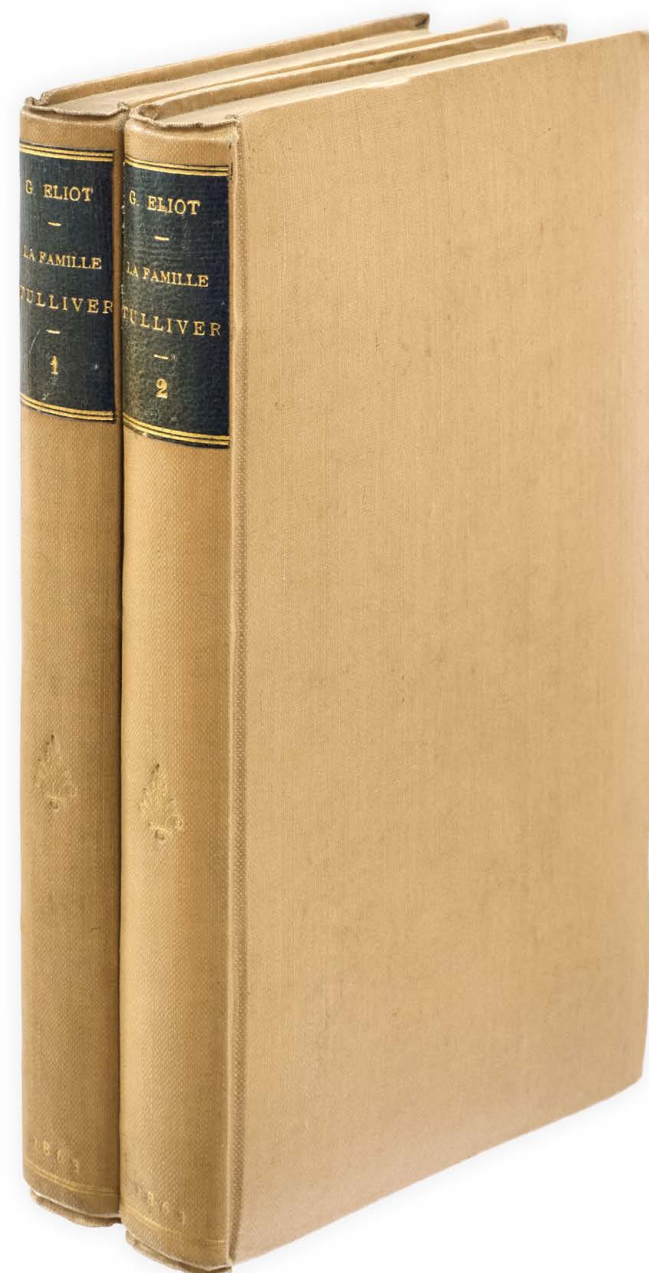
Born and raised at Nicaea in Bithynia, Dio Cassius (c. 164–235) served as a senator and consul in Rome, composing his famous *Roman History* in eighty books over the course of two decades, beginning with the landing of Aeneas in Italy and ending with his own retirement in 229. About a third of the work has come down to us intact, with books 36–54, covering the years 69–10 BC, surviving complete.

This Italian rendering of books 37 to 58 was undertaken by the eminent Italian physician and humanist Niccolò Leoniceno (1428–1524), being completed by 1488 but remaining unpublished until this Zoppino edition. The text, encompassing the lives and deeds of Julius Caesar, Pompey, Mark Antony, Cleopatra, Augustus, Tiberius, and Caligula, is handsomely illustrated with oblong woodcuts at the opening of each book, variously

signed 'm.f.' and 'm.p.f.', perhaps for the artist Matteo Pagano. These include numerous depictions of Caesar, fighting the Gauls and sailing to Britain for example, as well as of Brutus on his deathbed and the Emperor Augustus.

This copy contains some interesting marginal annotations by two early readers. Notes to books 50 and 51 in a neat seventeenth-century hand show a particular interest in the story of Antony, Cleopatra, and Caesar, while those in an elegant eighteenth-century script record the names of various consuls and refer to other writers, including Tacitus and Flavius Josephus.

EDIT 16 CNCE 17205; Adams D 511; Essling II, p. 660; Sander 2436.



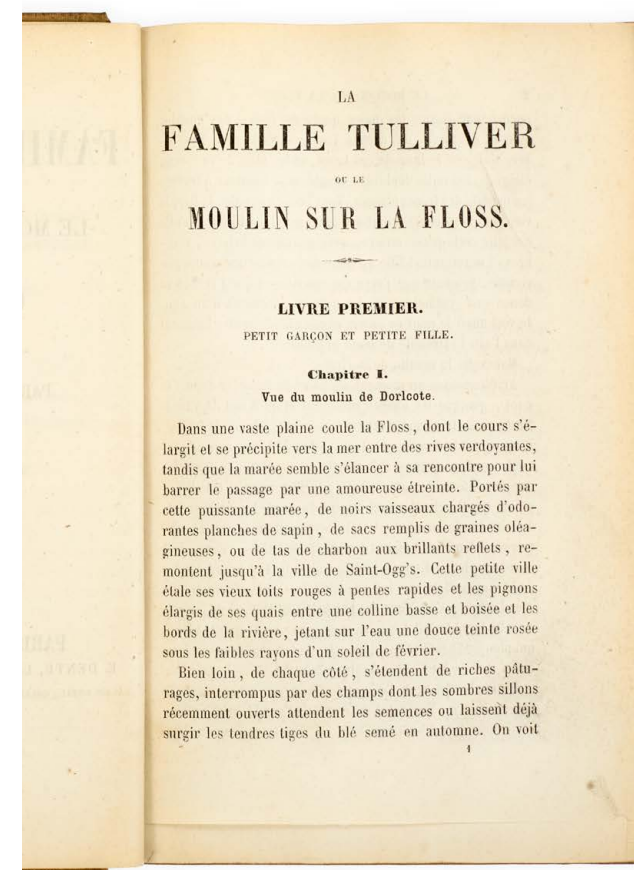
Translated by George Eliot's Friend

24. 'ELIOT, George', pseud. [i.e. Mary Ann EVANS]; F[rançois] D'ALBERT-DURADE, translator. *La famille Tulliver ou le moulin sur la Floss ... Tome premier* [- deuxième]. *Strasbourg, G. Silbermann for Paris, E. Dentu, and Geneva, H. Georg, 1863.*

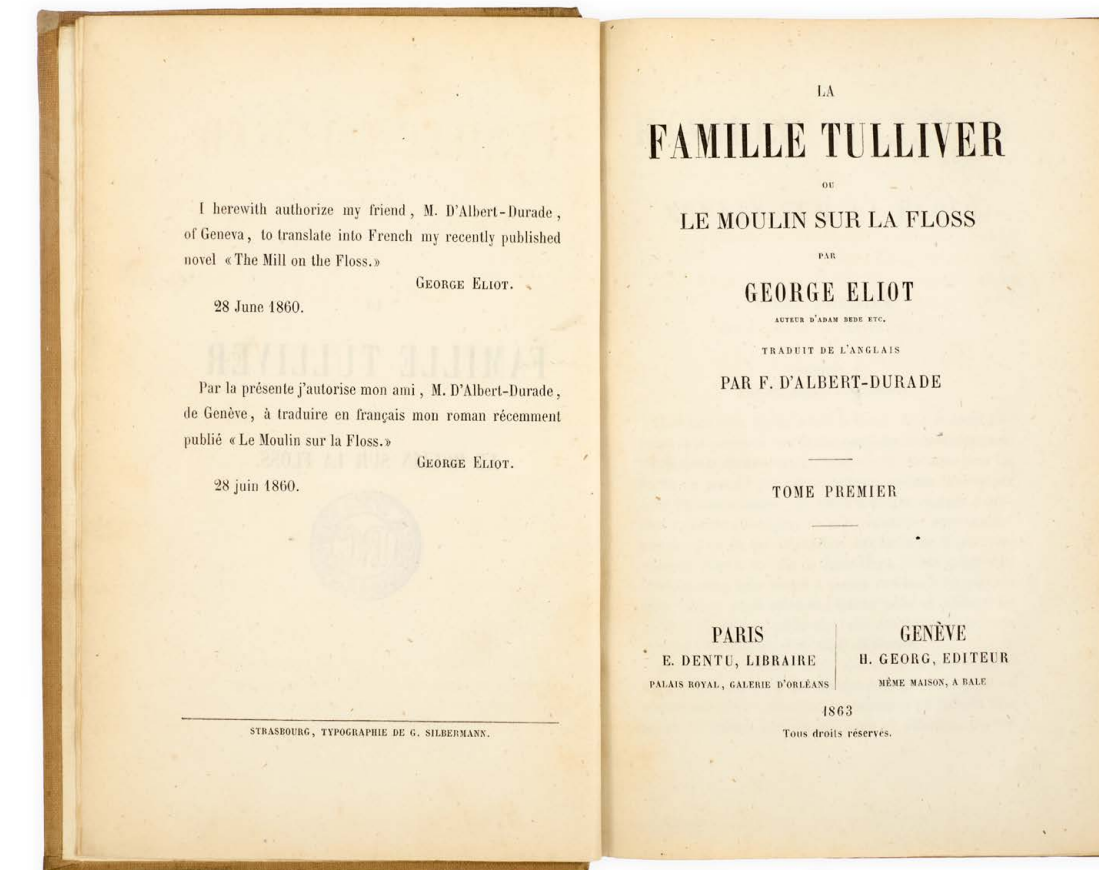
Two vols, 8vo, I: pp. [iv], 363, [1, contents]; II: pp. [iv], 363, [1, contents]; light foxing to first and final leaves; nonetheless a very good set in contemporary tan buckram, gilt green-morocco lettering-pieces to spines; spines and corners lightly bumped; contemporary circular 'Manoir d'Aspremont' ink stamps with initials RC to half-titles. **£3500**

First edition in French, exceptionally rare, of George Eliot's celebrated semi-autobiographical novel *The Mill on the Floss*, translated with her approval by her friend and correspondent François d'Albert Durade, with whom she had lodged in Geneva from October 1849 to March 1850, and who painted what is perhaps her most famous portrait.

Five days after her father's funeral in June 1849, Eliot, then aged thirty, travelled to Switzerland with her friends Charles and Cara Bray, staying on in Switzerland long after they had returned to England. In Geneva, she 'bravely took lodgings and spent a winter trying out her new found independence, and taking stock. A sympathetic family, the D'Albert Durades, took her in as a paying guest ... [François] painted her portrait in February 1850, representing her as modest, pensive, long-faced, but pleasant looking. Mary Ann spent her time in Geneva reading, walking, learning mathematics, and continuing with a translation (never to be finished) of Spinoza's *Tractatus theologico-politicus* which she had begun during her father's illness' (ODNB). In an October 1849 letter to the Brays, she describes François and his wife, the painter Julie d'Albert-Durade (*née Covelle*), whom Eliot affectionately called 'Maman', as 'really clever people – people worth sitting up an hour longer to talk to' (Cross ed. I, p. 166). François accompanied Eliot on her journey back to England five months later, and the two would exchange letters until the end of Eliot's life (although Durade would destroy her letters to him shortly thereafter).



In an approbation to the half-title verso dated 28 June 1860 – less than three months after the publication of the first English edition, which had sold 4600 copies within four days – Eliot explicitly authorises her 'friend, M. D'Albert Durade, of Geneva, to translate into French my recently published novel "The Mill on the Floss"'. The two saw each other for the last time that June, during Eliot's visit to Switzerland with her husband, George Henry Lewes. Durade was also the translator of Eliot's *Adam Bede* (1861), *Silas Marner* (1863), *Romola* (1878), and *Scenes of Clerical Life* (1884). On receiving a proof copy of his *Famille Tulliver*, Eliot fondly writes to Durade that she 'shall glance at the pages, that I may imagine the translator more vividly by reading phrases which may have been in



his mind – a little too often for his patience, perhaps, in the long business of revision and proof-correcting. Yet I hardly need any help in bringing you and Maman before me, and hearing the tone of the two voices' (Cross ed. II, p. 265).

OCLC finds only two copies in the US (Morgan and Princeton) and none in the UK. Not in Library Hub.

Lorenz VIII, p. 376. See Cross ed., *George Eliot's Life as related in her Letters and Journals* (1895–9).



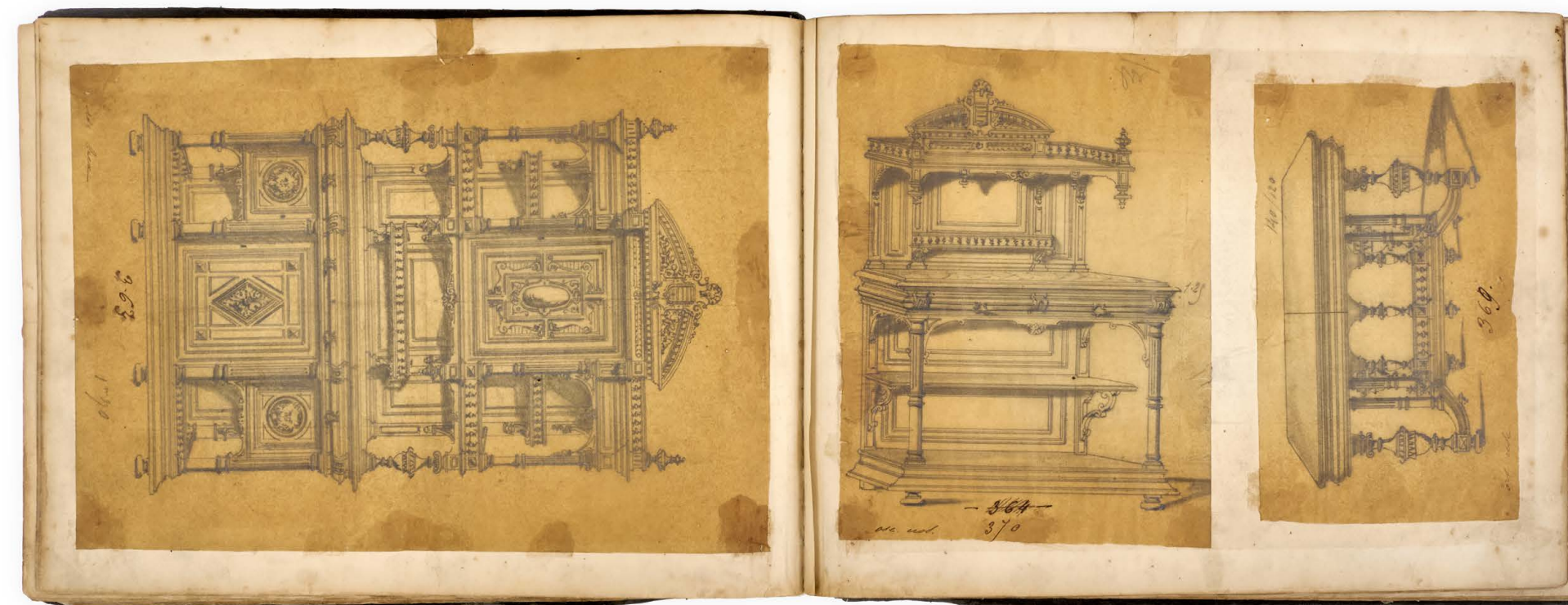
Fine French Furniture

25. [FRENCH FURNITURE.] French trade catalogue with original furniture design drawings. [Paris? c. 1870-1880.]

Oblong 4to (345 x 246 mm), 348 pencil drawings (mostly on tracing paper, some with multiple designs on one sheet, several partly hand-coloured), 11 albumen print photographs and 2 lithographed plates, mounted on 142 ll. and on verso of final free endpaper; each item numbered in ink, the majority with manuscript annotations; paste marks or darkening sometimes visible, a few sheets of tracing paper torn or cracked with loss, one with old tape repair, but vast majority well preserved and intact, with repairs to edges of leaves; bound in navy cloth-covered boards, rubbed, lacking spine (as bound?) but bookblock firm. **£1250**

An extensive French furniture catalogue of over 350 designs in Empire, Restoration, Gothic Revival and Orientalist styles, ranging from small bedside tables and elegant cabinets to large, highly decorative wardrobes and secretaires, also including a variety of seats, such as sofas, armchairs, chairs and *chaises longues*. Most drawings are annotated with details such as dimensions, materials used and colours.

By repute acquired from the Parisian *ébéniste* Goislard.



Here Begins the Land of Liberty

26. [FRENCH REVOLUTION.] MOUVEMENT DE LIBERATION NATIONALE DE LIMOGES. Le soldat de la Révolution ancêtre de nos braves F.F.I. *Limoges, Lavauzelle, [1944].*

Colour lithograph poster (350 x 455 mm); 'imagerie de l'armée d'Alsace, Strasbourg 1939' to bottom left, 'édité par le Mouvement de Liberation Nationale de Limoges au profit de ses oeuvres d'Entr'Aide Sociale (Fusillés et Déportés)' in red at bottom centre; a little browned, a few very small chips at top left, faint central vertical crease, otherwise very good. **£150**

A striking image of a *sans-culotte* soldier from the era of the French Revolution standing guard at the French border beside a large sign proudly declaring 'ici commence le pays de la liberté'. The poster, published by the 'Mouvement de Liberation Nationale de Limoges' (in southwest central France) around 1944, is a call by the Forces Françaises de l'Intérieur (F.F.I.) to support the French Resistance in the fight against tyranny: 'Liberté, égalité, fraternité ou la mort'.

LE SOLDAT DE LA RÉVOLUTION

Ancêtre de nos braves F.F.I.



SOLDATS de l'Armée d'Alsace, nos pères furent aussi, sur cette terre sacrée, soldats de la Liberté. Autrefois comme aujourd'hui, c'était ici la frontière du pays des hommes libres. Votre ancien est devant vous, en sabots, sans pain, sans vivres, mais du plomb plein sa giberne, du courage plein le cœur. Son chant, c'est le chant de guerre qu'à STRASBOURG, Rouget de l'Isle a fait pour l'Armée du Rhin. De STRASBOURG jusqu'à MARSEILLE et de MARSEILLE à PARIS, il a soulevé la France. Ce chant, c'est la MARSEILLAISE. Nous le chantons comme lui. Comme lui, nous faisons face à toutes les tyrannies. Soldats de la République, nous reprenons ses devises : LIBERTÉ, ÉGALITÉ, FRATERNITÉ ou la Mort.

Édité par le Mouvement de Liberation Nationale de Limoges au profit de ses oeuvres d'Entr'Aide Sociale (Fusillés et Déportés)

IMAGERIE DE L'ARMÉE D'ALSACE STRASBOURG 1939

TOUS DROITS RESERVES

A Genoese Panel-Stamped Binding from a Corsican Convent

27. GEREMIA, Pietro. Opus. Sermones in adventum Domini. Sermones de peccato. Sermones de fide. Sermones de penitentia. Sermones de oratione. Sermones dominicales per totum annum. Sermones de sanctis. [(Colophons:) *Brescia, Giacomo Britannico, 8 October 1502.*]

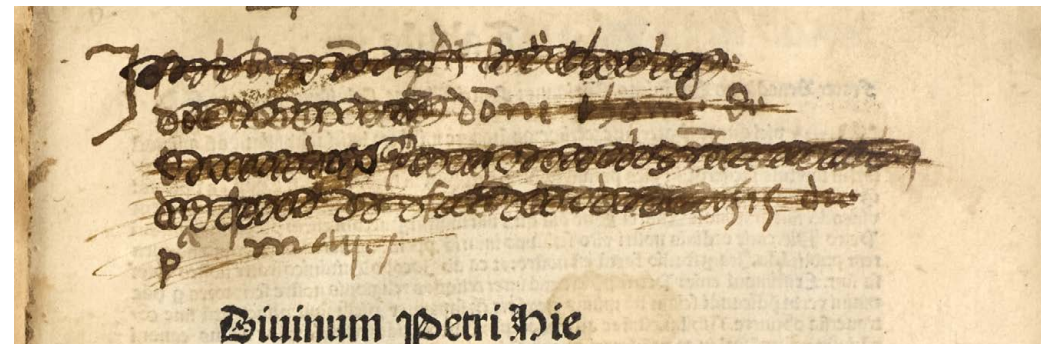
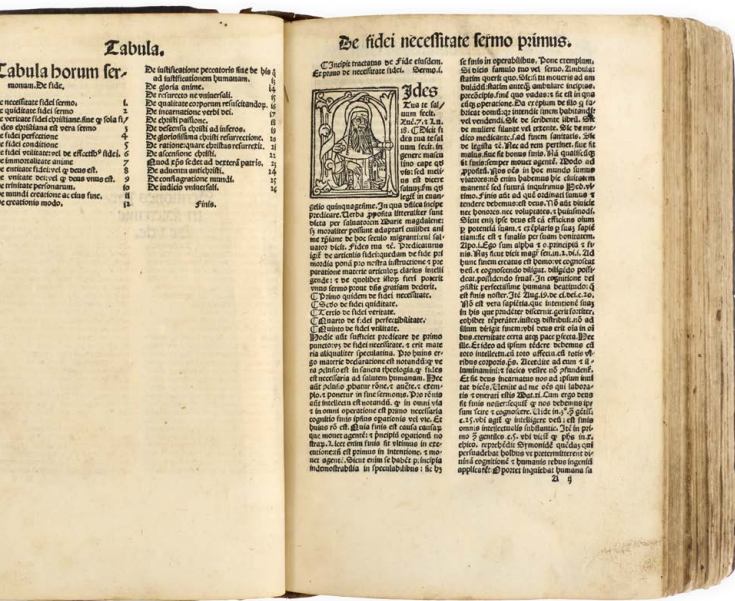
Six parts in one vol., 4to, ff. xliv, lxii, lxxviii, 'xxxvii' (*recte xxxviii*), I, xviii, 'xl' (*recte cxi*); woodcut initials; light marginal damp-staining to final quire, AAA3-6 misbound, small wormhole to inner margin of quires HHH-III and AA, final leaf torn at inner margin, but a good copy; **bound in contemporary Genoese blind panel-stamped sheep over wooden boards, the panel containing a vase of lilies with text around the frame naming Viviano da Varese**, remains of clasps to fore-edge, boards lined with manuscript waste from a late thirteenth-century Italian Breviary on vellum, sewn on 3 split tawed thongs; worn and rubbed, with sympathetic repairs to spine and lower corner of front board; early ownership inscription 'Iste liber est [...] theologie doctoris [...] dōni thome de [...] 1515 die pa maij' to title (deleted in ink), subsequent inscriptions 'Spectat ad Conventus S. Franci Bonifacij' and 'Ex libris fris Matthæi de Bonifo [...]' (*see below*), sixteenth-century annotations to CCC7^v and BB4^{r-v}. **£2800**

First edition of Geremia's sermons, in a Genoese binding made for the *cartolaio* (stationer) Viviano da Varese, with early Corsican provenance.

Pietro Geremia (1399-1452) was a notable Dominican preacher from Palermo; in the sermons on saints, one is about St Cita (or Zita) of Lucca, the patroness of Geremia's convent in Palermo. The printer of this volume (one of two Britannico brothers who were printers) had two brothers in the Dominican order, which led to the production of numerous volumes of Dominican sermons from their presses; one of the brothers, Benedetto, edited this volume and wrote the preface.

Several early sixteenth-century panel-stamps from Genoa are recorded; Hobson lists seven, two of which name Viviano. The text around the panel stamp provides Viviano's name and his address, Carubeo Fili in Genoa (now Vico del Filo), the booksellers' quarter. This panel stamp is recorded by Hobson on 14 bindings, dating from fourteenth-century manuscripts to a 1527 Hagenau imprint; the latter, in brown goatskin and now in the National Art Library, is nigh on identical to the present binding. Another Genoese panel-stamped binding recorded by Hobson was in the Capuchin convent of Bastia (Corsica).





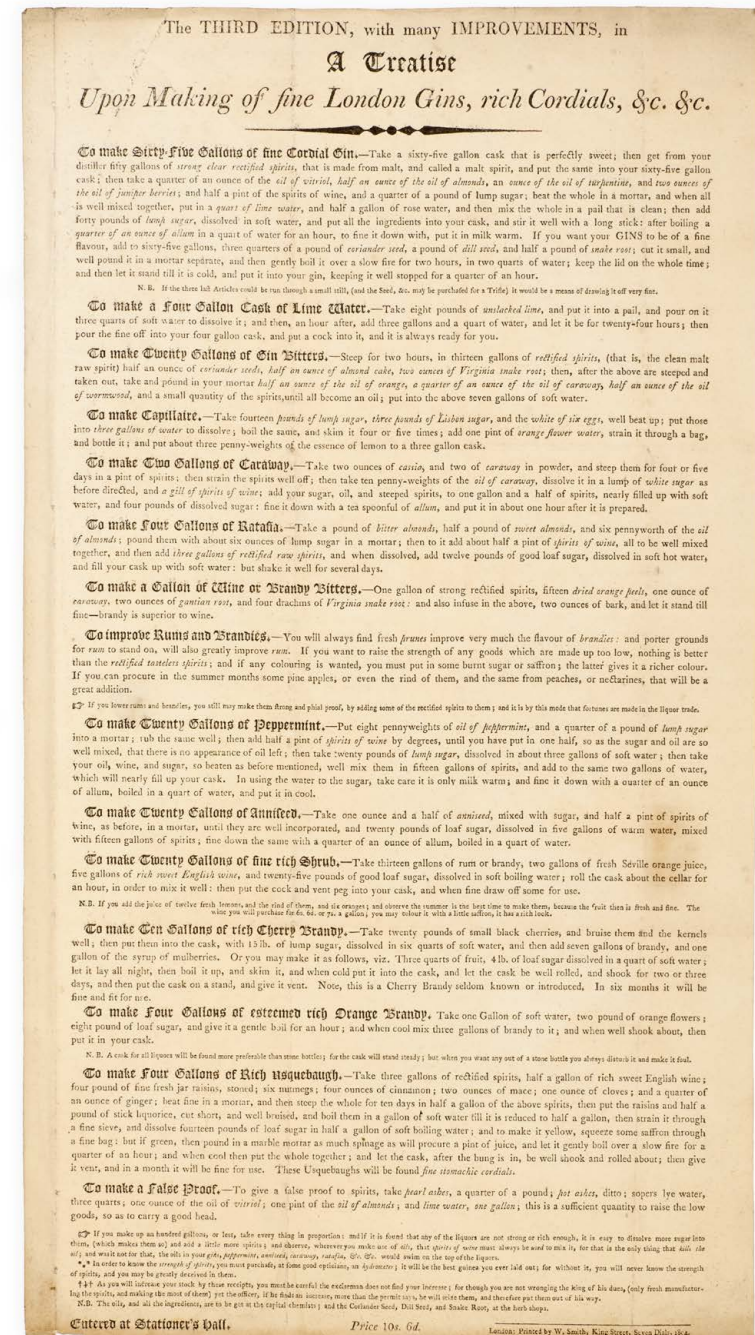
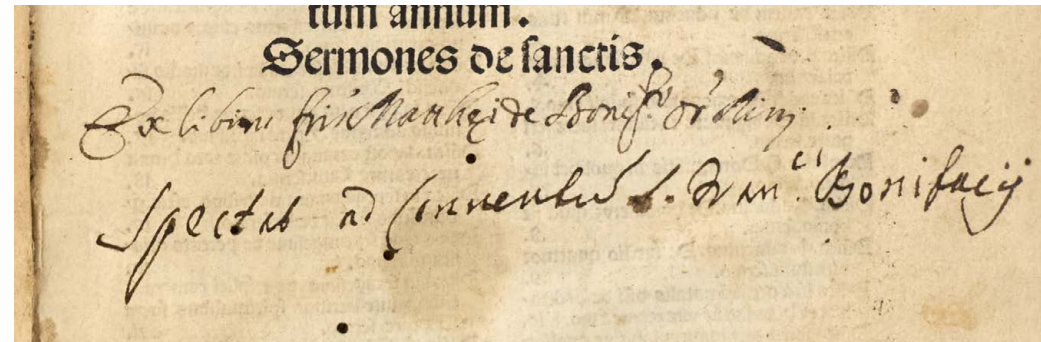
Provenance:

1. The volume belonged at an early date to one Thomas, a doctor of theology, with his ownership inscription dated 1 May 1515; the Franciscan convent identified in subsequent inscriptions is most likely that at Bonifacio in Corsica.

2. J. & J. Leighton, *Catalogue of early printed, & other interesting books* [1905?], item 2491.

We have located only one copy in North America, at Illinois, and none in the UK, though a copy of a variant, with a different setting of the title-page, is at the University of Pennsylvania.

USTC 832290; EDIT16 CNCE 20705. See Hobson, *Decorated Bookbindings in Renaissance Italy*, Genoa: 2(g); see also Goldschmidt, *Gothic & Renaissance Bookbindings*, pp. 68-70 (and plate CIV).



A Guide to Falsifying Spirits

28. [GIN.] A Treatise upon Making of fine London Gins, rich Cordials, &c. &c. ... London, W. Smith, 1804.

Folio broadside, printed on one side only; left edge creased with small stitch holes (evidently once bound into an album), creased where once folded, small wax seal mark to blank verso; in very good condition. £1850

Apparently unrecorded broadside guide to moonshine production: despite the designation 'The third Edition, with many Improvements' at the head, we can find no record of this or any other printing. We think it likely that the high price (10s 6d), the supposed edition statement, and the suggestion that was 'Entered at Stationer's Hall' contribute to a feigned sense of legitimacy.

Described here are the processes for making, augmenting, and/or counterfeiting various gins, bitters, ratafias, brandies, and whiskies. The fact that a number of the recipes play fast and loose with legality is indicated by the warning at the foot: 'As you will increase your stock by these receipts, you must be careful the exciseman does not find your increase; for though you are not wronging the king of his dues, (only fresh manufacturing the spirits and making the most of them) yet the officer, if he finds an increase, more than the permit says, he will seize them'.



The Origins of Despotism

29. GIZZI, Andrea Giuseppe. *Lo scettro del despota, ovvero del titolo, e dignità dispotale, discorso istorico, politico, e giuridico.* Naples, G. Raillard, 1697.

Large 4to, pp. 'xxiix' [recte xxxviii], 120; with an engraved allegorical title-page, engraved portrait of the author by the Italian engraver Teresa del Po, and woodcut head- and tail-pieces; printed shoulder notes in the text; very light occasional foxing, but a very good, wide-margined copy in contemporary stiff vellum, green morocco lettering-piece; vellum a little chipped and stained, especially to rear cover; a few contemporary notes or marks. **£2500**

Only edition of this extraordinary and rare study of legal, ceremonial, and political roles of the despot, or despotes, a class of prince akin to a king and beneath an emperor in the power structures of both the Byzantine world and Renaissance Italy, and thus a title used both in Venice and throughout the Balkans and Greece.

The work of the Neapolitan nobleman Andrea Giuseppe Gizzi (or Gittio), and dedicated to Silvestro Valiero, Doge of Venice (and thus a despot himself), *Lo scettro del despota* draws on legal and historical sources ranging from the ancient (Aristotle, Justinian) to the medieval and modern (Aquinas, Molina, de Soto, Botero, and others) to present a full survey of the origins and uses of the title (and related titles such as *infante* – the 'despot' originally referred to the heir-apparent of the Byzantine emperor), the ways in which the role diverges between West and East, the ceremonials attached to the title, and its use throughout Italy, and especially in the Kingdom of Naples (it was not until the next century that the term acquired the negative connotations it has today). Of particular interest is the *Catalogo degli autori* cited in the margins; this takes up an entire quire and lists some 350 sources, and can reasonably be said to be the earliest bibliography on the subject.

The fine portrait of the author, on page xii, is the work of the painter and engraver Teresa del Pò (1649–1716), who had been based in Naples since 1683.

OCLC finds four copies in the US (NYPL, Newberry, University of Chicago, Berkeley); Library Hub adds two in the UK: KCL and V&A.



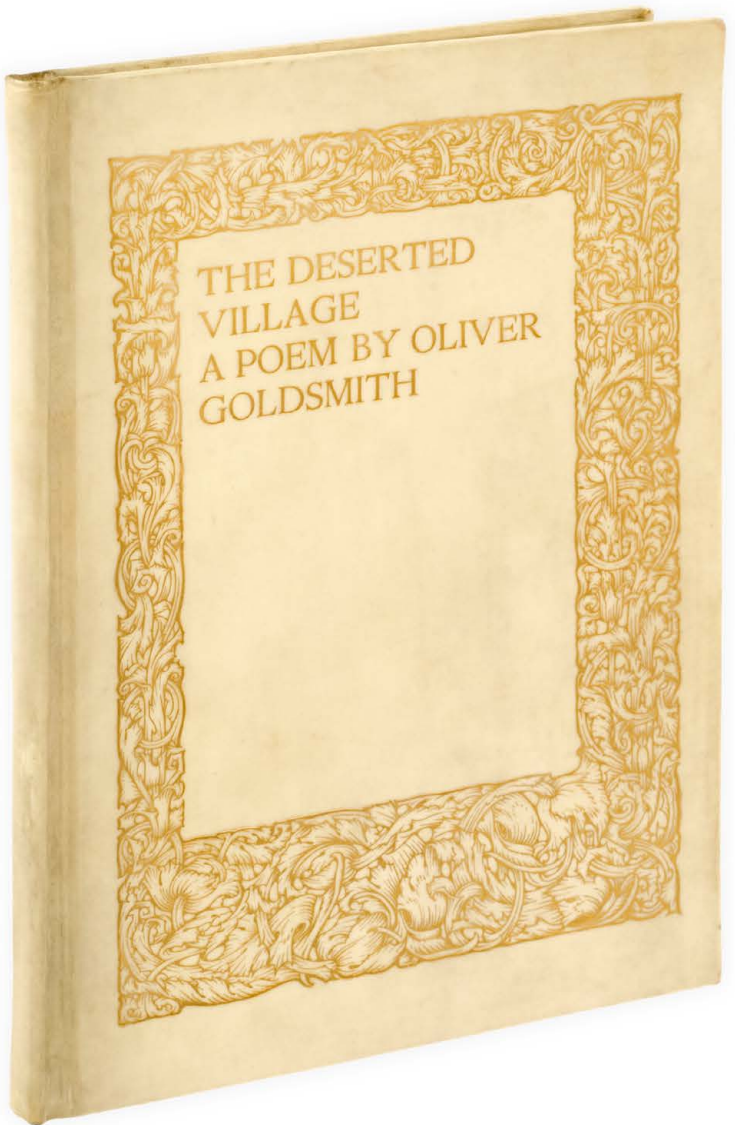
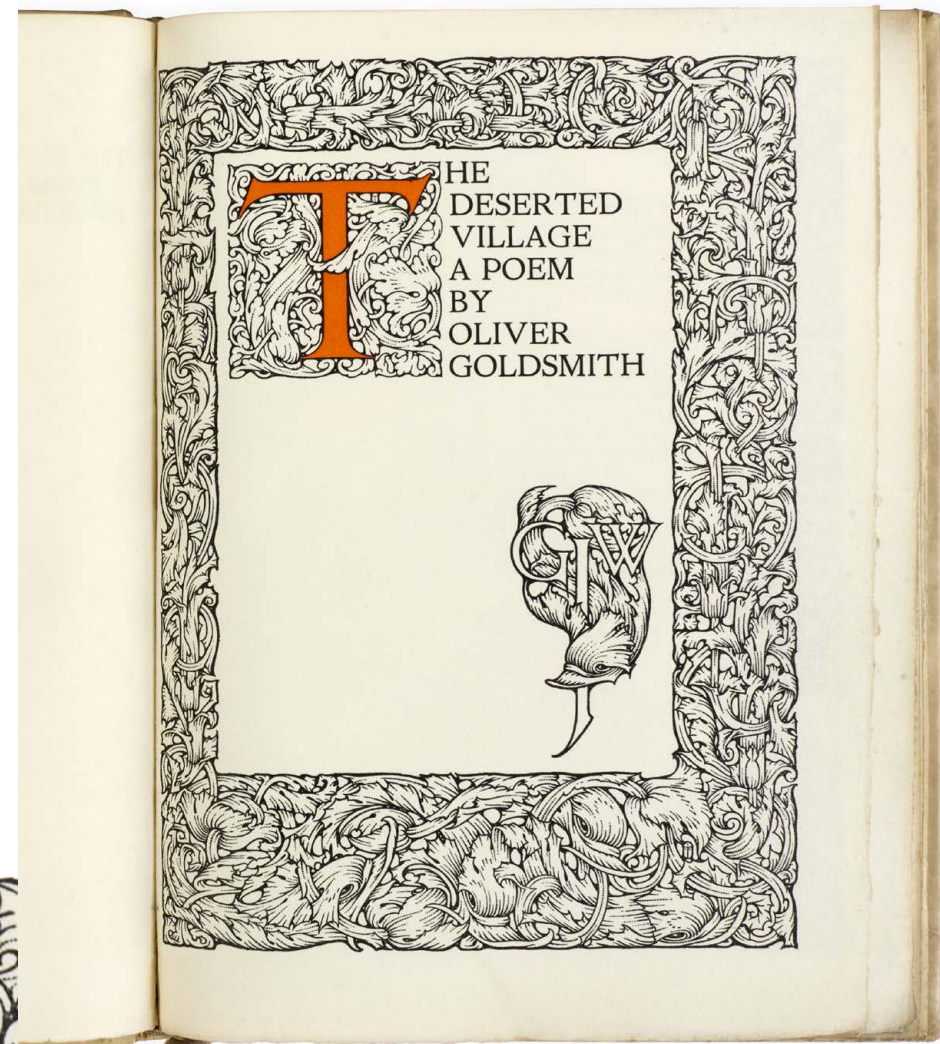
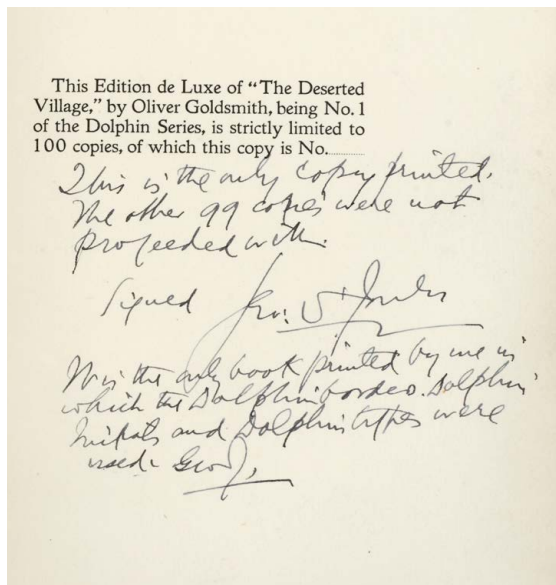
The Only Copy Printed

30. **GOLDSMITH, Oliver.** *The Deserted Village a Poem ...* [London, G. W. Jones, 1913.]

4to, pp. [24]; half-title, title, initials, and colophon printed in orange and black; each page within a woodcut border; a fine copy, on heavy hand-made paper, in the original stiff vellum, covers gilt with the same wide border, lettered directly on the front cover, publisher's device on the rear cover; inscription and signature of the publisher on the limitation leaf. **£2500**

Unique. 'This is the only copy printed, the other 99 copies were not proceeded with ... It is the only book printed by me in which the Dolphin border, Dolphin initials, and Dolphin types were used'. The limitation leaf suggests that it was originally envisaged as an 'Edition de Luxe' of 100 numbered copies.

One of the foremost fine printers of his generation, George William Jones (1860–1942) designed several important Linotype fonts, printed books for the Nonesuch Press and Limited Editions Club, and operated his own concern 'At the sign of the Dolphin in Gough Square, Fleet Street', next to Dr Johnson's House.



Unexpected Influence of Hobbes

31. GRAILE, John. Three Sermons preached at the Cathedral in Norwich. And a fourth at a parochial Church in Norfolk. Humbly recommending, I. True Reformation of our Selves. II. Pious Reverence towards God and the King. III. Just Abhorrence of usurping Republicans, and IV. Due Affection to the Monarchy. *London, W. Kettilby, 1685.*

8vo, pp. [12], 175, [1, blank]; title-page to each sermon; prelims chipped at margins, not affecting text, else a good copy in contemporary sheep, bumped at corners and edges, joints chipped with some loss, later red morocco label, gilt; faint ownership inscription to verso of last page. **£850**

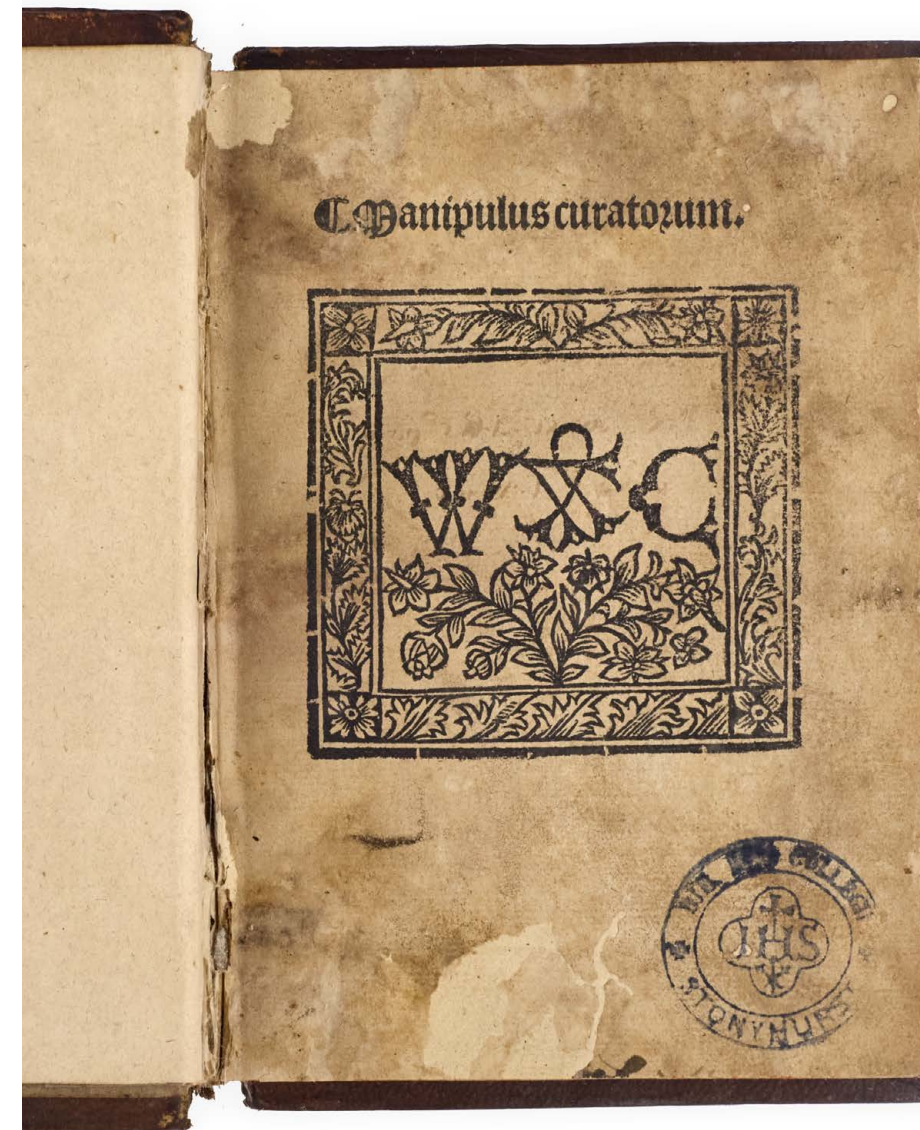
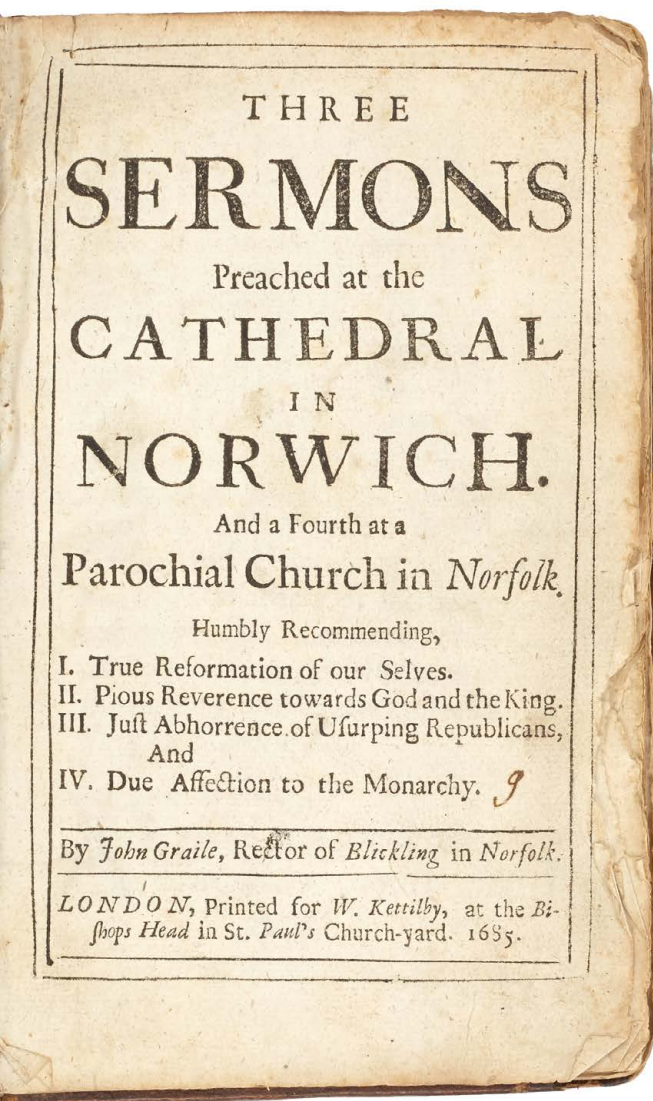
First and only edition, rare. The third of these four sermons was delivered on the anniversary of Charles I's execution, 30 January 1684, drawing on the Proverb: 'For the transgression of a land, many are the princes there', in which the plurality of leaders is shown to be the 'constant mischief' of republicanism.

Graile draws on Hobbes's *Leviathan* in his treatment of the state, which without a single sovereign is a diseased and wounded body, the 'body politick' of which King Charles was 'the very soul', and which had been given over to 'the very multitude and general crowd, in the whole body of the people: the head and the feet, the brains and the heels, the honourable, the wise, the sober, and all the base and blind and boisterous rabble, having their share in the government'.

Condemning the recent Rye House Plot, Graile warns of fresh attempts at 'dissolving the ligaments of the monarchy'. The clerical use of such obviously Hobbesian metaphors is doubly interesting: firstly for the ambiguity of Leviathan – the dual monarchism and anti-Church, 'atheistic' stance for which it had so recently being condemned, Oxford University having burned Leviathan in the quadrangle in 1683 – and secondly for the extreme difficulty of procuring a copy in the 1680s, when the second-hand price had risen to thirty shillings (Parkin, 'The Reception of Hobbes's Leviathan' in *The Cambridge Companion to Leviathan*, 2007, pp. 449–452).

ESTC shows six copies, at BL, Cambridge, King's Lynn, All Souls Oxford, Huntington and UCLA.

ESTC R38763; Wing G 1479.



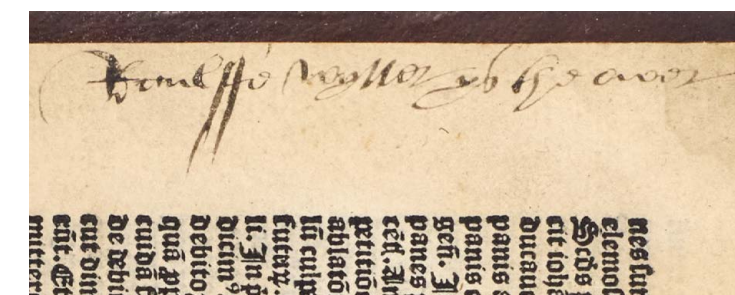
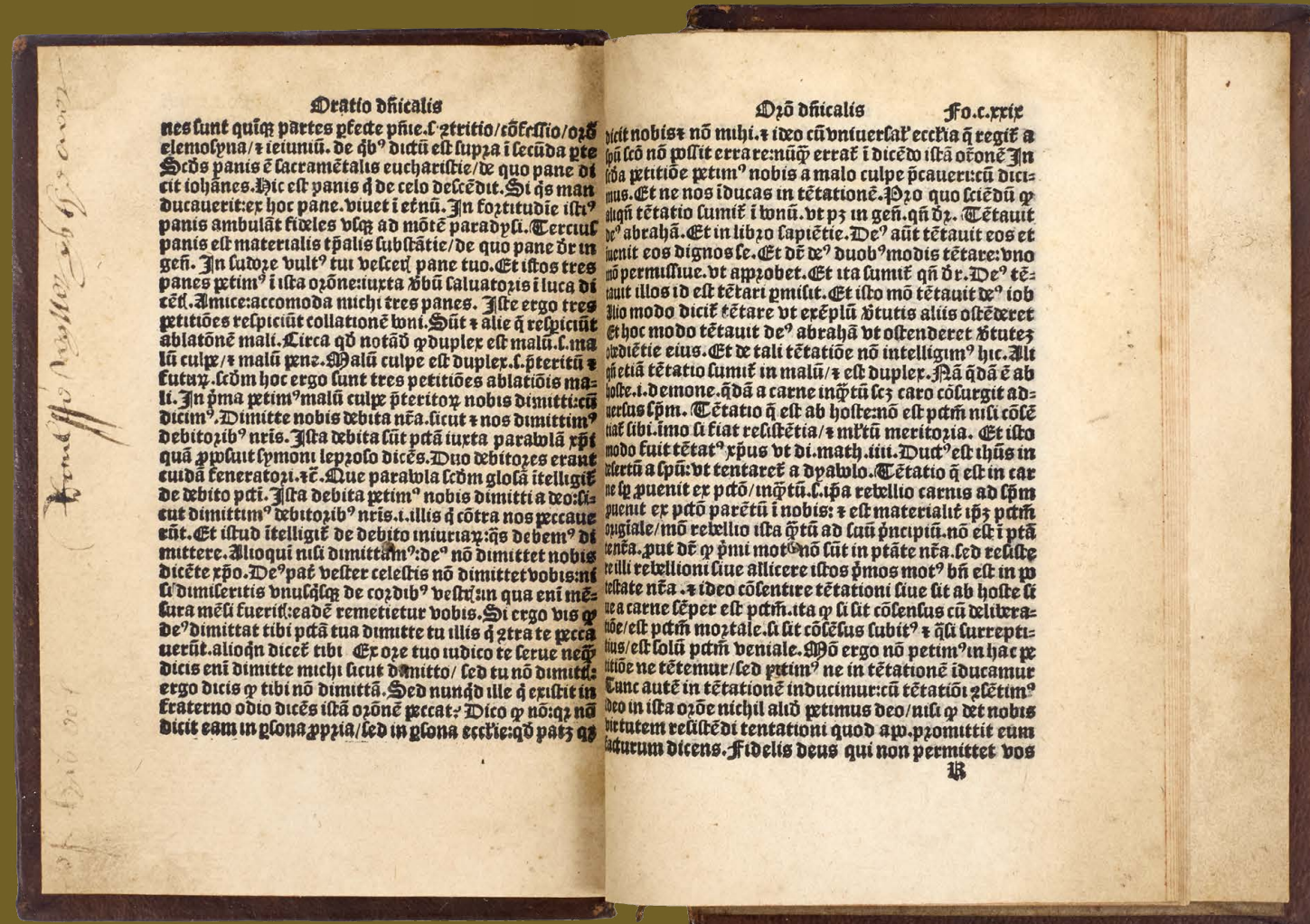
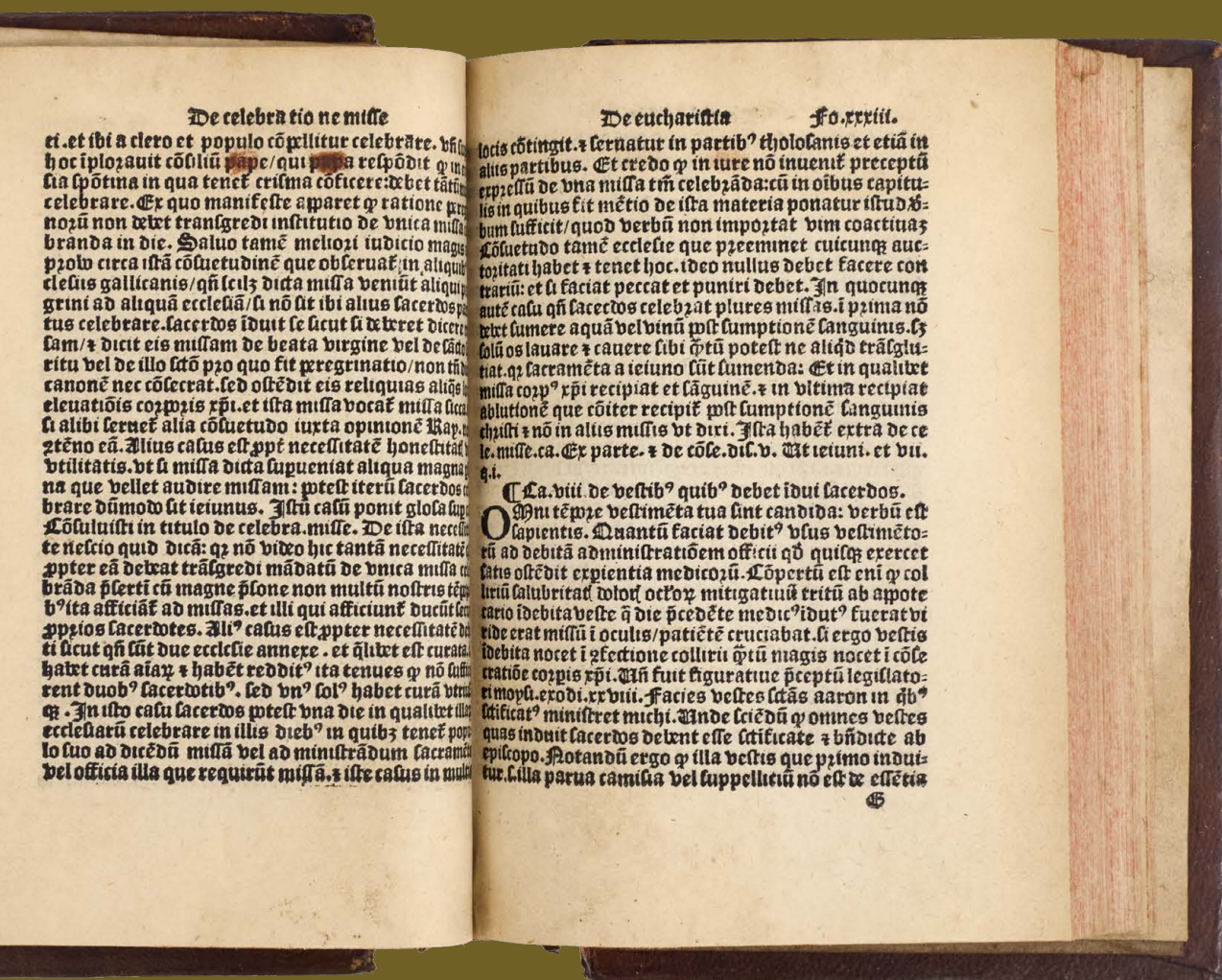
Extremely Rare Manual for English Priests

32. [GUIDO DE MONTE ROCHEN.] Manipulus curatorum. [(Colophon:) London, Wynkyn de Worde, 22 April 1502.]

8vo, ff. cxxxiv, [4]; A–Q⁸ R¹⁸, quire E missigned 'G' as in BL copy but foliation continuous; gothic letter, Wynkyn's Caxton device (McKerrow 10b) to title; title dusty and laid down with some loss to edges, repairs to head and tail of A2–7 with loss to headlines of A2 and a few others shaved, closed tear to A2 affecting a dozen words, tear to inner margin of A3 with a handful of words lost, minor losses to head of C1–D2 not affecting text, small wormtrack to quire A affecting a few letters on 2 ff., small wormtrack to last 3 quires affecting a couple of words per page, light damp-stains to head throughout and a few other minor blemishes; else a very good, crisp copy in nineteenth-century sheep over wooden boards; neatly rejoined, endcaps and -bands lost; contemporary ownership inscription to f. cxxviii' ('of this bo[ke] Raulffe Wyller ys the ower'), offsetting from an early inscription to f. lvi', 'Pope' struck out in red on ff. xxxii' and xxxix', pencil manicule to f. xcviij', marks in red crayon to a couple of leaves, ink stamp of Stonyhurst College to title and rear flyleaf. **£17,500**

First Wynkyn de Worde edition of this immensely popular medieval handbook for priests, one of only four complete copies known.

Composed in the 1330s by Guido de Monte Rochen (also Monte Rocherii or Roterio), the *Manipulus curatorum* met the growing need for pastoral guidance and the training of priests in the wake of the Fourth Lateran Council (1215). Aimed at simple curates and written in a suitably unadorned style, the work is in three parts: the first on six of the seven sacraments; the second on penance (the remaining sacrament and a matter of particular complexity for parish priests); and the third on catechesis. 'Although Guido's manual had much in common with contemporary *pastoralia*, it stood out from the pack by adapting and simplifying the genre's basic features to serve its audience more effectively. The *Handbook* is long enough to be comprehensive, but short enough to be truly useful' (Thayer and Lualdi, p. xxiv).



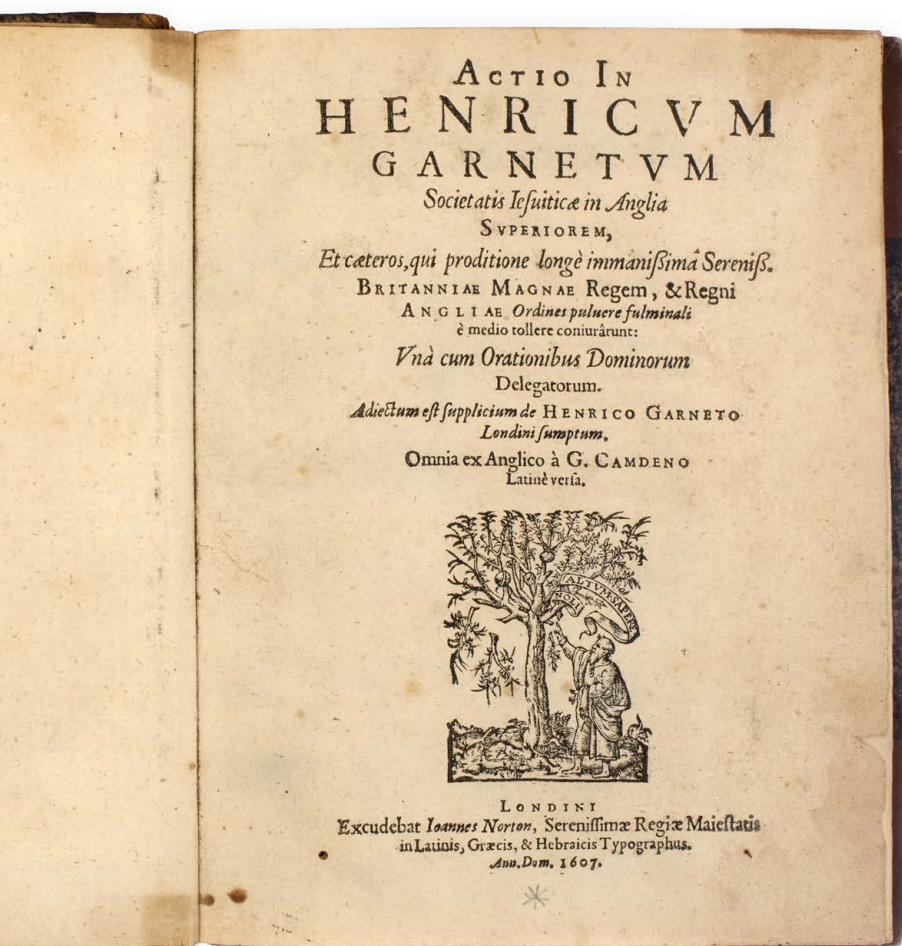
'More than 250 manuscript copies of the *Handbook for Curates* are still extant, but it truly came into its own with the advent of printing. Between circa 1468 and 1501, some 122 editions of the *Handbook* rolled off European presses both big and small, making it the eleventh most printed title in the period' (*ibid.*, pp. xiii-iv). Only the Inquisition in the Catholic world and the Reformation in the Protestant put an end to its widespread use, as witnessed by the anti-papal deletions in our copy.

The present edition was the third to be printed in England, preceded by two from the press of Richard Pynson (1498 and 1500). All English editions (of which there are seven, the last printed in 1517) are very rare, with copies often found imperfect. **Of the present edition, only three other complete copies are recorded by ESTC (BL, Glasgow, Rylands).** Two imperfect copies are at Stonyhurst and Illinois, and Bodley holds a made-up copy of the 1517 edition with two quires supplied from the 1502. They are also very scarce in commerce – no complete copies of the present edition appear in auction records, and of the others we can trace only the York Minster-Doheny copy of the 1509 edition (last sold in 2024, \$9500), the Stonyhurst copy of the 1500 edition (sold Sotheby's 2003, £6600), and another copy of the same (sold Sotheby's 1983, £1078) in the last century.

ESTC S111275; STC 12472. See Anne T. Thayer and Katherine J. Lualdi, introduction to Guido of Monte Rochen, *Handbook for Curates* (2011).

'Neither True nor Perfect', but a Source for *Macbeth*

33. [GUNPOWDER PLOT.] William CAMDEN, *translator*. Actio in Henricum Garnetum Societatis Iesuiticae in Anglia superiorem, et caeteros qui proditione longè immanissima Sereniss. Britanniae Magnae Regem, & regni Angliae ordines pulvere fulminali è medio tollere coniurarunt: unà cum orationibus dominorum delegatorum. Adiectum est supplicium de Henrico Garneto Londini sumptum. *London, John Norton, 1607.*

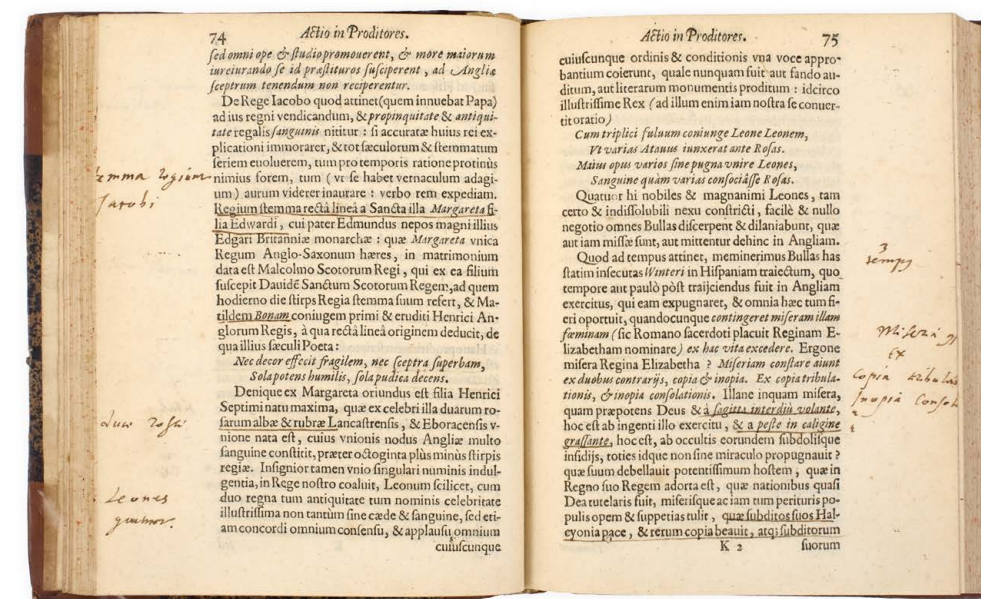


4to, pp. [6], 168, 179–273, [1, blank], [6], [2, blank]; bound without the initial leaf #1 (blank save for the signature); printer's device after Estienne's to title (McKerrow 348, supposedly 'granted to John Norton by Paul Estienne, while on a visit to England in 1594, as a mark of admiration for his printing'), woodcut head- and tailpieces and initials; light foxing throughout, occasional minor damp-stains, wormtrack to tail margin affecting a letter or two on some pages; else a very good copy in eighteenth-century German half calf with speckled sides, spine gilt in compartments with title lettered direct; a little rubbed, extremities somewhat worn; contemporary annotations in a continental (possibly German) hand to c. 30 pp., early twentieth-century ink stamp of Oswald Weigel, bookseller and auctioneer of Leipzig, to front pastedown.

£1000

First and only edition in Latin of the official account of the Gunpowder Treason trials, 'a masterpiece of official propaganda' (Marotti, p. 133) influential both in England – where it was seemingly mined by Shakespeare – and abroad, our copy with early continental annotations attesting to an international readership.

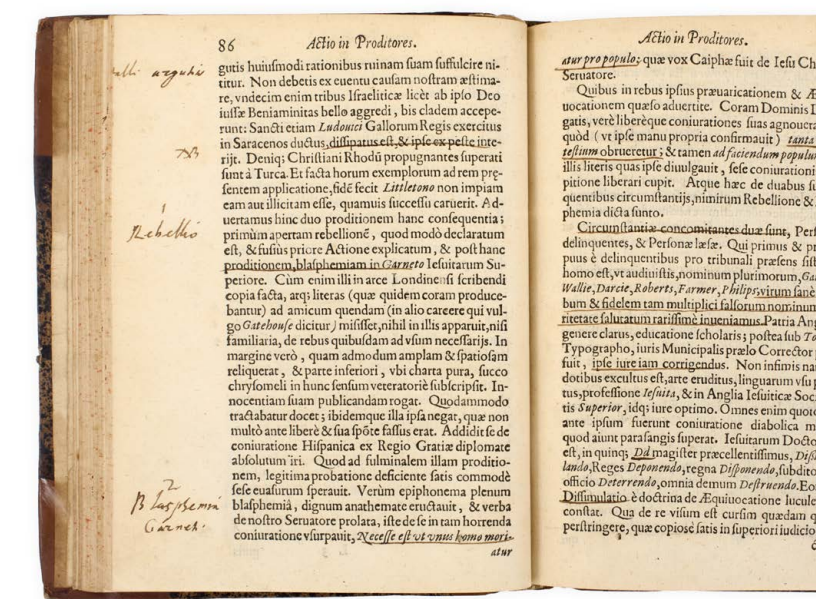
Translated here by William Camden, the work had first appeared the year before as *A True and perfect Relation of the whole Proceedings against the late most barbarous Traitors*, edited anonymously by Robert Cotton. It contains accounts of the trials of the various Catholic conspirators, focusing in particular on Henry Garnett, the equivocation practised by him and his fellow Jesuits, and the elaborate trial speeches of Sir Edward Coke and the Earl of Northampton (Cotton's patron). The account was 'designed to drive home two points: first, that the Gunpowder Plot was only one of a series of continuing Catholic assaults on English monarchs, the true religion (Protestantism), and the nation itself, and second, that Jesuits were England's wors[t] enemies, a diabolically crafty order of political subversives defending the papal deposing power and sanctioning regicide' (*ibid.*, pp. 133–4). Though 'neither true nor perfect' (DNB) and marred by 'rhetorical overkill' (Marotti, p. 141), the *Relation* was highly effective, becoming the standard account of the trials into the nineteenth century.



Among its early readers seems to have been Shakespeare, whose *Macbeth*, a play haunted by the Gunpowder Plot, was first performed in the year *A True and perfect Relation* appeared. That William Shakespeare read this little book eagerly about the middle of May, 1606, is not to be doubted ... From it he learned all he needed to know about the new meaning of the word "equivocation" (Paul, p. 243), used famously in the Porter Scene of Act II. 'There are numerous verbal parallels between the pamphlet and *Macbeth*, some of them very close.' Though none is 'absolutely conclusive', 'their number and their cumulative effect' are 'remarkable' (Rogers, p. 50). The government took care to distribute the *Relation* on the Continent, where it 'led directly to the international controversy over the Oath of Allegiance in which some of the same issues were stake' (Marotti, p. 142).

The present copy – annotated in a contemporary continental hand, summarising and cross-referencing the text and referring at one point to 'Blasphemia Garneti', and preserved in a later German binding – is a valuable witness to the European relevance of both the text and the Gunpowder Plot.

ESTC S102858; STC 11620. See Marotti, *Religious Ideology and cultural Fantasy: Catholic and anti-Catholic Discourses in early modern England* (2005); Paul, *The Royal Play of Macbeth* (1948); Rogers, *Double Profit in Macbeth* (1964); Vince, *From 'Aequivocatio' to the 'Jesuitical Equivocation': changing Concepts of Ambiguity in early modern England*, unpublished PhD thesis (2013).



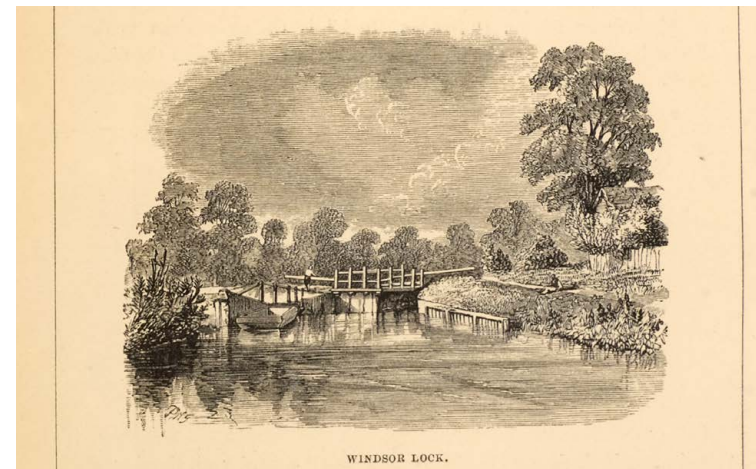
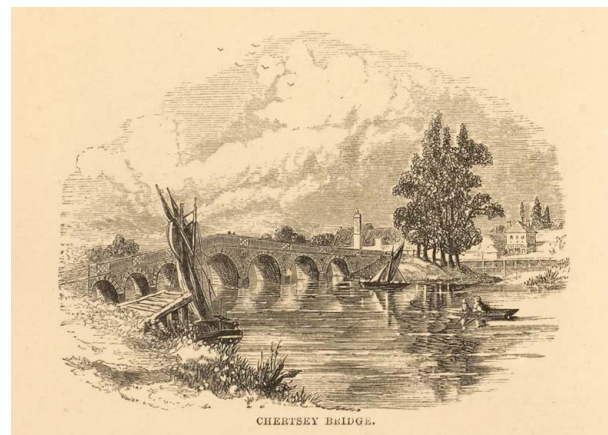
ates duæ sunt, Personæ
Qui primus, & præci-
bunali præfens silitur,
m plurimorum, Garnet,
Philips; virum sanè pro-
fallorum nominum va-
eniamus. Patria Anglus,
laris; postea sub Tottelo
is prælo Corrector præ-
as. Non infimis naturæ
tus, linguarum vsu peri-
nglia Iesuiticæ Societa-
Omnes enim quotquot
ione diabolica multis
Iesuitarum Doctores, id
cellentissimus, Dissimu-
Disponendo, subditos ab
um Destruendo. Eorum
uiuocatione luculenter
cursum quædam quasi
in superiori iudicio tra-

Tour of the Thames, illustrated with Photographs

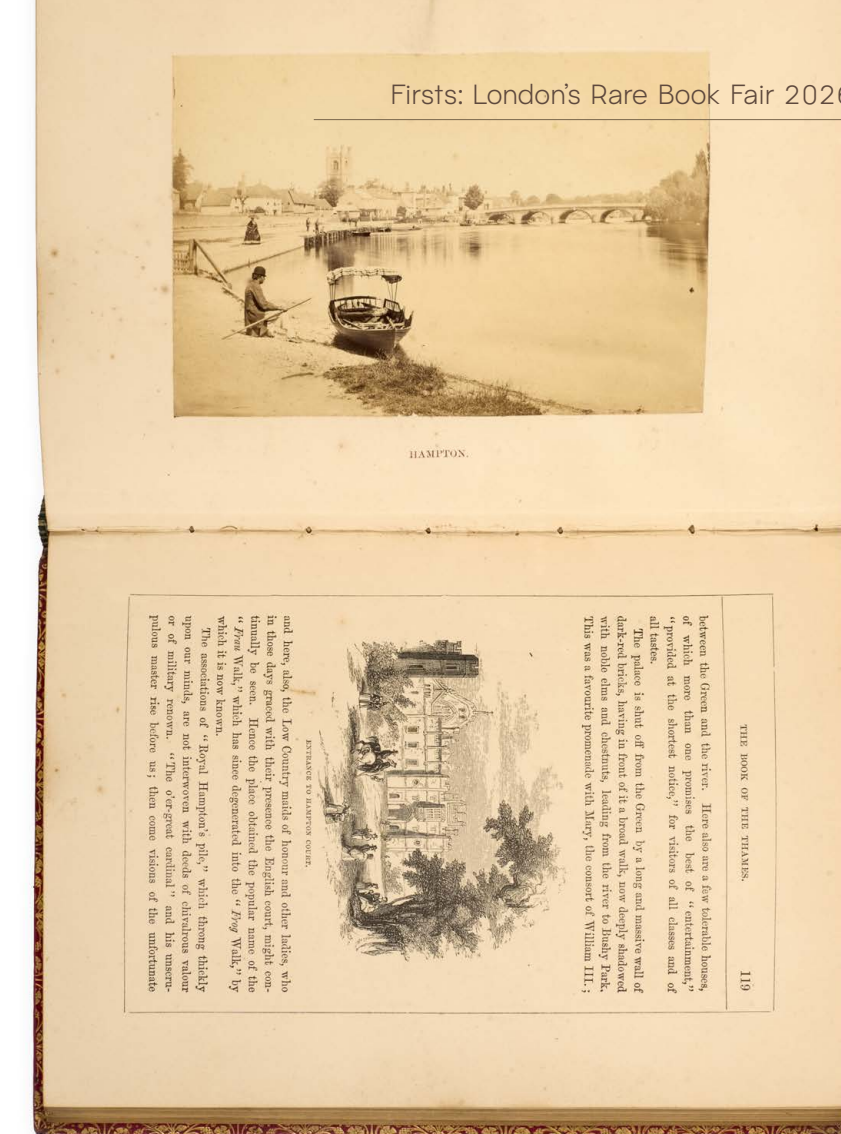
34. HALL, Samuel Carter and Anna Maria; Francis FRITH, attributed photographer. The Book of the Thames, from its Rise to its Fall. By Mr. and Mrs. S. C. Hall. London, (Virtue and Co. for) Alfred W. Bennett, 1867.

Small 4to, pp. viii, 207, [1, blank]; illustrated with 15 mounted and captioned albumen prints (c. 95–100 x 140 mm) and 140 in-text woodcuts; some cockling to the mounts and small abrasions to the edges of the first two prints, damp-stain to corner of the Tower of London mount (facing p. 183), very occasional light foxing; a very good copy in near-contemporary red pebbled cloth over boards, spine lettered in gilt, all edges gilt, gilt turn-ins, marbled endpapers; extremities rubbed, light marks to covers, front hinge split. **£550**

First photographically illustrated edition of this tour of the Thames by the prolific writers Samuel Carter and Anna Maria Hall, illustrated with photographs attributed to Francis Frith. The text had first appeared in 1859.



Samuel (1800–1889) and Anna Maria (*née* Fielding, 1800–1881) had produced an estimated 545 books by the end of their careers. Their output did not bring commensurate wealth, however; recognising the couple's achievements and financial precariousness, Disraeli granted Anna Maria a £100 civil-list pension in 1868.

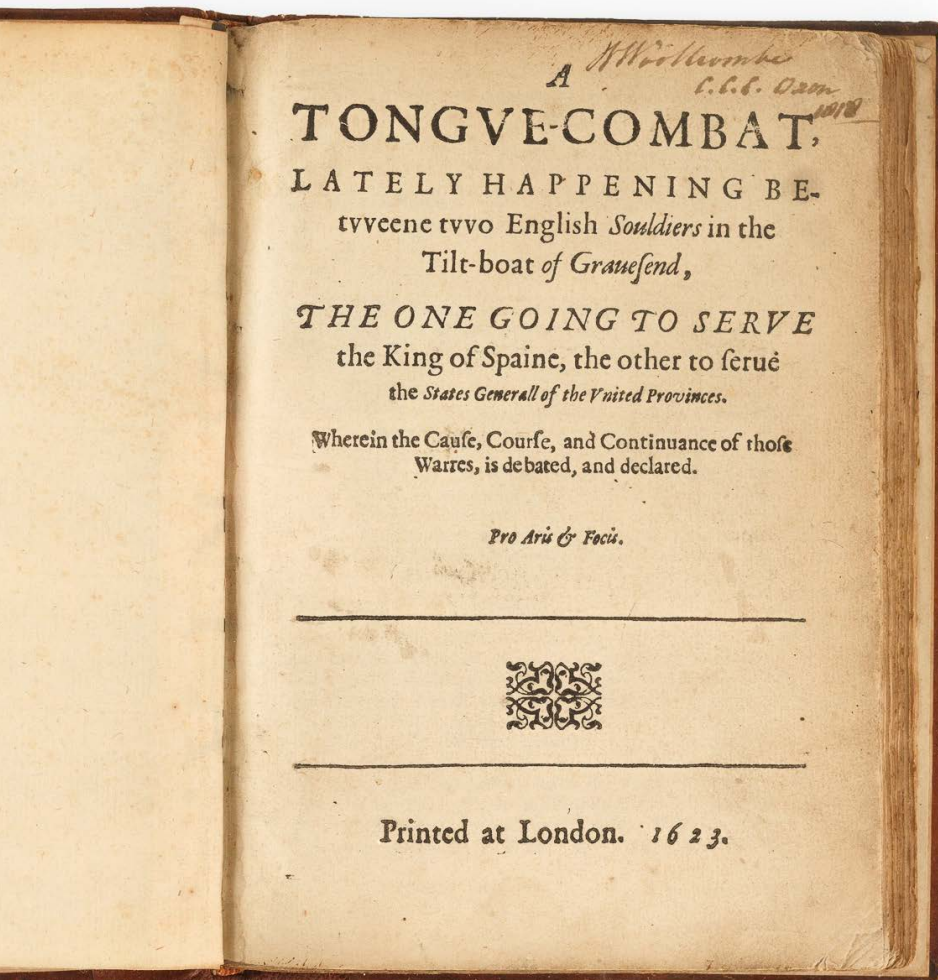


Francis Frith (1822–1898) is noted both for his technical excellence and for his business acumen that 'brought landscape photography to the man in the street' (ODNB). The photographs here include views from the Folly Bridge in Oxford, and of Eton, Windsor, Hampton, and the Tower of London.

Gernsheim, *Incunabula of British photographic literature*, 352.

A War of Words: Defending the United Provinces

35. HEXHAM, Henry. *A Tongue-Combat*, lately happening between two English Souldiers in the Tilt-boat of Gravesend, the one going to serve the King of Spaine, the other to serve the States Generall of the United Provinces. Wherein the Cause, Course, and Continuance of those Warres, is debated, and declared ... *'Printed at London' [i.e. Holland], 1623.*



4to, pp. [8], 104; small portion of blank margin of A4 torn away, else a good copy in later calf, rebaked in brown morocco; ownership signature to title-page of William Woollcombe of Corpus Christi College Oxford (fellow 1812–1819), dated 1818. **£1650**

First edition, written in reply to a rare pamphlet with a near-identical title by Richard Verstegan [or Rowlands], an intelligence agent in the Netherlands for the English Jesuits. Verstegan's original *Toung-Combat* comprised a dialogue between the pro-Catholic Red Scarf and the Protestant Tawny Scarf, the latter a patsy for Red Scarf's arguments. Here Hexham reprints Red Scarf's portion of the conversation in its entirety, but rewrites Tawny-Scarf's rejoinders at length to expose the 'many falshoods ... wrapt up in those waste-papers' – it is as a result an unusual sort of palimpsest, enabled by the dialogic structure of the original work.

As a young man the soldier and author Henry Hexham had served under Sir Francis Vere among the English forces sent to assist the Dutch against Spanish occupation, remaining there after Vere's return to England in 1606. He published there a number of translations of Protestant works (from Dutch to English and vice versa). 'Hexham was still in the Netherlands some ... years later when his religious motivation in fighting for the Dutch was further confirmed by his *A tongue combat lately happening between two English souldiers ...* (1623), which he was prompted to write after reading a pamphlet disparaging the policies of Elizabeth I and James I' (*Oxford DNB*).

ESTC S117034; STC 13264.8.

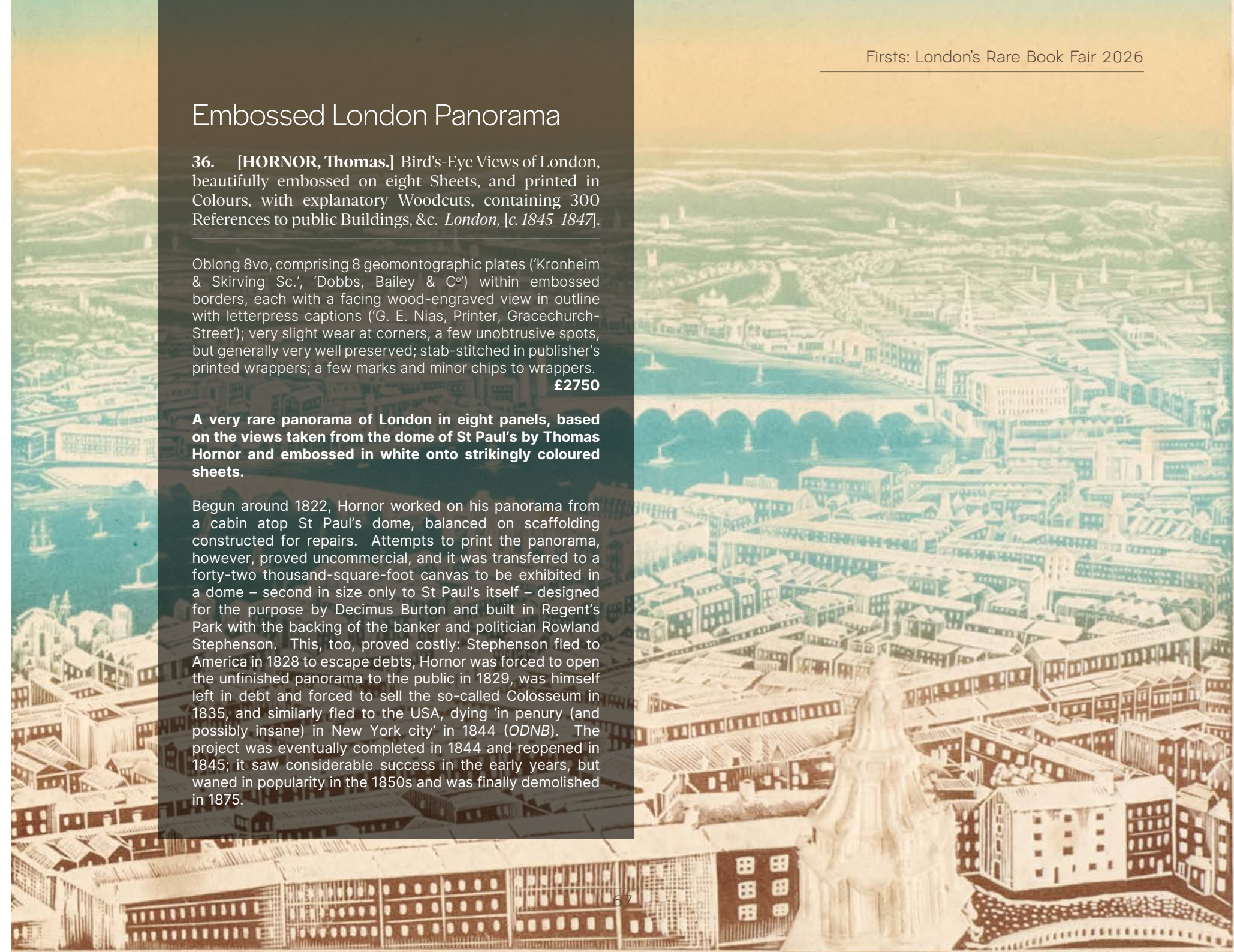
Embossed London Panorama

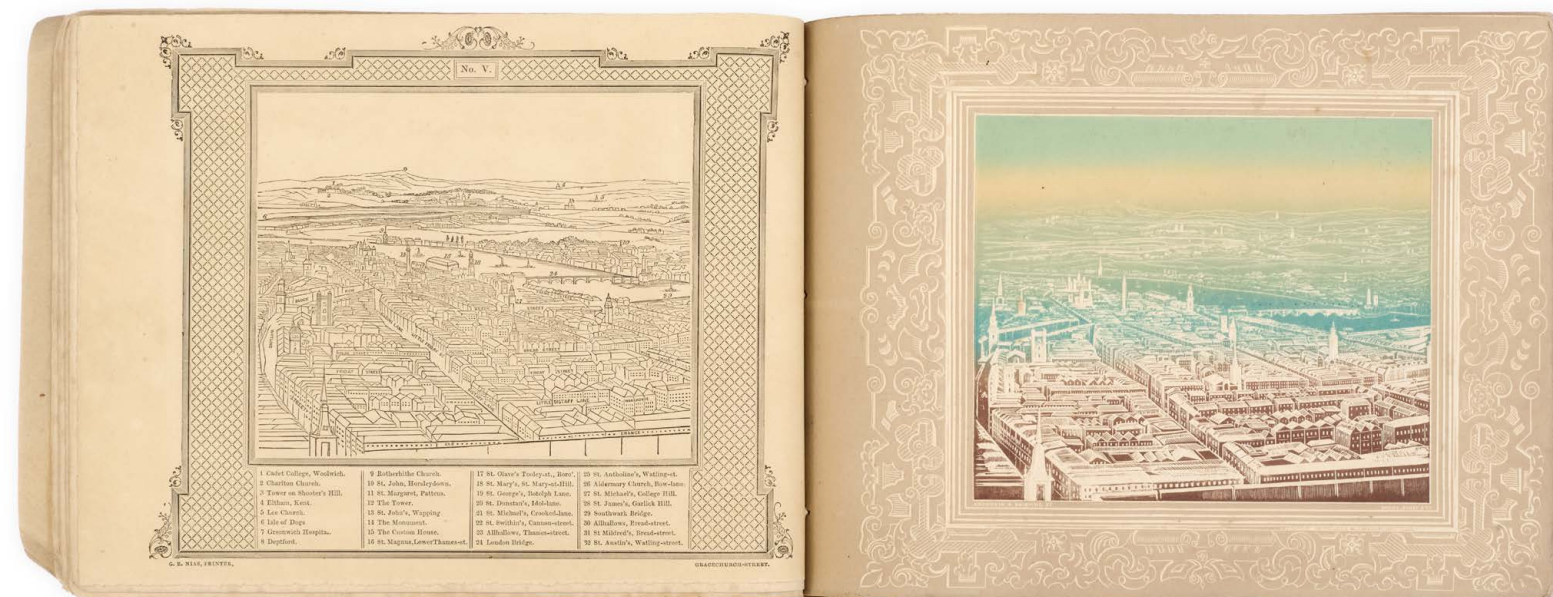
36. [HORNOR, Thomas.] *Bird's-Eye Views of London*, beautifully embossed on eight Sheets, and printed in Colours, with explanatory Woodcuts, containing 300 References to public Buildings, &c. *London, [c. 1845–1847].*

Oblong 8vo, comprising 8 geomontographic plates ('Kronheim & Skirving Sc.', 'Dobbs, Bailey & Co') within embossed borders, each with a facing wood-engraved view in outline with letterpress captions ('G. E. Nias, Printer, Gracechurch-Street'); very slight wear at corners, a few unobtrusive spots, but generally very well preserved; stab-stitched in publisher's printed wrappers; a few marks and minor chips to wrappers. **£2750**

A very rare panorama of London in eight panels, based on the views taken from the dome of St Paul's by Thomas Hornor and embossed in white onto strikingly coloured sheets.

Begun around 1822, Hornor worked on his panorama from a cabin atop St Paul's dome, balanced on scaffolding constructed for repairs. Attempts to print the panorama, however, proved uncommercial, and it was transferred to a dome – second in size only to St Paul's itself – designed for the purpose by Decimus Burton and built in Regent's Park with the backing of the banker and politician Rowland Stephenson. This, too, proved costly: Stephenson fled to America in 1828 to escape debts, Hornor was forced to open the unfinished panorama to the public in 1829, was himself left in debt and forced to sell the so-called Colosseum in 1835, and similarly fled to the USA, dying 'in penury (and possibly insane) in New York city' in 1844 (*ODNB*). The project was eventually completed in 1844 and reopened in 1845; it saw considerable success in the early years, but waned in popularity in the 1850s and was finally demolished in 1875.



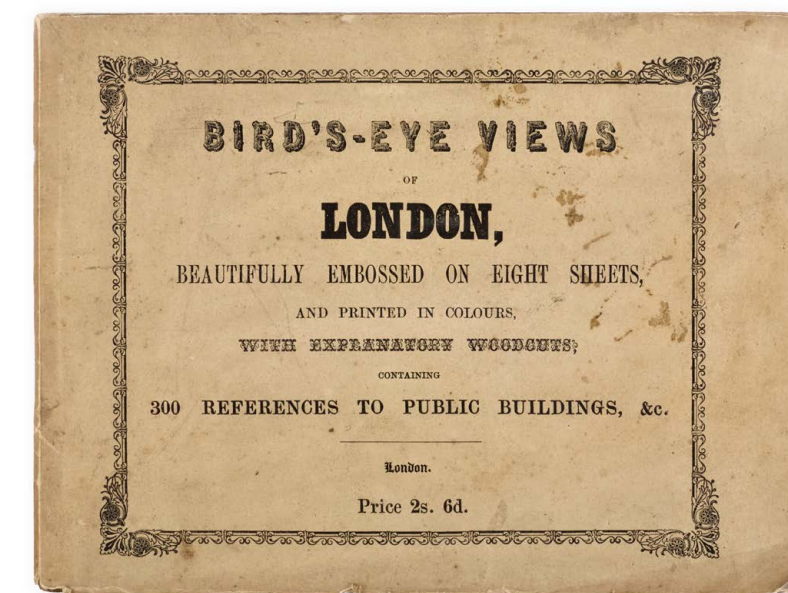
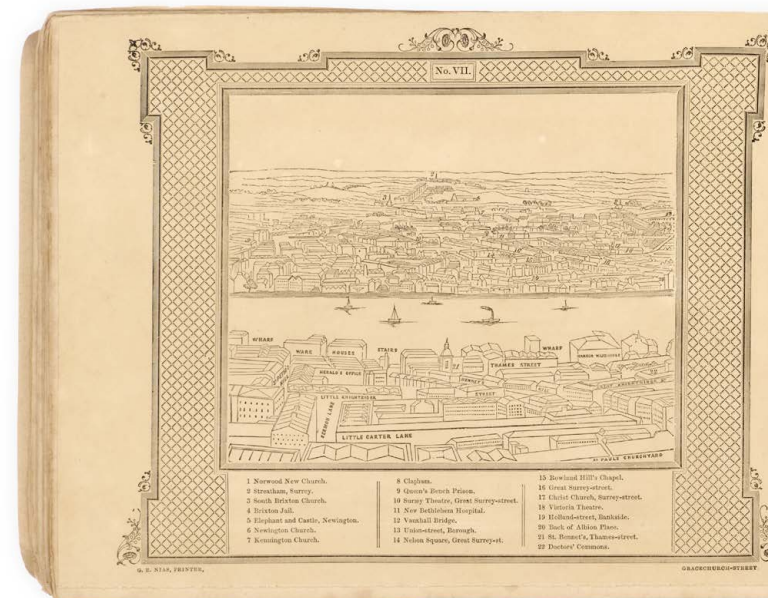
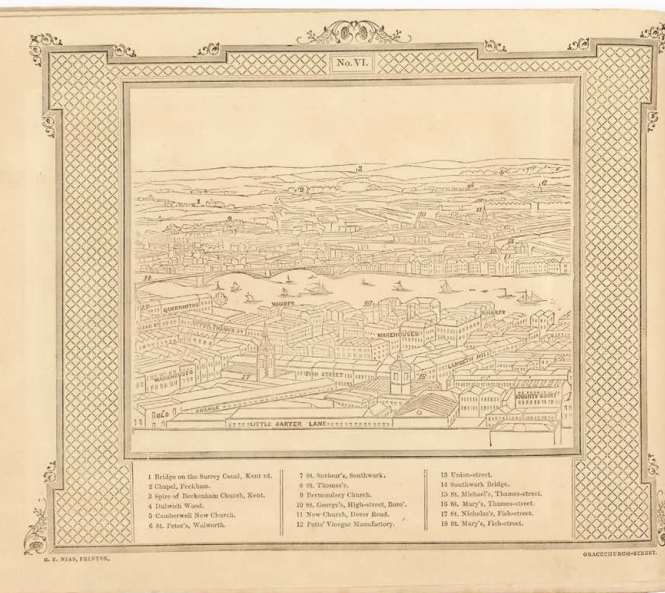


The panorama is here divided into eight sections, each with a printed key: the first looks West over Fleet Street, Chancery Lane, and the Inns of Court, with Harrow-on-the-Hill, Primrose Hill, and Hampstead Heath in the distance, and the Colosseum itself added in Regent's Park; the next looks out over Paternoster Row towards Highgate, Kentish Town, and Holloway, with Smithfield, St Bartholomew's, and Little Britain, and the literary meeting-point Dolly's Chop House prominently marked in the foreground; the third looks North towards the developing suburbs of Hackney, Stoke Newington, and Bethnal Green; the fourth and fifth show an unrecognisable view over the Isle of Dogs and Thames Estuary beyond Blackwall and Woolwich, with the Tower and the Monument prominent above their surroundings; the sixth and seventh show a variety of steam- and sailships and a throng of wharves and warehouses along the river upstream of Southwark Bridge (completed 1819) and St Saviour's (the future Southwark Cathedral), and beyond it roads and settlements continuing towards Streatham; in the final and most impressive section we see, over St Paul's south-west tower, the Thames bending towards the Strand, the West End,

Whitehall, and Westminster, a view up the Mall to Buckingham Palace, with Waterloo Bridge (1817) and Westminster and Blackfriars Bridges (both demolished in the 1860s).

The present version of Hornor's panorama is printed by geomontography, a technique developed at the end of the 1830s by Georg Michael Bauerkeller (1805–1886) which, although more often used for maps, is exceptionally well-suited to a panorama, with the bands of colour imitating light on the horizon and the embossed outlines giving a sense of depth. The sheets of the panorama were produced by short-lived partnership of Kronheim & Skirving, formed in August 1845 and dissolved in January 1847; they appear to have been issued both as here and also as plates to *A Description of the Colosseum as re-opened in MDCCCXLV*; unsold copies were likely bought up by Benjamin Wertheim, who marketed them as a continuous panorama – having cut short the sides of each sheet – in December 1847.

Library Hub finds no copies under this title in the UK; OCLC records only two copies in the US (Folger, Yale).



Scottish Student Studying Abroad

37. [JUSTINIAN.] 'In quatuor libro [sic] Institutionum Justiniani annotationes inchoatae 29 Noveb. 1673 Angers; Liber secundus de rerum divisione ... Jan. 23 1674; Liber tertius de hereditatibus ... 15 March 1674.' [Angers, 1673-1674].

[ANON.] 'Ane accompt of the monie I depursed the tyme I was at Angers both for pentione and all the exercises I followed.' [Angers, 1673-1674].

Manuscript on paper (c. 185 x 290 mm) in Latin and English, ff. [44]; f. [1], lower corner torn away with loss of text, mathematical calculations dated 1802 to verso; pp. 40 + stubs of numerous excised leaves; the first two items written in brown ink in the same neat hand, up to 58 lines per page, some corrections and marginal addenda; the second in a neat cursive hand, up to 25 lines per page; a little worming, a few light marks, endpapers torn; overall very good in late seventeenth-century British (Scottish?) sheep over pasteboards, five raised bands to spine, fragment of medieval manuscript on vellum to front and rear hinges (see below); small loss at head of spine, a few small wormholes, rubbed and marked. **£2750**

An interesting manuscript recording the expenses and studies of an anonymous Scottish student of law during a stay in Angers, western France, in 1673-4, together with a selection of letters from Jonathan Swift copied out by a subsequent owner, bound with waste from a thirteenth-century English legal manuscript.

According to his detailed accounts, our student spent seven and a half months at Angers, paying 'fourtie livers a moneth for pentione onlie', and one 'pistoll for reading of Justinians Institutions a moneth'. His extremely detailed notes on the emperor Justinian's classic student textbook of Roman law, which comprise the bulk of our manuscript, are a testament to his scholarly attentiveness during his French sojourn, as well as to the remarkable longevity and reach of the *Institutes'* influence. Our student's other expenses during his

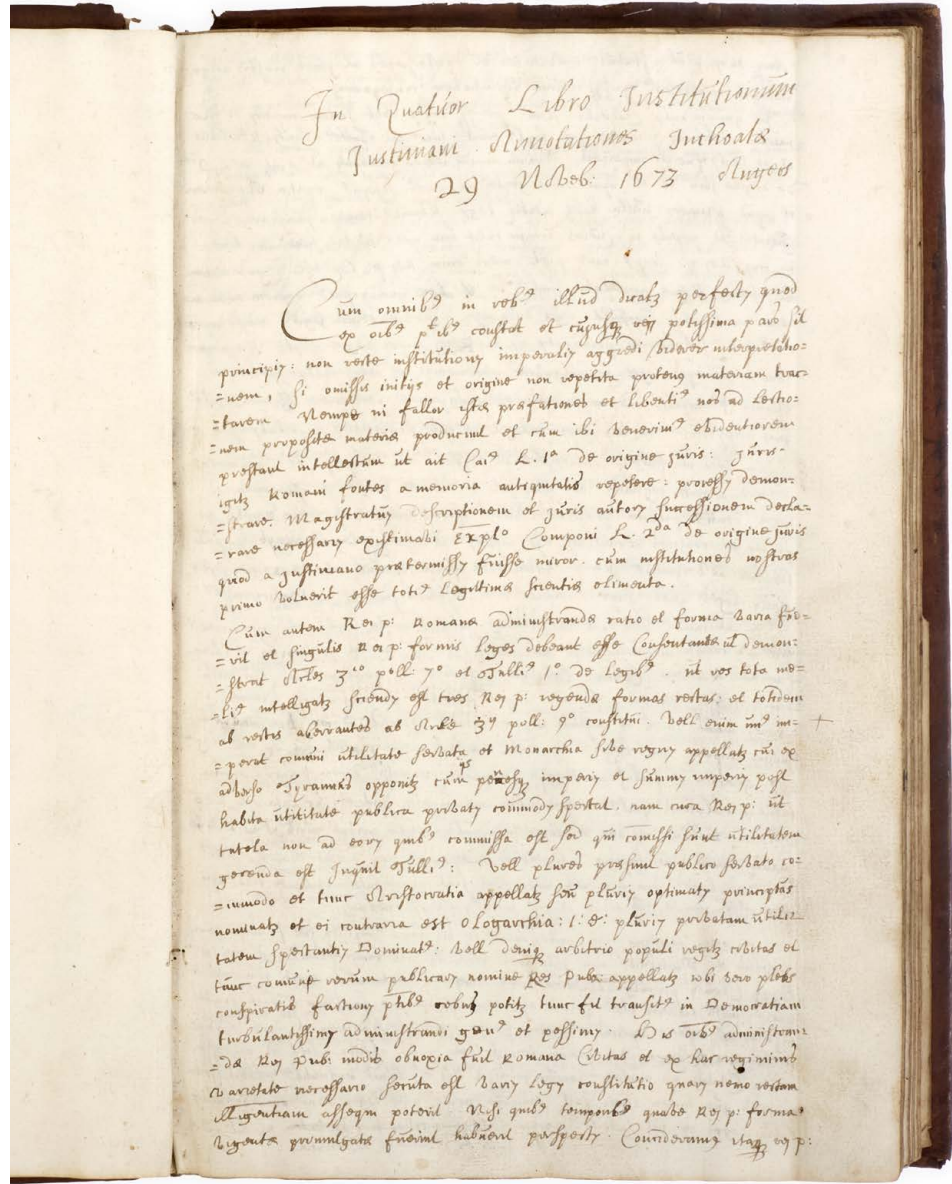
stay included lessons in fencing, dancing, and French, having his portrait drawn, visiting a surgeon, and a trip to La Flèche, as well as candles, shoes, slippers, foils, napkins, gloves, and underwear.

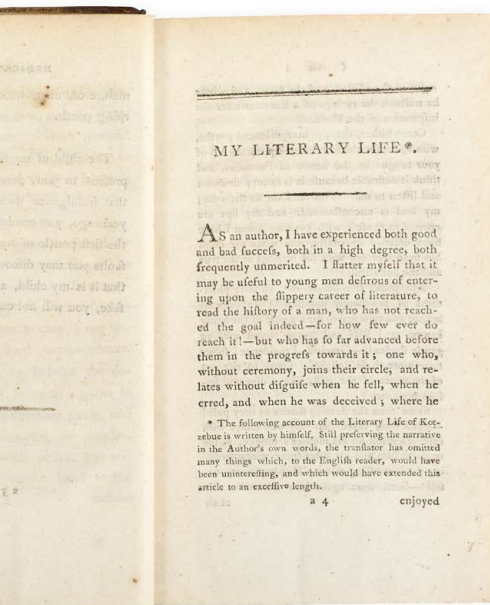
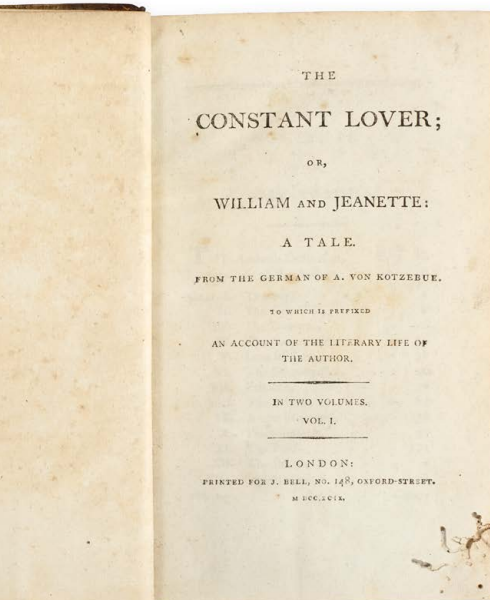
Several notable Scots were associated with the university at Angers in the seventeenth century, including the jurist William Barclay, who served as professor of civil law there at the beginning of the century, and the physician and geographer Sir Robert Sibbald, who took his medical degree there in 1662.

A later owner of the manuscript has copied out three letters from Jonathan Swift to Alexander Pope (of 28 January 1715, 30 August 1716, and 10 January 1721), and another to John Gay (8 January 1723), as well as the opening of Hugh Blair's sermon 'On the duties belonging to middle age'.

The fragment of manuscript waste employed in the binding is, appropriately, from a manuscript of the Codex Justinianus written in England in the mid-thirteenth century. The text is from 3.36.15-24, discussing questions of inheritance, and four simple but attractive initial 'I's in blue with red pen flourishing can be seen to the verso.

Provenance: From the library of the Scottish mathematician James Stirling (1692-1770), recently dispersed, though without distinctive marks of provenance.





Love across the Divide

38. KOTZEBUE, August Friedrich Ferdinand von. *The Constant Lover, or William and Jeanette: a Tale, from the German ... To which is prefixed an Account of the Literary Life of the Author ... London, John Bell, 1799.*

Two vols, pp. I: [iii]–xxvii, [1, blank], 288; II: iv, 302, wanting a half-title in vol. I if required; marginal wormtrack to front endpapers and first four leaves of vol. I, else a very good copy in contemporary half calf and marbled bards, joints a little rubbed, labels chipped; Downshire monogram to head of spine. **£1600**

First edition in English, rare, of 'Geprüfte Liebe', a romance first published in Kotzebue's *Die jüngsten Kinder meiner Laune* (1793–7), and then published separately in 1799, prefaced here by a summary translation of his literary autobiography.

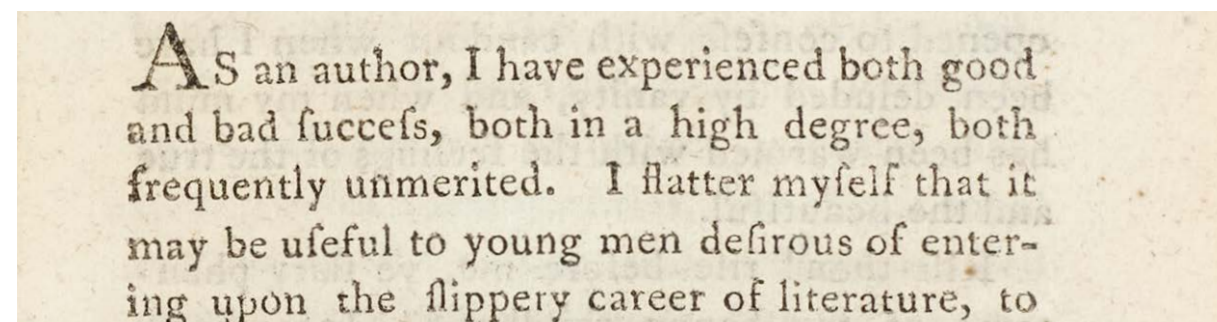
'A book more completely amusing we have seldom perused', enthused the *Critical Review* of this tale of two socially mismatched lovers, set in part during the French Revolution. The interesting prefatory autobiography describes the early influence of *Don Quixote* and *Robinson Crusoe*, pushed aside when Kotzebue first saw Klopstock's *Death of Adam* on the Weimar stage; a childhood encounter with Goethe; his first attempts at publication; the

works he wrote in Russia in the 1780s; and his growing success with plays and novels.

The German playwright, novelist, and diplomat August von Kotzebue (1761–1819) had a brief but intense period of popularity in England that was kick-started by *Lovers' Vows*, an adaptation by Elizabeth Inchbald, and cemented by the hugely popular *The Stranger* (both 1798). Over 200 editions of his works appeared in English in the next three years, mostly plays – his prose fiction is much scarcer: Raven *et al.* list only seven titles, of one of which there are no extant copies.

The Constant Lover was reprinted within the year in Dublin, New York and Boston, but the London first edition of this anonymous translation is now very uncommon. **ESTC records five copies only: Bristol, British Library, Longleat; Harvard, and UCLA. Library Hub and OCLC find no further copies.**

ESTC T135703; Raven and Forster 1799: 58.



Chivalry Illuminated: a Royal Commission?

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

Folio, ff. [209]; without final blank P6; printed in lettres bâtarde, numerous woodcut illustrations, some full-page, woodcut initials, **with an additional four vellum leaves bound at front**, the first blank, the second containing **a miniature of an elaborately dressed knight on a richly caparisoned horse charging with his sword raised, within a full illuminated border inhabited by flowers, birds and lettering on banderoles, with a coat of arms at foot**, illuminated initial containing the same coat of arms, **followed by four pages of manuscript verse in a French humanistic bookhand with illuminated initials on blue or red grounds and red and blue gilt line fillers**, the final verso blank; a beautiful copy bound in nineteenth-century green morocco gilt by Koehler, covers gilt-tooled in period style to an interlaced cartouche (found on fine mid-sixteenth century Parisian bindings), spine similarly gilt-tooled in compartments and directly lettered in gilt, edges gilt; extremities very slightly rubbed. **£120,000**

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

The numerous woodcuts include an illustration of the author in his study on the verso of the title-page, scenes of battles, courts, and sea journeys, episodes of martyrdom and the Crucifixion, hangings and funerals, and a full-page woodcut (repeated several times) of Charles on horseback arriving at a castle and being presented with a book. Some of the woodcuts of people contain banderoles with

varying letterpress captions (or no caption at all), and the figures are often arranged in different combinations to fit the text.

The printed text describes the momentous battle of Fornovo (6 July 1495), with allegorical interpretations, followed by a poetic anthology of verses, ballads, and acrostics, an epitaph of the king (who died in 1498), and a morality play. While the text is ascribed to the churchman, poet, and translator Octavien de Saint-Gelais (1468–1502), it is more likely that the greater part of it was composed by André de La Vigne (1470?–1526?), secretary to the queen of France, in support of Charles's Italian expedition, in which he himself had taken part. Saint-Gelais was the author only of the 'Complainte et epitaphe du feu roi Charles dernier trespassé' (M2–N4). Parts of the text had been printed in Angoulême in the late fifteenth century (surviving in fragments only), where Saint-Gelais was archbishop, which explains the 'nouvellement imprime a Paris' stated on the title-page here. The typeface is that of Pierre le Dru, and some of the illustrations were also used by Antoine Vêrard. Le Dru also printed a quarto version shortly afterwards (Bechtel V-55).



Votre grant bruit den parler men amine
 Et meflement de l'exploit magnanime
 Que fistes lors qui est menariable
 L'heur defournou en tous cas vous sublime
 Et la victoire du camp pusillanime
 Des bourgeois vous fait estre capable
 De recevoir lun des fleurons notable
 De la couronne qui fut lors acceptable
 Pour douer ceulx qui furent en la presse
 D'un bruit d'un nom d'une gloire admirable
 Dont ie vous dis comme chief honorabile
 Le paranimphe de royalle noblesse

Des Rommans les uilles les celars
 Les sepiens hambal et les ars
 Les affricains et les rudes pompes
 Ou des gregois achiles et les ars
 Eussent este ce iour en les hazars
 Pour voir illec tant de testes coppees

Tant de personnes de mort enveloppees
 Le ne croy point que bien tost descampes
 Neussent leurs suives par qlque fuite expresse
 Mais si bonne ordre tistes de voz espes
 Que fistes dit apres leurs equippees
 Le paranimphe de royalle noblesse

Prince et seigneur fil vous plaist en ce liure
 Vous esbattez et pource le vous liure
 Car en maints lieux vous pourcez voir l'adresse
 Du hault triumphe sous lequel vousz vurez
 Dont de vous dire selon droit puis pour luyure
 Le paranimphe de royalle noblesse

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

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



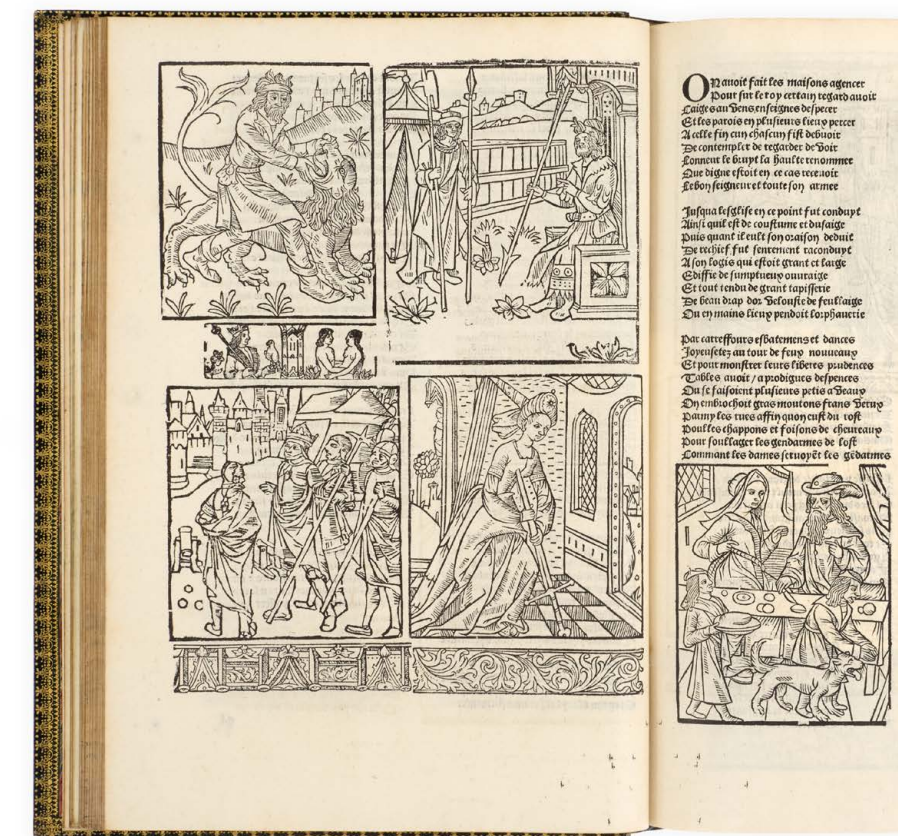
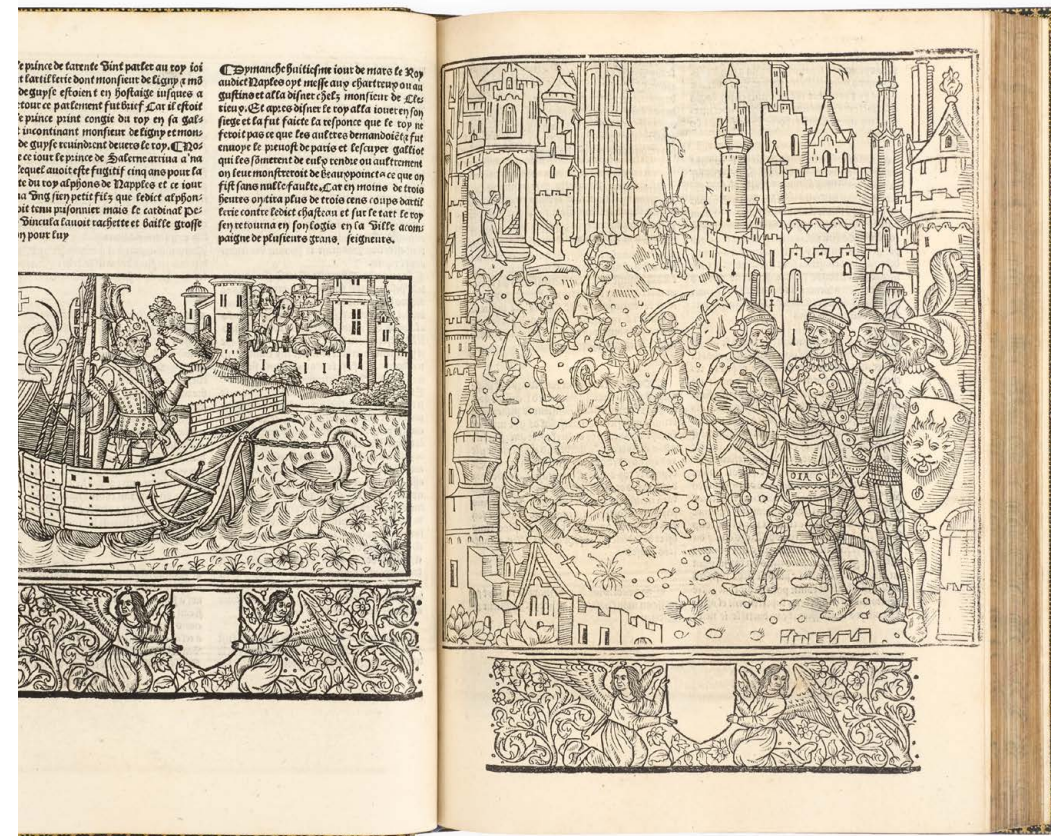
Everything about the manuscript points to a commission at the very highest level of the French court. The French humanistic script here is very close to that found in, for example, Bodleian Library MS. Douce 92, a copy of *Brief recit des roys de France* probably commissioned by Louis XII's adviser Cardinal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

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

Provenance:

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

USTC 57041 (five copies only, four of which in France and one at the Library of Congress, although the latter copy apparently collates differently); ISTC ii00106500 (adding the Walters Art Museum); MacFarlane, *Vérard* 280; Bechtel, *Gothique françaises* V-54; *French Vernacular Books* 47177.





Signed, Sealed, and Delivered

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

Manuscript on vellum, small 4to, ff. 56, [2]; written in Latin and Italian in a fine italic hand with contributions in two contemporary hands to ff. 56–58, ruled in pencil for 23 lines per page, with notarial stamps to ff. 56^r and [57]^v, ff. 1–56 foliated in brown ink; flesh sides slightly yellowed, small hole to inner corner of lower margin suggesting removal of a notarial seal; bound in contemporary sheep, panelled in blind and alloy with large alloy-gilt cornerpieces, central armorial block in alloy and (later?) gilt, remains of ties to fore-edge, spine alloy-ruled in compartments, spine lined with printed waste; lightly rubbed with a few small scuffs at extremities, alloy tarnished. **£850**

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

Macerata (in the present-day region of Le Marche) was a province of the Papal States when the present land deed was signed in October 1616, in the twelfth year of the papacy of Paul V. Here, the sale of property belonging to brothers Bartolotto and Francesco Mozzi to a Giovanni Giacomo Bulgarini is discussed, including plans for payment and an overview of neighbouring properties. The deed is signed by Joannes Baptista Vatellus Amerinus and Joannes Dominicus Spinuta [sic] on behalf of the Notary of the Apostolic Camera, at Bulgarini's residence in Rome. Bulgarini was heavily involved with the operations of the Roman

Curia himself, operating as a notary of the Apostolic Camera before taking up a role as Secretary of the Congregazione del Buon Governo – a governing body concerned with municipal fiscal management – from 1618 to 1620.

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

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

See Tabacchi, *Il buon governo* (2007).

With the Arms of Philippe I, duc d'Orléans

41. [LITURGY.] L'Office de la Semaine Sainte, selon le Messel et Breviaire Romain; avec la concordance du Messel; et Breviaire de Paris. De la traduction de M. de Marolles, abbé de Villeloin. Ensemble l'explication des sacrez mysteres representez par les ceremonies de cet ordre. Par Fr. Daniel de Cigogné, de l'ordre de Saint François. Paris, par la Compagnie des libraires associez au livre de la Semaine Sainte, 1700.

8vo, pp. [16], 752; with 4 full-page engravings (pp. 26, 154, 308, 558), woodcut initials, headpieces; quires Y–Ddd projecting slightly from textblock at fore-edge and head, slight staining to inner margin of title, small marginal tears to pp. 267–8 and 565–6, occasional small stains, a few quires browned; otherwise good in contemporary red morocco, triple gilt fillet border and frame to covers, central arms of Philippe I, duc d'Orléans (cf. Olivier 2561.1), crowned PP monogram to corners (cf. Olivier 2562.10), five raised bands to spine, each compartment decorated in gilt with crowned PP monogram and corner fleurs-de-lys, metal catches to lower fore-edge, clasps to upper fore-edge wanting, edges gilt, marbled endpapers; boards slightly bowed, corners worn, some marks to covers; ownership inscriptions to front free endpaper 'Ce livre appartient a mademoiselle Dolives Iainnai demurant a la reu neuve' and (in the same hand) 'Ce livre appartient Madame de Bollen'. **£1250**

Uncommon edition of the offices for Holy Week in parallel French and Latin, in an attractive binding bearing the arms and monogram of Philippe I, duc d'Orléans (1640–1701).

The French translation is by Michel de Marolles (1600–1681), abbot of Villeloin, prolific translator, and collector of old master prints. Accompanying commentary is provided by the Franciscan friar Daniel de Cigogné. The full-page copper-engravings depict Christ's entry into Jerusalem, the Last Supper, the Agony in the Garden, and the Resurrection.

Philippe I, duc d'Orléans, was the younger brother of Louis XIV and the founder of the House of Orléans. His first wife was Henrietta of England, sister of King Charles II, although he preferred male lovers, notably the Chevalier de Lorraine. He was a courageous soldier, serving with distinction in the Spanish Netherlands. His son by his second marriage, Philippe II, served as regent for the young Louis XV.

Only one copy traced in the UK (University of Aberdeen), and four in the US (Morgan, NYPL, Saint Norbert College, Villanova).

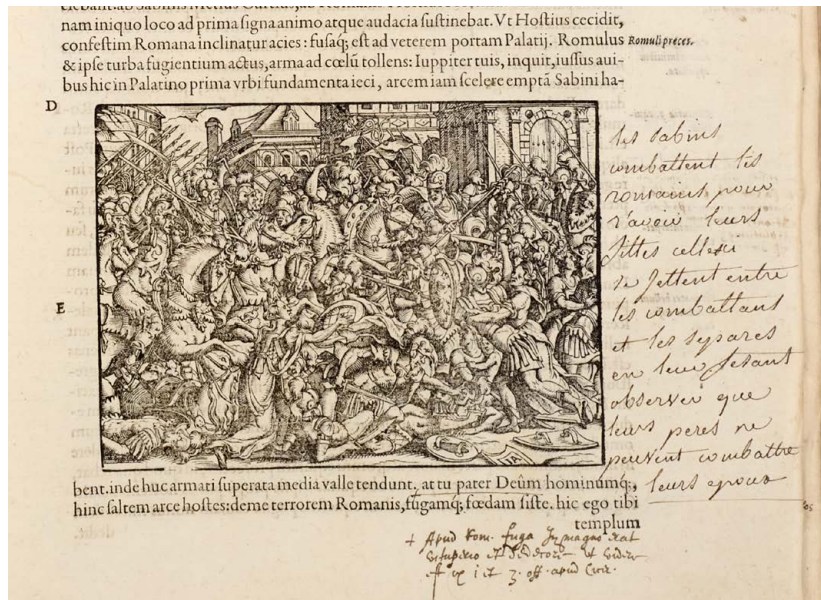


French Annotators of Livy

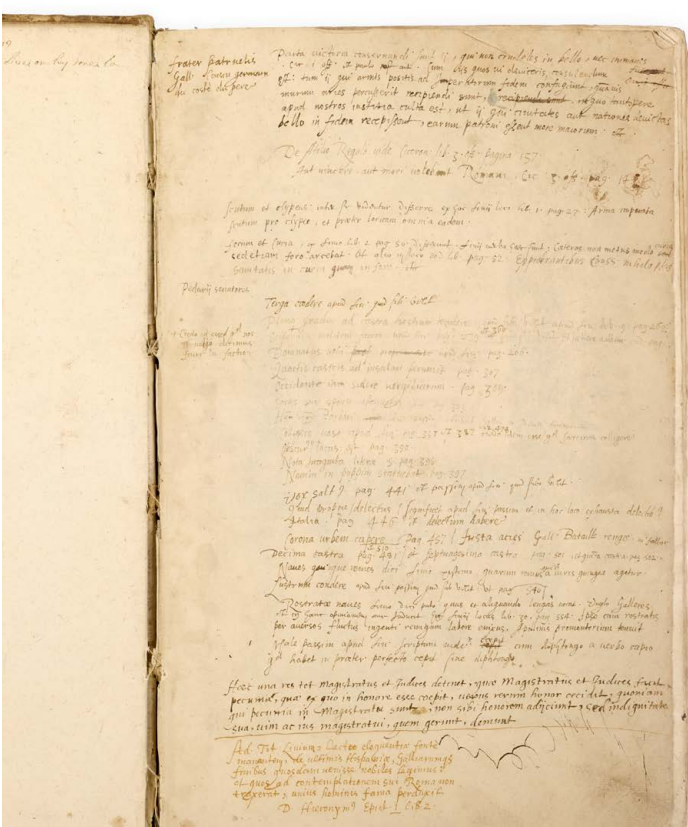
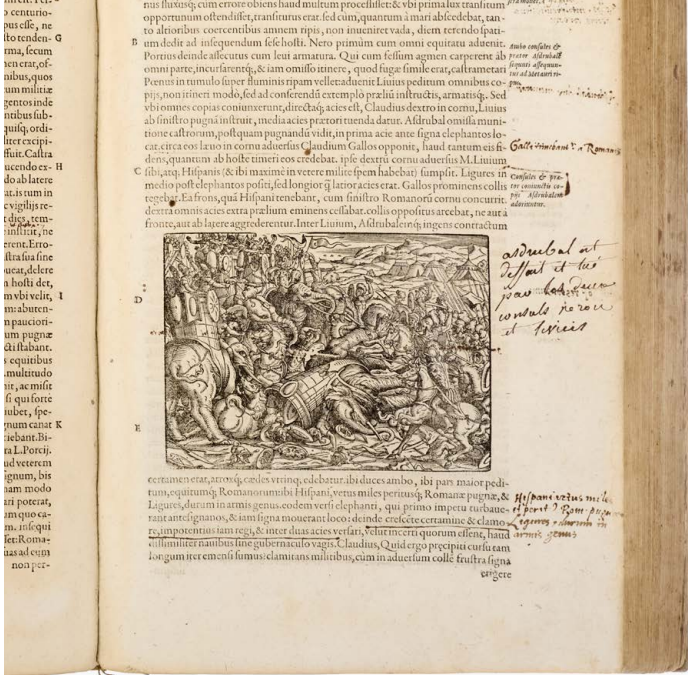
42. **LIVY.** Libri omnes, quotquot ad nostrum aetatem pervenerunt: una cum doctissimorum virorum in eos lucubrationibus, post omnes aliorum editiones ... nunc denuo recogniti, plurimisque in locis castigati, & artificiosis picturis, praecipue historias apte representatibus, exornati ... cum indice copiosissimo. *Frankfurt, [Georg Rab for] Johann and Sigismund Feyerabendt, 1578.*

Vol. I only (of II), folio, pp. [xxxvi], '805' (recte 907), [25]; title printed in red and black within elaborate woodcut border, woodcut initials and tailpieces, **fine woodcut illustrations by Jost Amman**; occasional light browning, some ink stains and show-through from annotations, upper corner of title-page slightly torn, large paper-flaw to ²D1 affecting text and woodcut on verso, small hole to lower margin of ²M3, short marginal closed tear to t3, but a well-margined copy retaining some deckle edges; bound in contemporary French deerskin, traces of lettering on spine from a lost lettering-piece, spine lined with French manuscript waste on vellum, sewn on 4 tawed thongs; rather worn with small areas of loss (particularly to head of spine and head of rear cover), short cracks to rear joint; **annotations and underlining to almost every page of the text of Livy**, in various different hands in French, Latin and occasionally Greek (some annotations faded), manuscript numbering, obscured inscription to front pastedown dated 1720, extensive notes in Latin and French on flyleaves. **£1750**

eret manus eu, quam quod gereret, agitare in animo denu: & n tuius
are duce Pcenos arma Italiae illaturos fuisse, que Annibalis ductu intu-
Amilcaris peropportuna, & pueritia Annibalis, distulerunt bellu. Me-
inter patrem & filium octo ferme annos imperiu obtinuit, flore etatis
imo Amilcaris conciliatus: gener inde ob altam indolem profectus ani-
quia gener erat, factionis Barchine opibus, qua apud milites plebemq;
odice erant, haud sane voluntate principum in imperio positus. Is plura
terens, auspicijs reguloru magis, conciliandisq; per amicitia principum
is, quam bello aut armis rem Carthaginiensem auxit. Caterum nihilo ci-
barbarus eum quidam palam ob iram interfecti ab eo domini obrun-
hensusq; a circumstantibus haud alio quam si euafisset vultu, tormen-
laceraretur, eo fuit habitu oris, vt superante letitia dolores, ridentis
etiam



An elegantly illustrated and scholarly edition of Livy, with extensive annotations. The text of Livy is supplemented with the epitome of Florus, located at the start of each relevant book and in the gaps left by the missing books, and a comprehensive index of events at the end, which has been supplemented by an early reader with a three-page list of Latin quotations with a French translation. The text is provided with printed letters down the inner margin of each page, which are then used in the index to locate sections of text more accurately. One of the readers has added numbers to the margins, which in the latter part of the book recur on the upper corner of each recto, perhaps giving the date *ab urbe condita*.



The annotations comprise marginal notes in several contemporary, seventeenth-century, and eighteenth-century French hands, a few of which are neat humanist hands. The front flyleaf contains a full page of notes from the text, written at different times in different coloured inks, most of which are extracts with page references or quotations from other authors (Cicero and Jerome). The marginal annotations provide alternative readings, corrections and additions to the text of Livy, as well as expansions and explanations, and occasionally a repetition of the text in the margin: these all show close reading and understanding of the text. A few of the annotations contain Greek text, for example on Vv2^r there is a quotation from Plato about time. There are captions in French provided in the margin for most of the woodcut illustrations, in a larger and somewhat messy eighteenth-century hand, occasionally crossed through when the illustration has been misinterpreted.

This is the first of two volumes that comprise this edition, containing the whole of the text of Livy and the epitome of Florus; the second volume contained the annotations and other shorter supplementary texts.

Jost Amman's illustrations to Livy first appeared in the 1568 Feyerabendt edition, and were considered significant enough to be issued separately as *Icones Livianae* (Frankfurt, 1572; VD16 L 2467), with verse captions by Philipp Lonicer.

USTC 698612; VD16 ZV 9798.





The Space Race / Yes To Spooks And Orgies

43. [MARKOVIC AFFAIR.] Oui aux barbouzes ... Fifty-fifty? [Paris], *Imprimerie Speciale Sorbonne*, [c. 1969].

Two-sided poster (c. 590 × 445 mm); silkscreen in red and blue ink on white paper and silkscreen in red poster paint; a few smudges from printing, else in excellent condition. **£500**

Rare. Two posters printed back-to-back on the same sheet, an excellent illustration of the widespread political upheaval of the late years of the 1960s. Printed by Sorbonne students, one side relates to affairs at home, bearing in *tricolore* colours the sardonic message *Oui aux barbouzes, oui aux partouzes, oui à pompidouzes*, or yes to 'spooks', orgies, and friends of the then-President Georges Pompidou. The word *markovice* at bottom right identifies the subject of the poster as the Markovic affair of 1969: serial

blackmailer Stevan Markovic allegedly possessed photos of Madame Pompidou engaging in an orgy, and was apparently bumped off as a result. A wonderfully sarcastic response to a very Parisian sex scandal.

The brilliant, blood-red image on the other side of the poster shows a more global, even interplanetary concern, depicting the Soviet bear and American eagle staking their claims to the moon, the bear possibly delivering socialist puns: 'Fifty-fifty?' 'Moi la gauche et toi la droite!' The eagle is crushing the olive branch of peace with one talon.

We cannot trace any copies of 'Fifty-Fifty'. OCLC finds one copy of the 'Oui aux barbouzes' at Yale.

The Colonna Copy

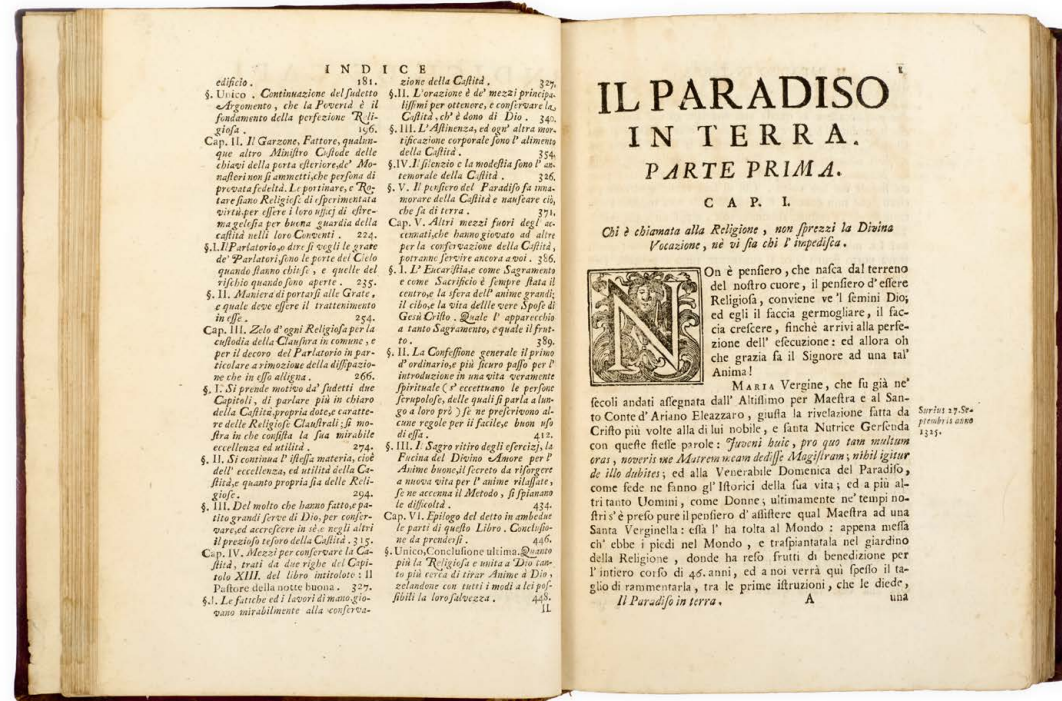
44. [NUNS.] Il paradiso in terra aperto alle sagre vergini, nell'angustie della religiosa clausura: opera di un sacerdote secolare. Seconda edizione. Dedicato alla molto reverenda madre suor Marianna Teresa Imelda di Gesù Crocifisso, monaca nel monistero di Regina Celi di Roma. *Rome, Ottavio Puccinelli, 1747.*

4to, pp. [16], liv, [2], 520; title in red and black with woodcut ornament, woodcut initials; title leaf and front endpaper detached, some light marginal damp-staining, heavier towards the end; a good copy in contemporary Roman rococo red morocco, gilt frame, cornerpieces, and central Colonna arms to covers, spine gilt in compartments and lettered directly in gilt, gilt edges, later marbled endpapers; extremities worn, old repairs to spine ends and corners, front joint split; Colonna bookplate to front pastedown, pencilled shelfmarks.

£1750

Second edition (first 1718) of an anonymous work on cloistered nuns, dedicated by the printer to Donna Isabella Colonna (1728–1778), a Carmelite nun known as Sister Marianna Teresa Imelda of the Roman convent of Santa Maria Regina Coeli, this copy elaborately bound for her brother Cardinal Marcantonio Colonna.

The priestly author begins with a remarkable historical preface documenting notable religious women from the first century to his own day; these are listed in a handy accompanying index running from 'Abbadessa del Monistero di Pont' Ebraldo' to 'Wiremberga'.



The main body of the work comprises chapters on the religious vocation, monasticism, preparing to take the habit, detachment from the world, charity, poverty, chastity, prayer, silence, the Eucharist, confession, and devotional exercises. Practical aspects of the cloistered life are also explored, including a convent's porters, and appropriate practice in the parlatory. A 'chronological index' of notable nuns arranged by religious order rounds off the work.

Provenance: with the arms of Cardinal Marcantonio Colonna (1724–1793). Colonna was Prefect of the Apostolic Palace at the time of the publication of this volume; he later served as Archpriest of Santa Maria Maggiore and Cardinal-Bishop of Palestrina.

No copies traced in the UK, and only two located in the US (Johns Hopkins, Notre Dame).

Latin Compositions of an Eton Boy

45. [ORDE, John Powlett.] A collection of 111 original compositions in Latin (and occasionally Greek) verse and prose. *Eton, 1818–1820.*

111 manuscript compositions, mostly pen on paper, each written on a single quarto leaf or bifolium, then folded into a tall thin packet, most docketed with an English title and a date, tied into nine bundles; housed in a blue cloth box. **£1750***

A delightful insight into classical education at Eton, where until the mid-nineteenth century Greek and Latin were the only official classroom subjects, and Latin composition was considered a key accomplishment.

Subjects covered here include 'The Pigeon' (5 May 1818), 'Instruction' (21 July 1818), 'Surviving the fall of one's country', 'Fire', 'Against Wealth' (17 September 1818), 'Devil on two Sticks' (15 October 1818), 'Female Eloquence' (13 and 14 July 1820), 'Whale fishery' (17 June 1819), and the surely controversial 'Death of the King' (2 February 1820). Some subjects recur several times and many are headed by a 'theme' taken from a classical source, say for 'Captivity', 'Grais servitum matribus ibo' from the *Aeneid*. The best such compositions at Eton were submitted to the Head Master and caches kept by both boys and tutors survive in the Eton College archives; the present collection is delightful in preserving the draft compositions, often heavily revised, rather than the finished articles.

Son of the admiral Sir John Orde, 1st Baronet, of Morpeth, Northumberland, a former governor of Dominica, John Powlett Orde (1803–1878) studied at Eton before progressing to Christ Church, Oxford, in 1821. After his marriage in 1826 to Eliza Woollery Campbell (d. 1829) he built a country house at Kilmory, Argyllshire.

Provenance: the family papers of the Orde, later Campbell-Orde baronets, of Morpeth, Northumberland, and Kilmory House, Argyllshire, Scotland; sold as part of lot 16, Bonhams, Fine Books, Manuscripts, 4 December, 2019.



Devotional Plates after the Old Masters

47. PETRINI, Giovanni. Sixteen copper engravings depicting scenes from the life of Christ and the Virgin Mary. [Rome, late eighteenth century.]

Large folio (532 × 342 mm), 16 copper-engraved plates on thick paper; some light foxing, offsetting to blank versos; overall a very good set in contemporary light brown sheep, attractive gilt foliate border comprising two rolls (the outer roll with oak leaves and acorns), spine richly gilt, gilt edges, marbled endpapers; some wear to endcaps, corners and edges, a few abrasions to covers; arms with a bishop's galero (see below) blocked in gilt to boards. **£1750**

An attractive volume containing sixteen engravings by Giovanni Petrini of scenes from the life of the Virgin Mary and Jesus Christ, including renderings of famous paintings by the likes of Correggio, Poussin, Titian, Raphael, and Rubens.

The volume opens with an image of the Virgin and Child after Luca Giordano's *Madonna of the Rosary*, set within an architectural frame bearing fifteen medallion scenes from the lives of Mary and Jesus. The plates that follow, each with Biblical quotations from the Vulgate below, illustrate: the Annunciation (after Federico Barocci), the Visitation (after Domenichino), the Nativity (after Correggio), the Presentation in the Temple (after Carlo Maratti), Christ among the doctors (after Nicolas Poussin), the Agony in the Garden (after Giovanni Lanfranco), the Flagellation (after Marco Benefial), the Crowning with Thorns (after Titian), Christ falling on the way to Calvary (after Raphael), the Crucifixion (after Annibale Carracci), the Resurrection (after Ciro Ferri), the Ascension (after Girolamo Muziano), Pentecost (after Guido Reni), the Assumption of the Virgin (after Maratti), and the Coronation of the Virgin (after Peter Paul Rubens).

Giovanni Petrini was active in Rome during the second half of the eighteenth century and the early nineteenth, being noted for his religious scenes and portraits. This volume was handsomely bound for a bishop, whose gilt arms – apparently those of the Suardi or Soardi family – adorn the covers.



Carnation Revolution

48. [PORTUGAL.] O povo está com o MFA. Dinamização cultural, acção cívica. *Comissão dinamizadora central, [Lisbon, 1974].*

[offered with:]

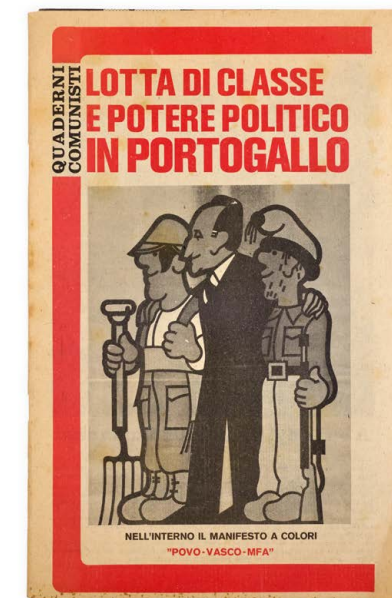
[PORTUGAL.] Centro dei Comunisti. Lotta di classe e potere politico in Portogallo (Quaderni Comunisti). *Rome, 26 September 1975.*

Two works, I: colour poster (c. 330 x 330 mm; light creases, else very good; II: folio, pp. 78, [2]; illustrated with photographs, folded colour poster loosely inserted; a little light spotting; very good.

Together £200

Two rare pieces of ephemera on the Portuguese 'Carnation Revolution' of April 1974.

Composed of left-leaning officers in the Portuguese military opposed to the authoritarian regime of the Estado Novo, the Movimento das Forças Armadas (MFA) sparked the 'Carnation Revolution' (in which almost no shots were fired and carnations placed into the muzzles of rifles) with a military coup on 25 April 1974. Backed by a popular campaign of civil resistance, the Revolution led to the fall of the old regime and the withdrawal of Portugal from its overseas colonies.



The striking propaganda poster, designed in the aftermath of the revolution by the Lisbon artist João Abel Manta (b. 1928), shows young and old offering gifts of food and drink to a soldier of the Movimento das Forças Armadas, under the caption 'The people are with the MFA'.

The pamphlet historical overview of the Carnation Revolution and its aftermath, including a reproduction of João Abel Manta's

famous poster showing Vasco Gonçalves, Portugal's prime minister, with his arms around a member of the MFA (Movimento das Forças Armadas) and one of the people. Gonçalves had been dismissed from office the week before this publication appeared.

I: OCLC shows only one copy, at the International Institute of Social History library; II: No copies outside Italy on OCLC.

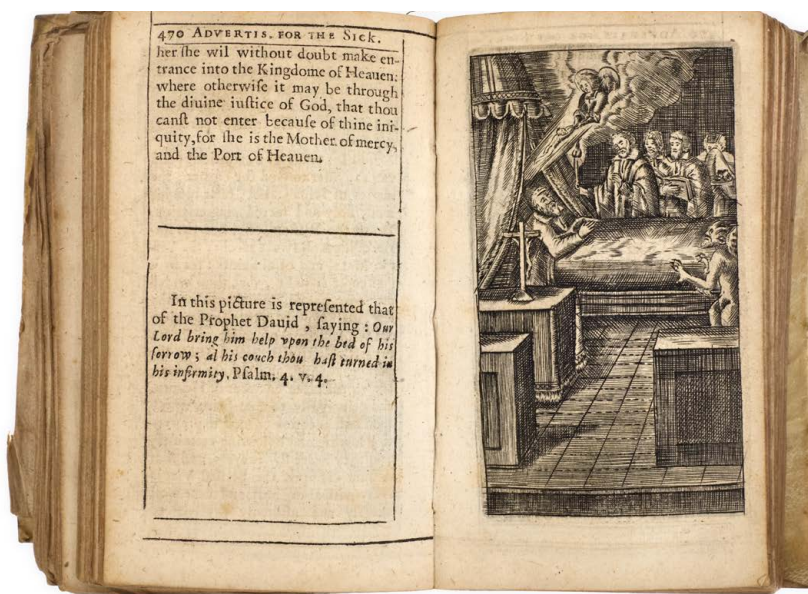
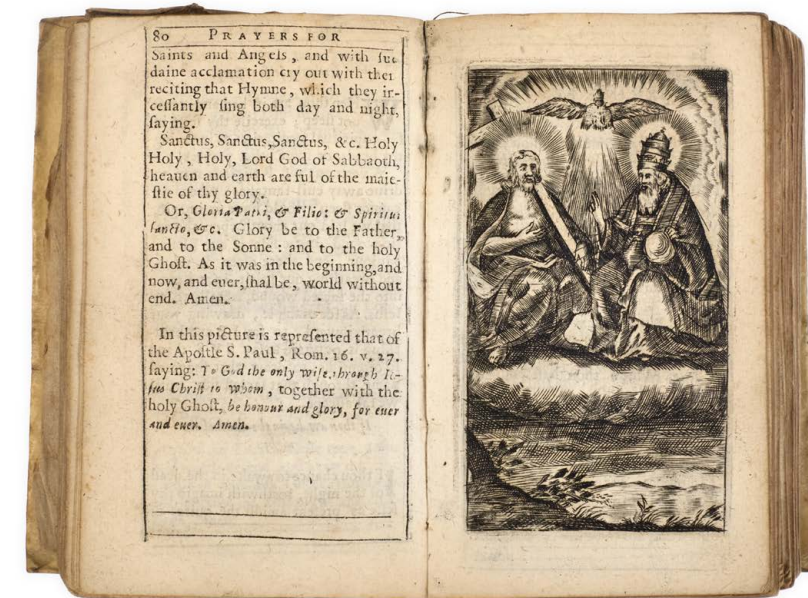
An Unrecorded Irish Manual

49. [PRAYERS.] A Manual of Prayers and Litanies last Edition. [Rouen], [(colophon:) Peter Maille, 1661].

12mo, pp. [xxiv], 36, 25-668, with an engraved title-page (a1), and thirteen full-page engraved illustrations (included within the pagination); somewhat shaken, a few gatherings coming loose, short marginal wormtrack to final gathering (touching a couple of letters), withal a good copy in contemporary limp vellum; ownership inscription to front endpaper 'Wm Marshall'. £2500

(Rouen, 1583). Here, with a set of full-page illustrations of acts of worship and devotion, it is 'newly set forth, and corrected; with many English, Scotch [sic], Irish, and walsch [sic] Saints added to the Calendar', and with a Preface signed 'T. F. S.', i.e. Thomas Fitzsimon, whose editions of the related *Primer* and the *Key of Paradise* were published at Rouen from 1669. Fitzsimon, a priest from Drogheda, was rector of the Irish College in Rouen, and may be the same who was later (from 1666) Vicar-General of Kilmore. **No other editions have been traced connected with Fitzsimon.**

An unrecorded edition of the post-Tridentine *Manual*, a counter-Reformation compilation of prayers and devotional instruction for laymen first printed in English as *Manual of Prayers newly gathered out of many and divers famous authors*



The *Manual* (not to be confused with the pre-Reformation *Manual* or *Manuale* for priests) had its roots in a Latin prayerbook by Simon Verepæus first published in 1574, but it was not a straight translation and over its many editions (Blom lists 83 before 1800) it accreted much content from other sources. Characteristic contents were a calendar, a summary of religious instructions, prayers for special occasions and times of the day, prayers for each day of the week, and a Jesus psalter; but there are regular additions to this core, and the current example, which is particularly generous in additional content, also includes the Golden Litany, the seven penitential psalms, the offices of the Holy Cross and the Holy Ghost, some prayers by Thomas More while prisoner in the tower, 'the Advises of Mother Teresa' [of Ávila] (an unusual inclusion), and the litany of our lady of Loreto, *inter alia*. As advertised the calendar includes, among others, SS Finan, Oswald, Patrick ('Apostle and Patron of Ireland'), Egbert, Anselm, Erkenwald, Dymphna, Bede, Coemgin, Canice, and Comghall.

After the first Rouen edition of the *Manual*, many were secretly printed in England, and others in Douai, St Omer, Antwerp, and Paris, but we can trace no editions at Rouen between 1637 and 1665. It is interesting to note that the imprimeur-libraire Pierre Maille (fl. 1620-1668) is not recorded as the printer of any other edition, or indeed of any other work in English.

Not in ESTC, not in Blom's hand-list in *The Post-Tridentine English Primer*.



Subscriber's Copy – Presented to Lady Grisell Baillie

50. 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' / 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.

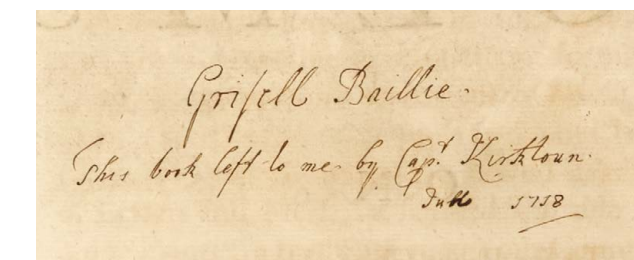


Provenance:

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. Grizel 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).



Early Würzburg Printing in a Contemporary Würzburg Binding

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

Folio, ff. [278] (of 280); [*⁸ a⁸ b–z^{8/6} A–H^{8/6} I⁸ K–O^{8/6} P¹⁰] (bound without blanks I5 and P10); gothic letter, in two columns, printed in red and black throughout, first initial space with later manuscript initial B; a few leaves browned, occasional light damp-staining and worming, marginal paper-flaws to [t6], [y6] and [l1], [*2] repaired at edges and chipped with loss of text in upper corner (affecting c. 10 words), conjoint leaf also browned and repaired, but a very good copy; bound in contemporary blind-stamped pigskin over wooden boards, from the bindery of the Benedictine monastery of Sankt Stephan in Würzburg (EBDB w000064), front board lettered 'Psalteriū' in black, two brass catchplates and remains of clasps, coloured plaited endbands, watermark to endleaves of a pot surmounted by a cross [cf. Briquet 12497, Troyes 1488]; binding slightly soiled with a few small wormholes; inscription erased from head of [*1] (from Sankt Stephan, Würzburg?), nineteenth-century armorial bookplate of Frederic Perkins to front pastedown, with his red ink shelfmark SR/L and (his?) bibliographical note to flyleaf, subsequent bookplate of John Vertue to front pastedown (see below), small paper shelf label to front board.

£24,000

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

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



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

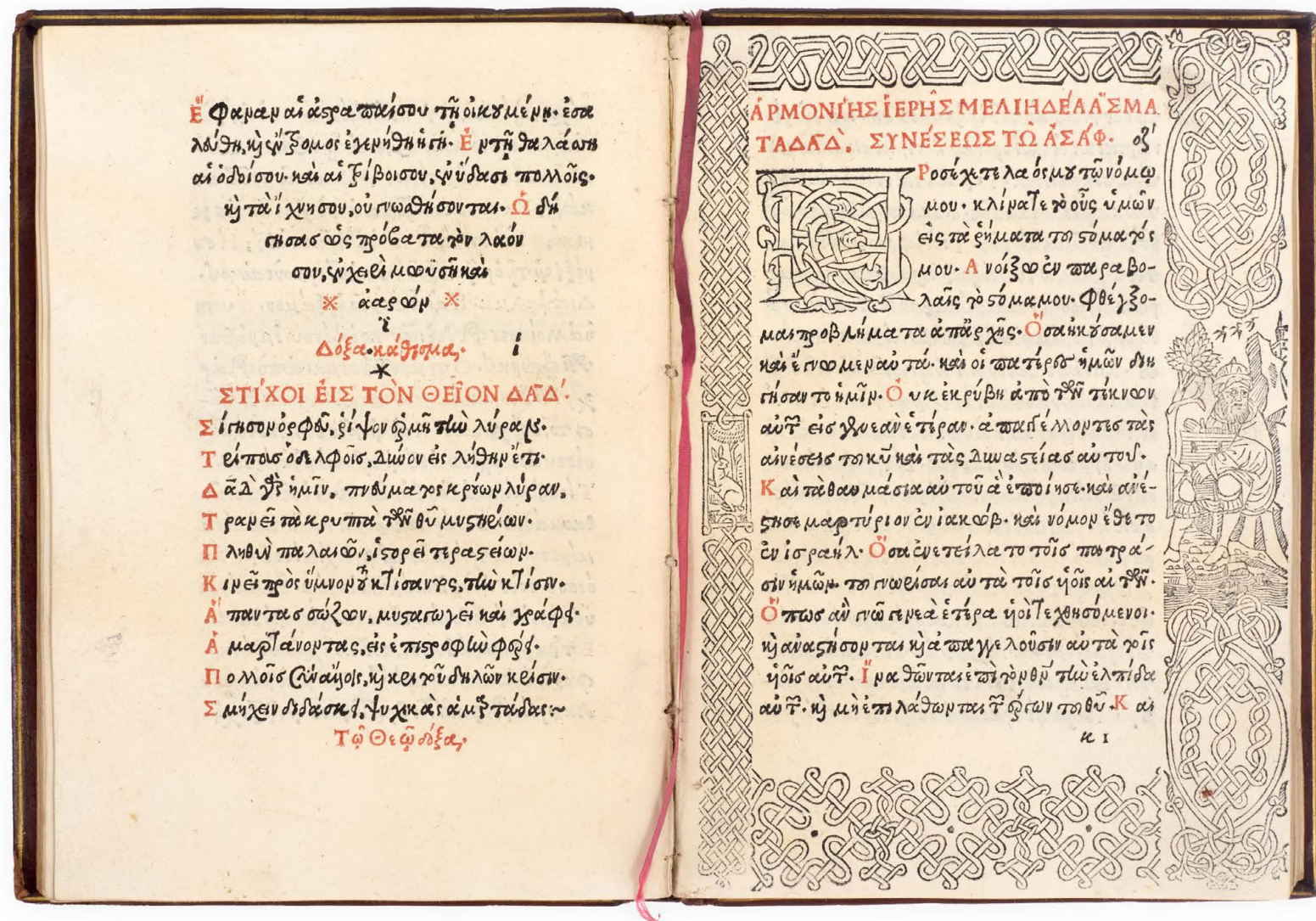
Provenance:

1. Frederic Perkins (1780–1860) of Chipstead Place, Kent, brother of the bibliophile and brewer Henry Perkins (whose collection included two Gutenberg bibles and several books printed on vellum). Frederic's library was sold at Sotheby's on 10 July 1889 (lot 282, sold to Ridler).

2. John Vertue (1826–1900), appointed the first Roman Catholic Bishop of Portsmouth in 1882.

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

fideliū. vt a persecu
toribus qui deū igno:
rant liberentur
Psalms xciiij.
Deus vltionū do:
minus: deus vl
tionum libere egit



The Aldine Greek Psalter

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

4to, ff. [150]; α-θ⁸ ι⁶ κ-v⁸ ο-u⁸; Greek text printed in red and black, woodcut initials and headpieces, α3^r and κ1^r within woodcut borders (very slightly shaved), text on ι1^r in its first setting with manuscript correction erased (see below); title-page and final verso dusty, first two leaves with very small wormhole, α2 with small paper-flaw to inner margin and short split to backfold, α3 with neatly erased inscription at head resulting in a small hole, light staining to ι1^r, small flaw to final leaf with neat repair to blank verso, nonetheless a good copy; early nineteenth-century russia tooled in gilt and blind, spine gilt in compartments and lettered directly in gilt, edges gilt; front joint neatly repaired, tailband lacking, spine and corners a little rubbed; inscription '6 [...] in catalogo Edwards 1794' to front free endpaper verso, armorial bookplate of John Vertue (1826-1900, first bishop of Portsmouth from 1882), to front pastedown. **£45,000**

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

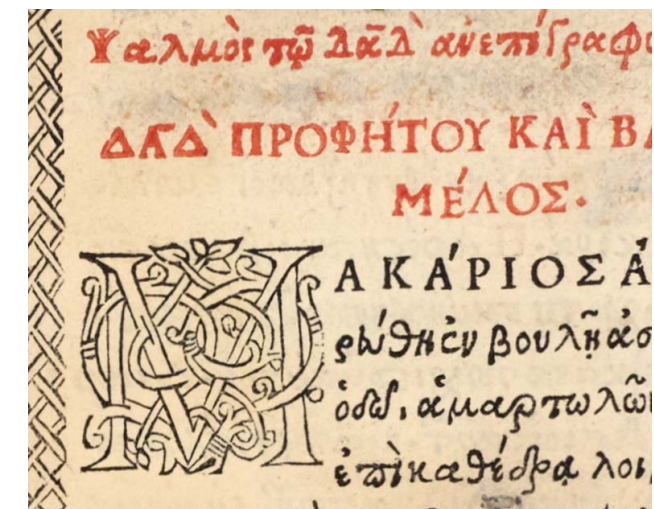
The editor, the Corfiote Justinus Decadyus, addresses his preface to 'the Greeks in Hellas', indicating that the book was aimed at native Greek speakers as well as humanist scholars; the preface also mentions further liturgical Greek printing planned by Aldus. The *terminus ante quem* is provided by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

The text was originally misprinted with a line of text omitted from the top of leaves ι1^r and π1^r. The mistake in quire ι was noticed part-way through printing, with the text then added in manuscript at the head of the page on the sheets already printed and the remaining

sheets reset with the text on the top two lines in a slightly smaller font; this copy belongs to the first state, though the manuscript text has now been erased. The missing line of text on π1^r was seemingly not noticed before copies were distributed (Della Rocca de Candal, 'Lost in transition: a significant correction in Aldus Manutius's Psalterion (1496/98)', in *The Library*, 7th series, 23 (2022), pp. 155-179, appendix, copy no. 108).

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

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





Safavid Qur'an Heavily Annotated by a Qajar Scholar

53. QUR'AN. Safavid Qur'an. *Persia (probably Shiraz), sixteenth century, c. AD 1600 and c. AD 1850.*

Manuscript in Arabic on paper, re-margined throughout in the nineteenth century and now measuring 247 × 156 mm, ff. 427 plus a single flyleaf at beginning and end (f. [36] misbound before f. [37]), the original (sixteenth-century) Qur'an manuscript written in a fine *naskhī* in black ink on lightly polished buff paper with reading marks in red ink, 11 lines to the page, text area 160 × 90 mm, verse-markers of whorl design in gold and set off with blue dots, *sura* headings in white *thuluth* set against gold cartouches (or, occasionally, gold *thuluth* against blue or orange cartouches) within panels of arabesque decoration, richly illuminated double-page opening (added c. 1600) bearing *Sūrat al-fātihah* in black *naskhī* within elaborate gold medallions set against a field of delicately painted foliage and flowers in gold and colours, smaller medallions above and below containing text from *Sūrat al-wāq'ah* in gold *thuluth*, second *sura* (*Sūrat al-baqarah*) commencing with a fine headpiece (also added c. 1600) and with borders of similar foliage and flowers in gold and colours, the opening two pages of the same *sura* (ff. 2^v–3^r) with interlinear decoration in the same style, Qur'an text of final opening (ff. 426^v–427^r) within gold cloud cartouches, recto of final leaf (f. 427^r) containing the end of the final *sura* (in two lines) followed by a *du'ā-khātīm* (a prayer to be recited on concluding a reading of the Qur'an) of seven lines in alternating gold and blue *muḥaqqaq* within penwork cloud cartouches, verso of final leaf containing a note dated 1272 AH (*see below*), nineteenth-century margins of slightly polished cream paper, text within a border formed of broad gold and thin red and black lines, two outer borders of single lines in red ink, groups of five and ten verses indicated respectively by the words *khams* and *'ashar* in gold; extensively annotated throughout in Persian and Arabic, apparently in a single nineteenth-century hand; some wear and occasional staining to the original Qur'an leaves, some careful repairs probably made at an early date and also when the volume was re-margined, but generally in excellent condition; mid-nineteenth-century lacquer binding, each cover painted with a large bouquet of assorted flowers within a gilt border enclosing small flowers; lacquer somewhat crazed and with a few small losses, some chipping of panels along joints, neatly resewn and rebacked; housed in a brown cloth box. **£27,500**

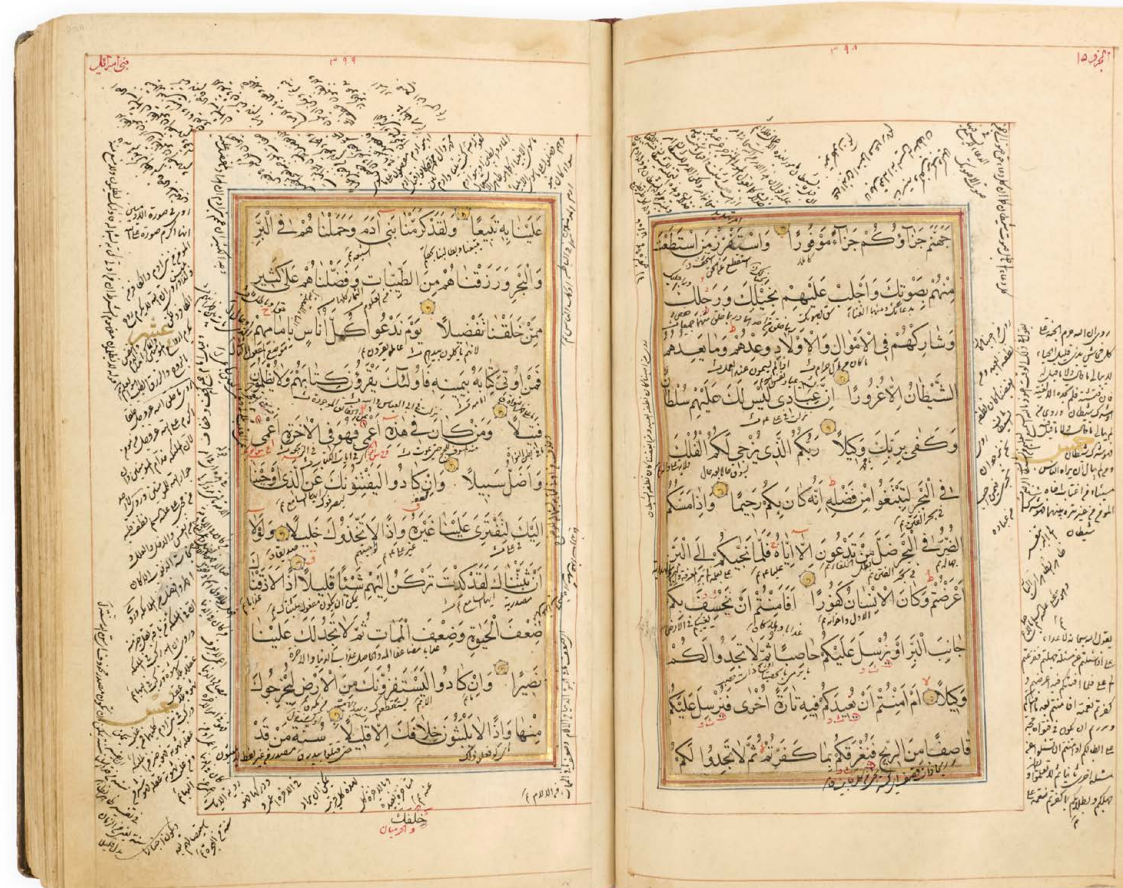
A remarkable sixteenth-century Safavid Qur'an manuscript, carefully remargined during the Qajar period and extensively annotated by a scholar of that time.





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

The *sura* headings are reminiscent of Shirazi illumination of the middle of the sixteenth century, and the alternating gold and blue *muhaqqaq* of the final prayer here was often used (although not exclusively, of



course) in Shiraz, sometimes for entire Qur'ans (see, for example, David James, *After Timur. Qur'ans of the 15th and 16th centuries*, The Nasser D. Khalili collection of Islamic art, vol. III, 1992, no. 41).

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



A Qur'an from Islamic Spain

54. QUR'AN. Maghribi Qur'an leaf with illumination and text. *Andalusia, c. 1250–1350 AD.*

Vellum leaf (190 × 185 mm), verso with six lines of *maghribi* script in brown ink, diacritics and vocalisation in green, red and blue, *sura* heading in gold in an ornamental *kufic* script against a red-brown ground and contained within a cartouche framed by white strapwork, palmette medallion in blue and gold extending into the margin, recto with a full-page ornamental frontispiece consisting of an elaborate geometric design in white strapwork, the compartments filled with designs either in gold or in white on red, blue or purple grounds, the whole surrounded by an outer border of gold interlace; slightly worn, loss at upper inner corner repaired with blank vellum. **£15,000***

A fine example of a *maghribi* frontispiece most likely from Islamic Spain, with a particularly complex geometrical design.

This would doubtless originally have formed the left-hand half of a double-page frontispiece of a Qur'an section. The *sura* heading on the verso, which is also a *hizb* (sixtieth) division, is also unusually elaborate for a Qur'an of this format. The text comprises the beginning of the first verse of *sura* 17, *Bani Isra'il* (the Children of Israel).

Vellum Qur'ans of the size and format of this leaf were standard in both North Africa and Spain, making it very difficult to localise them purely on the basis of script and illumination. Indeed, the present frontispiece has stylistic features in common with examples from both North Africa (e.g. the finispiece of a Qur'an produced in Morocco and dated AH 718/AD 1318; see Fraser 2006, no.21) and Spain (e.g. the finispiece of Bibliothèque nationale, Paris, Ms. or. Arabe 385, copied in AH 703/AD 1303 and loosely attributed to Nasrid Granada, and the finispiece of British Library MS. Or. 12523C, part of a multi-section Qur'an which according to tradition was brought from Spain to Morocco by a princely family at the time of the Christian re-conquest of Granada at the end of the fifteenth century; see Lings 1976, nos. 48 and 45 respectively).



The Muralt Copy

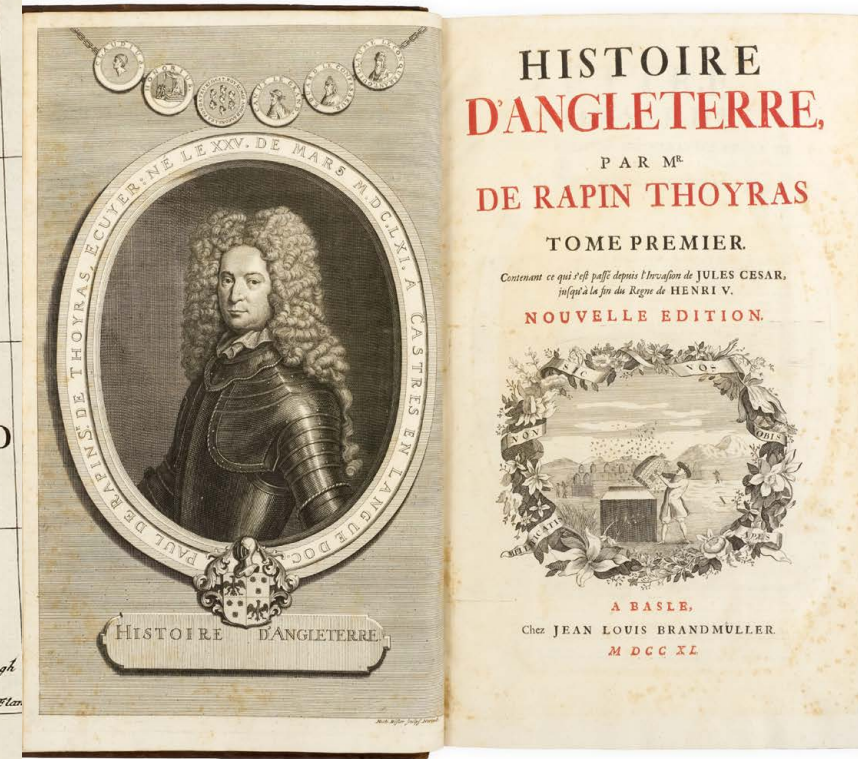
55. RAPIN, Paul de, *Sieur de Thoyras*. Histoire d'Angleterre ... Nouvelle édition. Basel, Jean Louis Brandmuller, 1740.

Four vols in two, folio, pp. I: [iv], 23, [1, blank], 452, II: [iii], 440, III: [ii], 631, [1, blank], IV: [x], 507, [1, blank], with engraved frontispiece and 14 folding plates; engraved vignette to titles; the odd minor spot, occasional light toning; else a very good set in contemporary Swiss mottled calf, white sheep inlays gilt with arms of Muralt family to front covers, spines gilt in compartments, gilt brown morocco lettering-pieces, all edges marbled in blue; a little rubbed, rear joint of vol. II starting at foot but sound.

£2000

First Basel edition of Rapin's influential history of England, a handsome set bound with the arms of the prominent Muralt family of Zurich and Bern – one of whom, Beat Ludwig, was the author of a similarly celebrated French account of the English.

The Huguenot Rapin (1661–1725) had fled for London after the revocation of the Edict of Nantes in 1685, thereafter enlisting in the Dutch army and fighting in William of Orange's English and Irish campaigns following the Glorious Revolution. It was then, at Kinsale, that 'he first had the idea of writing a history of England, to explain to the other peoples of Europe the significance of the events he was taking part in'. The work of more than a decade, his Whiggish *Histoire d'Angleterre* would be published in ten volumes from 1723 on. 'His text was politically suited to the times, and stylistically amenable to the British public. The *History* formulated the English past as an essential struggle between the "prerogatives" of the crown and the "privileges" of the people. When the two are in balance "liberty" is maintained. ... The wide distribution given to Rapin's text and ideas in the 1730s established the *History* as a classic', and it 'remains a key milestone in British historiography, political thought, and bibliography' (ODNB).



The present set was appealingly and rather unusually bound with contemporary gilt white sheep inlays within calf bearing the arms of the eminent Muralt family of Switzerland. Protestant refugees from Catholic Locarno, the Muralts settled in Zurich and Bern, where they were successful silk manufacturers and rose to prominence in politics and foreign military service. Their set would have been acquired and bound during the lifetime of their most celebrated literary son, Beat Ludwig (or B at Louis) von Muralt (1665–1749), captain of the Swiss Guards in the French Army and author of the influential *Lettres sur les Anglois et les Franois* (1725). Here he 'attributed a kind of liberal "common sense" to the English, while criticising the French aristocracy's *bel esprit* as superficial. ... **Marivaux and Voltaire took up [his] theories of national character, which were likewise embraced by other distinguished figures of the Enlightenment, in particular Jean-Jacques Rousseau, Albrecht von Haller, Johann Jakob Bodmer, Johann Christoph Gottsched, Johann Gottfried Herder, not to mention Gotthold Ephraim Lessing'** (HLS).



We Cannot Love What We Do Not Know

56. RIDOLFI, Luca Antonio. Aretefila, dialogo, nel quale da una parte sono quelle ragioni allegate, le quali affermano, lo amore di corporal bellezza potere ancora per la via dell'udire pervenire al cuore: et dall'altra, quelle che vogliono lui havere solamente per gl'occhi l'entrata sua: colla sentenza sopra cotal quistione. *Lyon, Guillaume Rouillé, 1562.*

4to, pp. 164, [4, errata, blanks]; woodcut printer's device on title, woodcut initials and head-pieces; title lightly soiled with short tear (neatly repaired verso, with no loss); a very good copy in late nineteenth-century roan-backed boards with marbled sides and vellum tips, flat spine filleted in gilt, lettered directly in gilt; joints very lightly rubbed; seventeenth-century ownership inscription 'Stephani Blancii' to title, numerous marginalia in the same hand to over 120 pp. (see below).

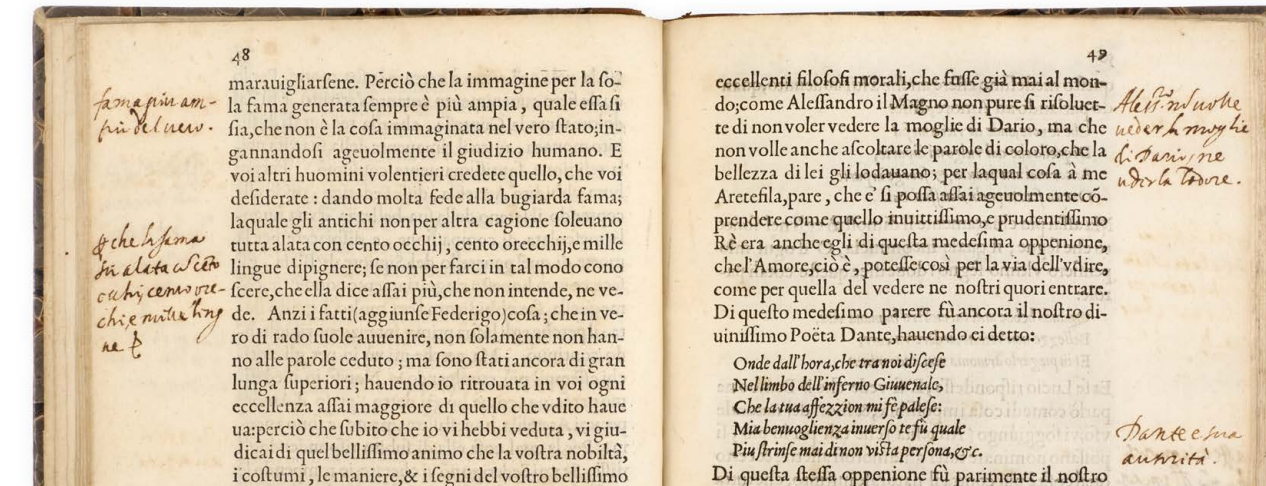
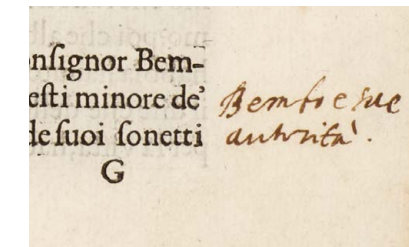
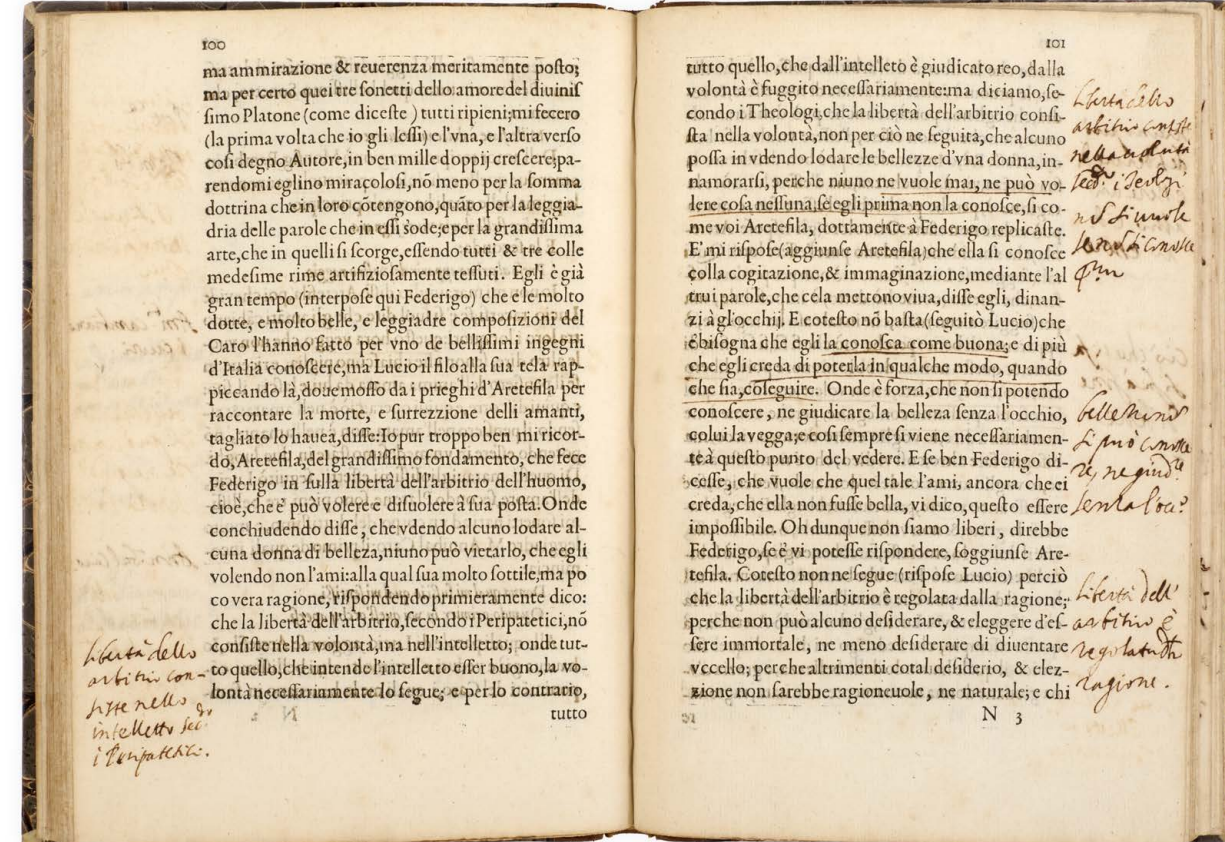
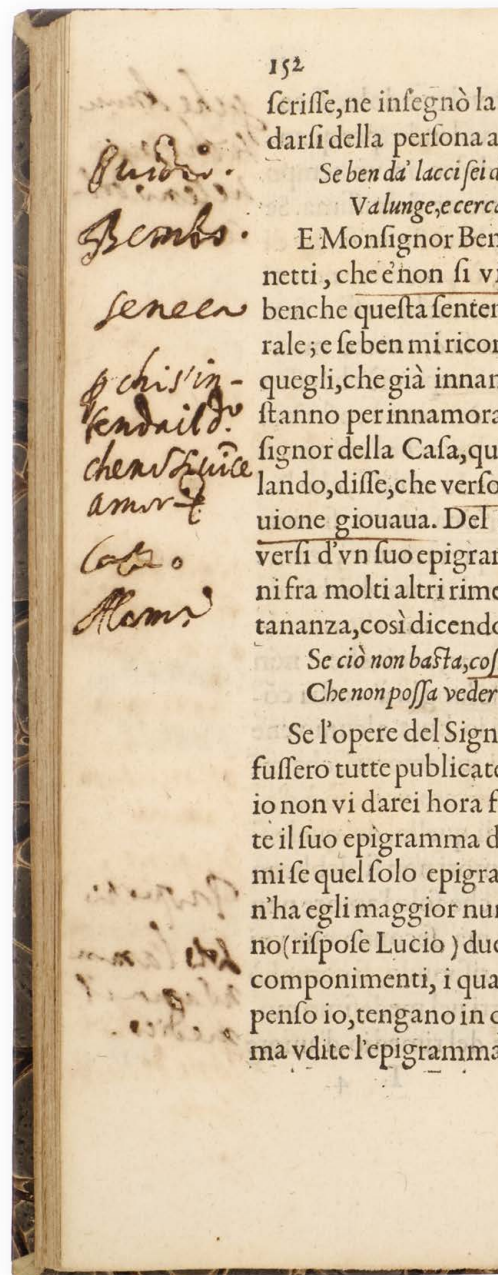
£2800

The third edition (first 1557) of a remarkable Renaissance philosophical dialogue on the nature of love which marked the culmination of the divisive questione d'amore hotly debated in sixteenth-century literature, our copy extensively annotated by a seventeenth-century collector of musical books and manuscripts.

The controversy pitted proponents of 'love by hearsay' – in which the 'unseen beloved' is the object of pure love, in keeping with the traditions of courtly love – against those who, in the wake of a long philosophical and medical tradition, understood

love as a sentiment arising from visual stimuli. The characters in Ridolfi's dialogue put their conflicting ideas forward to an imaginary lady, Aretefila ('lover of virtue'). They marshal Italian poets, including Petrarch, Boccaccio, Dante, Bembo, the classical Ovid, and the Provençal troubadours; they question evidence from history and literature; they submit a new classification of love from divine down to virtuous, then human, then 'plebeian', and even 'feral', gradually and inexorably leading to the conclusion which Ridolfi endorses: hearsay loves tend to be literary – not real. We cannot love what we do not know; we cannot seek a particular form of beauty if we do not have the stimulus of its presence.

The early owner of this book, Stephanus Blancius (of Bologna?), appears to have been a collector and student of musical books and manuscripts, as witnessed by the occurrences of his ownership inscription (e.g. in S. Clark ed., *Citation and Authority in Medieval and Renaissance Musical Culture* (2005)). **His numerous annotations show a deep engagement with the philosophical question of the**



nature of love. The debates on earthly and spiritual love extended to music as well as poetry: one of the most important controversies was set out by Johannes Tinctoris in 1477, when he, adhering to the same philosophical, medical, and scientific premises which Ridolfi embraced, stated that pleasure in listening is not brought about by heavenly bodies, but by earthly instruments, with the cooperation of nature. Blancius's study of Ridolfi would have lent itself to a reading in musical terms.

Baudrier IX, 286; EDIT16 CNCE 47603.





Но вот уж тринадцать процарапать дѣтъ
Для лучшаго мира покинуть Неджедъ
Братъ Влади-Эмира, великій въ вѣкахъ,
Чьей славъ завидовалъ самъ падишахъ.
И править страню ужъ новый имамъ
А храма все нѣтъ... «Гдѣ общанный храмъ?»
Народъ повторяетъ, не можетъ стерпѣть,
Доколѣ ему не построятъ мечеть.
И строить мечеть безъ конца Владъ-Эмиръ,
И долгой постройкѣ дивится весь мѣръ
И вмѣстѣ съ Неджедомъ не можетъ стерпѣть,—
Доколь, наконецъ, не воздвигнутъ мечеть.
Мечеть не воздвигнуть на память вѣкамъ

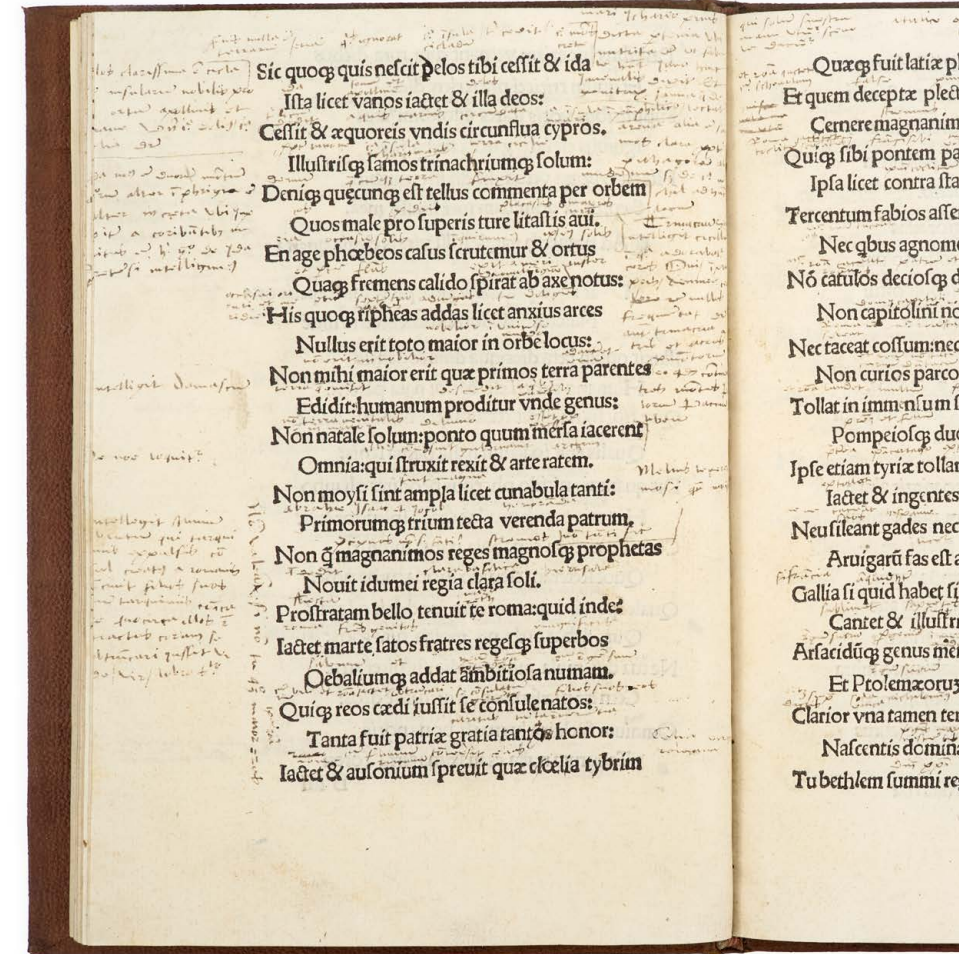


Classical Literature and Theology Interwoven

58. **SABELLICO, Marco Antonio; Petrus PONTANUS (or Du Pont, De Brugge).** Sanctissime elegie de intemerata virgine Maria cum heroico carmine. Ejusdem in naufragantem Divi Petri Cymbam quibus nuper subiectum est. Epigramma Petri de Ponti ... ad honestos iuvenes de casta incesta ... Paris, Jean de Gourmont, [c. 1513].

4to, ff. [25], [1, blank]; A-E⁴ F⁶, with final blank F6; large woodcut printer's device and small criblé initial to title, further criblé initials; one or two minor stains, but a very good, crisp copy; bound in nineteenth-century brown cloth, spine lettered directly in gilt, marbled endpapers; minor soiling; numerous and substantial interlinear and marginal annotations in a contemporary hand to almost all of the elegies to the Virgin (slightly cropped in places). £1400

One of only two recorded editions, both very rare, of this set of elegies addressed to the Virgin Mary, followed by verses 'on St Peter's sinking boat', the former extensively annotated by a contemporary French student.



Satire and Soldier-Sailor Solidarity

57. [RUSSIA - 1905 REVOLUTION.] Зритель [Zritel'; 'The Observer']. No. 24. St Petersburg, "Sever"/A. M. Lesman, 24 December 1905.

Folio, pp. 12, with cover illustration by Shestopalov printed in orange and black and numerous illustrations in text printed in black, red, and blue; a little stained and dust-soiled, but generally in good condition, folded as issued. £750

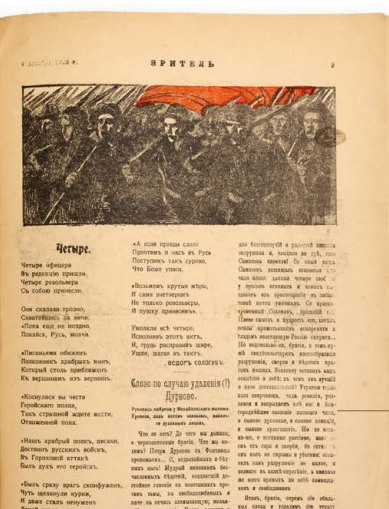
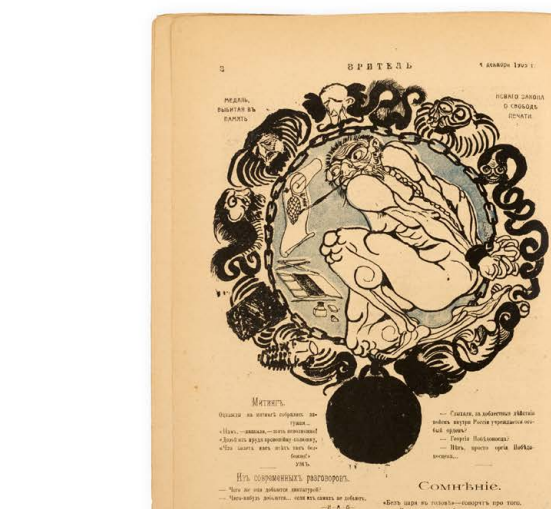
'Geared to foment dissent among the public, these satirical journals reached a wide range of primarily urban readers as they were published exclusively in the cities' (Minin, Art and Politics in the Russian Satirical Press, 1905-1908, PhD thesis (2008), p. 13).

Contributors include the poet, translator, and playwright Fedor Sologub, and the artists Epifanov and Shestopalov, whose cover design for no. 24, 'Brothers in Arms', is the 'only work in 1905 to portray the alliance between worker, soldier and sailor' (Porter, Blood & Laughter: Caricatures from the 1905 Revolution, (1983), p. 38)

Very rare penultimate number, confiscated by the authorities, of the very first of the satirical magazines to come out of the 1905 Revolution.

Twenty-five numbers were published in 1905, edited by Yu. K. Artsybyshhev. Zritel' was 'the first de facto artistic and literary satirical journal of that period with a distinctly political, anti-establishment agenda ...

Russkaia satiricheskaia periodika 100; Dul'skii 1; Smirnov-Sokol'skii 2229.



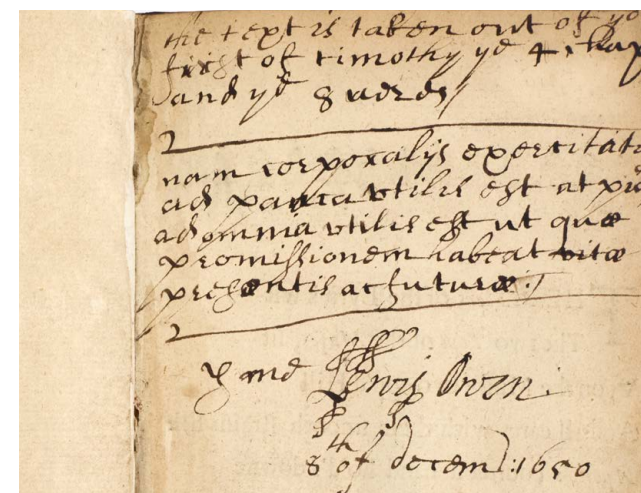
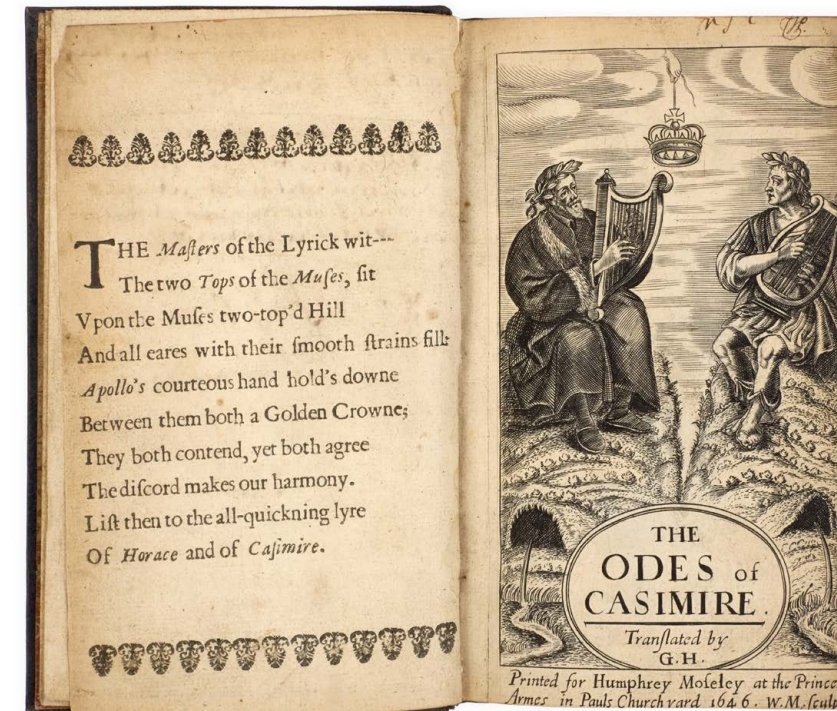
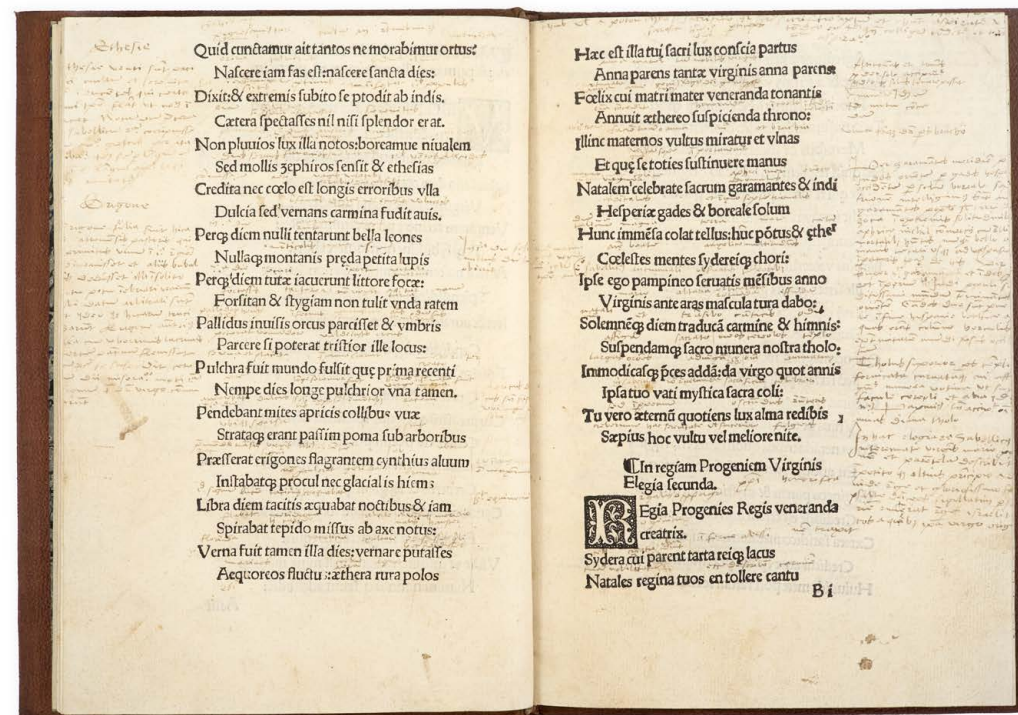
Marco Antonio Sabellico (1436–1506), a humanist and historian, professor of rhetoric at Udine and Venice, obtained fame as the author of a remarkable work of history, *Enneades seu Rapsodiae historiarum* (including a study of Christopher Columbus' voyages), and of *Rerum venetiarum ab urbe condita*, understood to be the first guide of Venice and a celebration of the city's laws, freedoms and traditions. Sabellico's elegiac production has not, so far, been the object of much consideration. It probably belonged in the early part of his life, up to the early 1470s, which he spent in Rome, under the guidance of such humanists as Gaspare Veronese, Domizio Calderini and Pomponio Leto.

Sabellico himself later 'destroyed [his own elegies] almost completely' (DBI). Both this Paris edition and the only preceding one (1508, of which apparently a single copy survives, at the National Library of Poland), were published after his death. They include a moral, exhortative epigram by the Dutch humanist Peter de Brugge, or Pontanus.

The contemporary owner who annotated this copy, likely French, devoted much study to the first six (of eight) elegies, exploiting the generous blank spaces in the wide margins. Interlinear annotations bear paraphrases and interpretations of the dense weaving of theology with classical allusions, while marginalia host commentaries, sometimes extensive, including detailed summaries framing the scope of each elegy. Themes range from the birth of Mary and her lineage, to modes of worship, to retrospectives on how illustrious Classical and post-Classical poets celebrated the Virgin, to the most theologically, literarily and rhetorically complex composition of the sixth elegy, which is given the largest interpretative apparatus.

Rare: OCLC finds a single copy in the UK (Cambridge), two in France (BNF, Douai), one in Spain (BNE) and one in the US (Dayton).

USTC 183374; Graesse VII, 202; Moreau 712; Renouard, ICP, II, 712.



The Christian Horace Englished

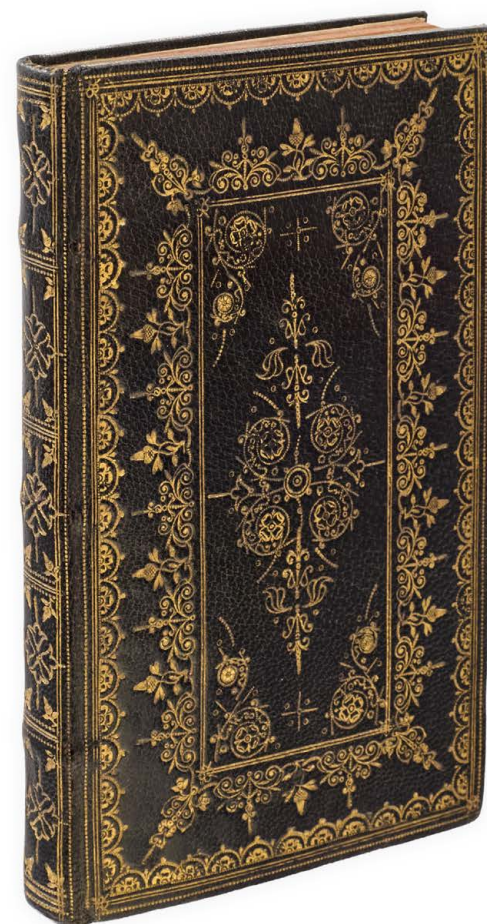
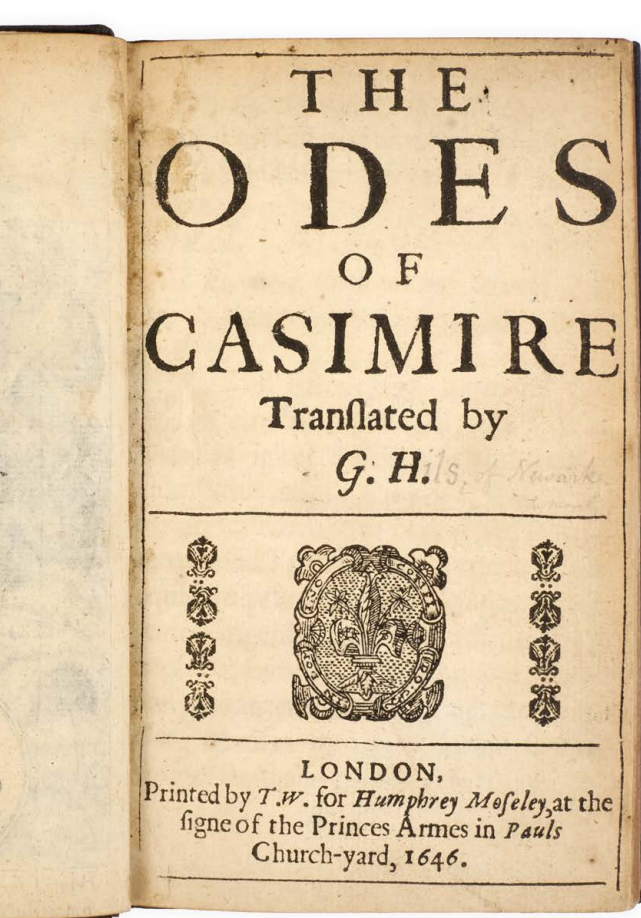
59. SARBIEWSKI, Maciej Kazimierz; G[eorge] H[ils], translator. *The Odes of Casimire.* London, T. W. for Humphrey Moseley, 1646.

12mo, pp. [1, blank], [11], 96, 95–141, [1, blank], with the engraved frontispiece by William Marshall; woodcut ornament to title, typographic headpieces; a little toned at edges, frontispiece cropped slightly at foot, text cropped on a handful of pages but sense recoverable, small losses to a couple of leaves affecting a few letters, light damp-stains to head at rear; else a very good copy, handsomely bound c. 1900 in black morocco richly gilt and panelled to an eighteenth-century design, covers tooled with a composite central lozenge, flat spine gilt in five compartments, comb-marbled endpapers, edges sprinkled red; contemporary ownership inscription 'Lewis Owen 8th of decemb: 1650' (see below) with a Latin rendition of 1 Timothy 4:8 in his hand to blank recto of A1, early (price?) inscription cropped at head of frontispiece, modern bookplate to front pastedown. **£6500**

First and only edition, very rare, of the first English translation of the poems of Sarbiewski, the foremost neo-Latin poet of the seventeenth century and a highly influential figure in Renaissance English literature.

Known to the English as Casimire, Maciej Kazimierz Sarbiewski (1595–1640) taught rhetoric, philosophy, and theology at Vilnius before being appointed court preacher to Władysław IV of Poland–Lithuania. It was for his poetry, however, that he was best known, and for which he was laureated by Urban VIII in 1625. '[His] neo-Latin Horatian odes and Biblical paraphrases gained immediate European acclaim upon their first publication in 1625 and 1628. The fine lyric quality of Sarbiewski's poetry, and the fact that he often fused classical and Christian motifs, made a critic like Hugo Grotius actually prefer the "divine Casimire" to Horace himself' (Roestvig, p. i). 'His popularity abroad cannot be compared to that of any other Polish author before the twentieth century. He was justly considered one of the greatest Latin poets of his time' (Fordoński and Urbański, p. 17).

This first translation into English was the work of one George Hills (or Hills, ?1606–?1655), a graduate of Trinity College, Cambridge, of whom little else is known. The frontispiece, by William Marshall of *Eikon Basilike* fame, shows Sarbiewski and Horace 'Upon the Muses two-top'd Hill' contending amicably for Apollo's crown. Sarbiewski's influence



in England would be great: 'in a number of cases he anticipated poetic techniques and motifs which later grew popular also with the English poets. Thus, long before Denham and Marvell, he practised the technique of investing the scenes of nature with a moral or spiritual significance. ... If one compares Vaughan's religious nature lyrics and Casimire's odes, a number of common poetical motifs are easily found, and so we are here again faced with the fact that themes which became popular in England in the mid-seventeenth century were anticipated in the Latin odes of Casimire' (Roestvig, pp. ii-iii). His influence can likewise be detected in Addison, Johnson, and Isaac Watts, and Coleridge would later project a complete translation of 'the Christian Horace's' odes, declaring: 'If we except Lucretius and Statius, I know not of any Latin poet, ancient or modern, who has equalled Casimir in boldness of conception, opulence of fancy, or beauty of versification'.

Provenance: Lewis Owen, possibly the Welsh MP (d. 1692) of that name, with his 1650 ownership inscription. A royalist in the Civil War, Owen was captured in his bed at his native Peniarth and carried prisoner to Cardiganshire. He was later elected MP for Merioneth in the Third Protectorate Parliament and was nominated a Knight of the Royal Oak at the Restoration.

Very rare, with no other copy appearing at auction since 1965 (Sotheby, 19 July 1965, lot 53, bought by Quaritch).

ESTC R210098; Wing C 1214. See Fordoński and Urbański ed., *Casimir Britannicus* (2008); Roestvig, introduction to Sarbiewski, *The Odes of Casimire* (1953).

Fragment of Twenty-One Leaves

60. SARUM BREVIARY. Fragment of twenty-one leaves. *England, 1st quarter of fifteenth century.*

Manuscript on vellum, in Latin; 21 leaves, 211 × 137 mm (154 × 96 mm), written in double columns in two sizes of a good gothic liturgical script, dark brown ink, ruled lightly with ink, horizontal catch-words, numerous two-line initials in blue with fine red penwork incorporating leafy designs, one-line initials in blue, occasionally with red penwork, paragraph marks in blue, rubrics; dust-soiled and stained, worn in places, a few wax stains, one or two natural vellum flaws, corners creased and sometimes slightly crumpled, a few marginal tears and slight losses, but almost entirely legible, preserving pricking in outer margins; disbound, housed in a green cloth box. **£3750***

A fragment of twenty-one leaves from a portable Sarum Breviary, with nineteenth-century Staffordshire provenance.

The leaves here come from the Temporal of a 'secular' Breviary (i.e. for use in a church, either by a parish priest or a friar), containing nine readings at Matins for Sundays and major feast days and three readings for weekdays (monastic Breviaries give twelve readings for Sundays and feast days and three for weekdays in the winter and one in summer). Included are prayers and readings for the feasts of St Stephen, St John the Evangelist, Holy Innocents, and St Thomas, and for the third and fourth weeks in Advent, Christmas Eve, and the week after Epiphany.

Provenance: Rev. William Jackson of Staffordshire, according to accompanying notes by his son William J. Marsh Jackson of Smethwick, formerly in that county. The first note, dated April 1887, states that the manuscript 'formed part of the library of my father the Revd. Wm. Jackson MA and had been in his possession ever since I can remember, i.e. over 40 years'. The second note mentions, *inter alia*, that Jackson senior was vicar of Adbaston (Staffordshire).





With Reused Fifteenth-Century Woodcuts

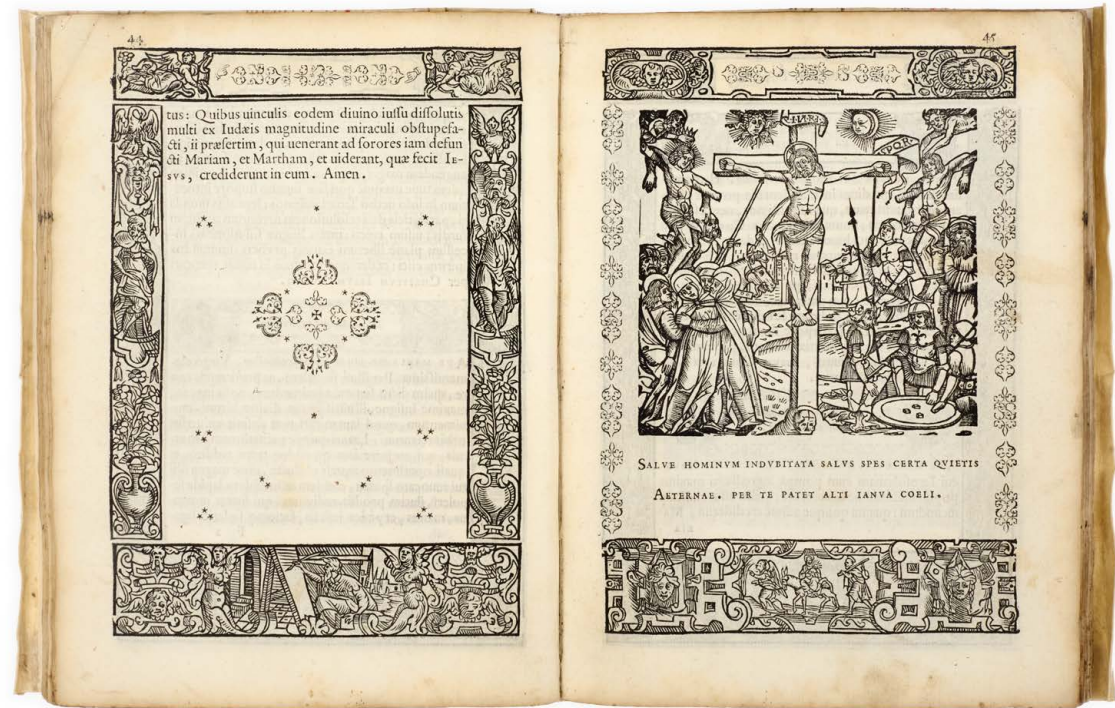
61. SCALVO, Bartolomeo. *Rosariae preces ad gloriosam Dei genitricem Mariam Virginem meditationibus auctae ad vitae Christi eiusdem[ue] matris repetendam memoriam. Milan, Pacificus Pontius, 1569.*

4to, pp. [12], 131, [5]; title within four-part woodcut frame composed of nine panels depicting scenes from the Old and New Testaments (including the temptation of Adam and Eve, Moses receiving the Ten Commandments, the Nativity, and the Resurrection), large woodcut initial 'C' containing bird's-eye view of a city on second leaf, with large woodcuts of the Virgin Mary in the garden of delight (f. 3*5'), the Virgin and Child enthroned before two groups of religious and lay men and women kneeling in prayer (f. 3*6'), the Crucifixion (p. 45) and the Resurrection (p. 91); each text page (except for the dedication and index) set within one of four different decorated and historiated woodcut frames composed of four blocks incorporating scenes from the life of Christ and the Virgin, cherubs, leafy branches, caryatids, masks, and flower vases; typographic ornamental cartouche, endpieces, and decorations (including manicules) throughout; title and last leaf slightly soiled, minor restoration at top edge of first five leaves, upper outer corner of last leaf torn and restored, with a few words of text supplied in nineteenth-century manuscript, sporadic faint marginal water-stain, nevertheless a very good copy in a modern binding reusing a leaf from a sixteenth-century Spanish religious manuscript.

£3500

First edition of this Marian book of prayers for the use of Rosary societies, lavishly illustrated reusing late fifteenth- and early sixteenth-century woodcuts.

Published in the same year of Pius V's bull *Consueverunt Romani Pontifices*, in which the pope finally established the devotion to the rosary in the Catholic Church, and dedicated to Charles Borromeo, Archbishop of Milan, this edition was soon followed by an Italian translation, published also in Milan and by the same printer, employing an almost identical layout and reusing all the woodcuts except one (the Virgin Mary in the garden of delight) which appears only in this edition.



Rava, in his *Supplement à Max Sander 'Le livre à figures italien de la Renaissance'*, dedicates a long entry to the three woodcuts included in both the Latin and Italian editions: the Crucifixion is described as 'coming from an impression of an earlier date (probably from a missal)' and 'in the most typical Lombard style', while the Resurrection and its white-on-black frame 'obviously come from a much older impression, undoubtedly dating back to the first years of the 16th century' and 'belong to the best period of Lombard woodcutting'. For the latter, Rava finds strong similarities with the large woodcut in Melchior da Parma's *Dialogi de anima* (1499), that in Nanus Mirabellus's *Polyanthea* (1503), one in the *Vita della Vergine Maria* (1499), and those in Ferraro's *Tesaurus Spirituale* (1499), agreeing with Paul Kristeller in attributing the woodcut to an artist dubbed the 'Master of Melchior da Parma' or his school (see Kristeller, *Die lombardische Graphik der Renaissance*, pp. 48-57). The first woodcut,

depicting the Virgin Mary in the garden of delight surrounded by scrolls bearing some of her epithets (for an unknown reason present only in this edition and not included in the Italian translation), is also earlier in date: it had appeared in the *Officium Romanum* printed by Gregorius de Gregoriis in Venice in July 1516 (see Essling 483) and quite possibly before that.

Library Hub, OCLC, and USTC find no copies in the UK. OCLC finds five copies in the US, at UCLA, Notre Dame, Dayton, Bridwell Library, and Yale, to which USTC adds one more at NYPL.

EDIT16 CNCE 50068; USTC 855398. See Rava, *Supplement à Max Sander* 4342 bis (for the Italian translation), 6891 bis (for the Latin edition, with no mention of the first woodcut), and plates 50 and 51.

Inscribed by Evelyn Waugh 'With Profound Apologies'

62. SCOTT, Walter, Sir. *Marmion; a Tale of Flodden Field.* Edinburgh, Archibald Constable; London, Longman, Hurst, Rees, Orme, and Brown, and John Murray, 1821.

8vo, pp. [iv], 512; very light browning to edges, the odd minor spot; else a very good copy in contemporary red straight-grained morocco, covers roll-tooled in blind and gilt to a panel design, spine richly gilt in compartments and lettered directly in gilt, pink silk place-marker, edges gilt, marbled endpapers; front hinge neatly repaired, a little rubbed and scuffed, corners slightly bumped; presentation inscriptions to front flyleaf 'Charles Goding a present from his friend Hobhouse on leaving Eton the 25th of July 1826' and 'H[oward] Dietz [sic] With profound apologies Evelyn Waugh', 'March 1946' inscribed in a third (Dietz's?) hand below.

£1200

Tenth edition of Scott's historical verse romance, this copy presented by Evelyn Waugh as an apologetic gift to the Hollywood publicist and Broadway songwriter Howard Dietz, then at work on an ill-fated film adaptation of *Brideshead Revisited*.

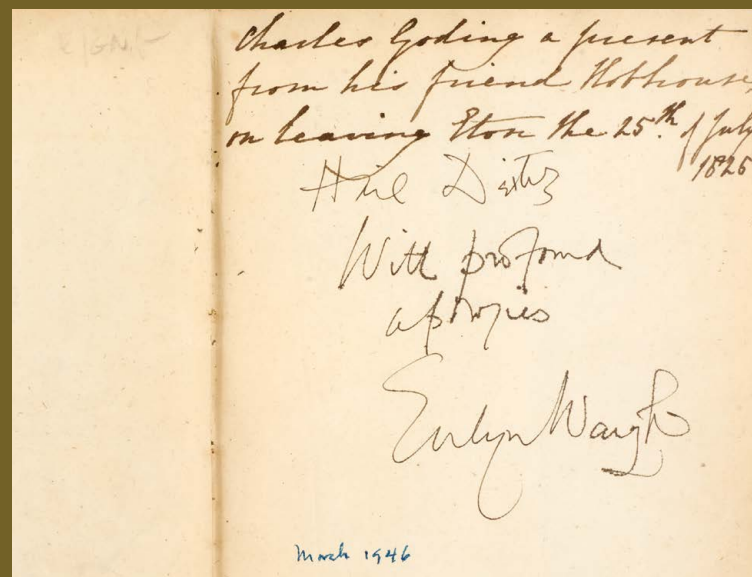
Head of Publicity from 1924 and later Vice-President of Metro-Goldwyn-Meyer – whose iconic lion mascot and motto (*Ars gratia artis*) he devised – Howard Dietz (1915–1976) complemented his leading role in Hollywood's Golden Age with a successful career on Broadway, working with composer Arthur Schwartz to write a series of hit revues including *The Little Show*, *There's a Crowd*, and *The Band Wagon*. He was also, by coincidence, husband of the socialite Tanis Guinness, who in 1937 had jilted the Earl of Carnarvon, cousin both of Waugh's current and of his former wife, on the eve of their wedding to marry Dietz instead.

Waugh inscribed the present copy of Scott's *Marmion* to Dietz in March 1946, a significant point in their acquaintance: *Brideshead* had been published to acclaim the year before – proving an unexpected bestseller in America, which the Americophobic Waugh termed 'my humiliating success in [the] U.S.A.' (*Letters*, p. 224) – and **MGM were now courting the author for a Hollywood adaptation.** In February Waugh records meeting 'Deats, whose name is spelt Dietz [sic]', for pink champagne at the Ritz; the American came bearing a gift of Waugh's beloved cigars (*Diaries*, p. 642). Waugh seems to have reciprocated with the gift of our volume the following month, misspelling Dietz's name the same way, though the cause of his 'profound apologies' is unclear.

The following year Waugh and his wife accepted MGM's offer of an all-expense trip to California to discuss the adaptation. America was not to his taste, however, and he was put off by the studio's wish to adapt the novel as a simple romance shed of its theological themes as well as by restrictions under the Hays Code on portraying adultery, divorce, and (even hinted) homosexuality. The talks fell through, and Waugh's sojourn on MGM's dime went on to inspire his satire on Los Angeles, *The Loved One* (1948), in which 'Megalopolitan Studios' stands in for his Hollywood hosts.

Waugh's signature evolved several times, most notably around the time his first marriage failed in 1929. Curiously the capital E in our copy is closer to his earlier signatures, but there is no evidence that he and Dietz were acquainted before 1946.

Ruff 71; Todd & Bowden 28Am.



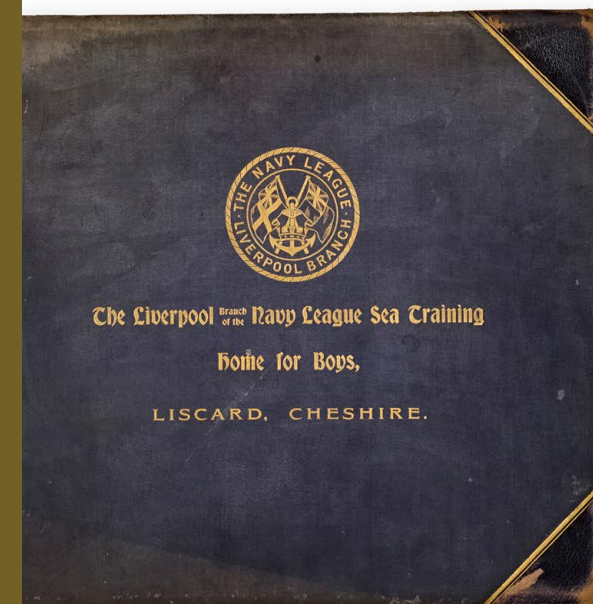
Sailor School

63. SEA CADETS. 'The Liverpool Branch of the Navy League Sea Training Home for Boys, Liscard, Cheshire.' *Merseyside, c. 1903.*

Oblong album (c. 365 × 300 mm), with 24 black and white photographs (c. 240 × 230 mm to c. 240 × 285 mm), signed 'Priestley & Sons photographers' and numbered in the negatives, mounted on 12 thick leaves, each photograph within a frame ruled in red and with a caption written beneath; the photographs in very good condition, some marks to mounts; half black roan with dark green cloth sides, title and circular stamp in gilt to front cover, edges gilt; extremities worn, some staining and discolouration to covers; inscription facing first photograph 'Presented to the Navy League with the compliments of the Liverpool branch'. **£1750**

A remarkable visual record documenting the daily lives of boys at the Navy League Sea Training Home in Liscard, near Liverpool, at the opening of the twentieth century, comprising twenty-four captioned photographs by the Merseyside photographers Priestley & Sons.

The Navy League, established in 1895 to lobby for Britain's 'command of the sea', boasted 15,000 members by the turn of the century. The establishment of the Training Home at Liscard in 1903 was its first foray into the training of boys for the Royal and Merchant Navies. The Liscard school's founder, George C. Thomas, a former captain of the mercantile marine, insisted that there was no place for 'weaklings' in his institution, as this album bears out. Most of the Liscard boys ended up in the merchant service.





POOR BOYS AS THEY ARRIVE



SAME BOYS AFTER THEY HAVE BEEN WASHED AND CLOTHED



PHYSICAL DRILL
(20 minutes)



6.30 a.m. "THE MORNING DIP"
Each boy uses soap for face, hands and feet every morning and takes a warm bath every week

After a general view of the Training Home come two before-and-after photographs of three dirty, destitute boys transformed into promising future sailors with the help of a wash, haircut, and uniform. The bulk of the album depicts the boys' daily routine from 'fall in' at 6.10 a.m. to lights out at 8.30 p.m., from taking a bath, hoisting the colours, cleaning the buildings, breakfast, inspections, and prayers, to bayonet, rifle, and cutlass drills, recreation in the gym (boxing, fencing, and gymnastics), and bunking down in hammocks.

Some of the longer captions provide interesting commentary e.g. 'each boy uses soap for face, hands and feet every morning and takes a warm bath every week'; "'sword-bayonet exercise", this greatly improves the muscular development of the body, in addition to teaching the use of the

rifle'; 'after dinner, at 12.30, instruction is continued (with a short interval for "stand easy") until 4.30 p.m., when the "ship's company" are piped to clean for tea at 5, then comes recreation for the remainder of the day'. The final two photographs show the boys being inspected before church on Sunday, and the school's very serious-looking instructors and 'Petty Officer boys'.

Records for the Training Home are preserved at Liverpool's Maritime Museum. See E. J. Smith, 'Raising Boys for the Navy: Health, Welfare, and the British Sea Services, 1870-1905', *Journal of the History of Medicine and Allied Sciences* (76:1, Jan. 2021), pp. 53-77.

A listing is available on request.



An Oligarchic Utopia

64. SGUALDI, Vincenzo. *Republica di Lesbo. Overo della ragione di stato in un dominio aristocratico libri dieci ... in questa quarta edizione riveduta, & ampliata. Bologna, the heir of Benacci, 1646.*

12mo, pp. [lii], 380, [32], with engraved frontispiece by Giovanni Battista Cavazza after Alessandro Tiarini; half-title, woodcut initials and tailpieces, woodcut devices to title and final verso; light damp-staining to outer margin of first few leaves, otherwise a very good copy; **bound in contemporary Italian vellum, elaborately gilt and painted to a lozenge panel design**, flat spine similarly gilt with later manuscript lettering, edges gilt, stubs from two pairs of red silk ties; binding slightly rubbed with minor loss of red colouring, a few small stains, a few tiny wormholes, small losses to front pastedown. **£750**

Third edition of this seventeenth-century Utopian text, in a charming gilt and painted binding, probably made in Rome or Bologna.

Abbate Vincenzo Sgualdi (1580-1652), a Benedictine from Piacenza, was granted Venetian citizenship following the publication of his *Aristocratia conservata* in 1634, praising oligarchic government, which the Venetians (unsurprisingly) viewed with favour. This work is the sequel, first printed in Bologna in 1640, and the political trilogy was eventually completed with *L'Uticense aristocratico* (Bologna,

1645), about Cato the Younger, the opponent of Julius Caesar. The Venetian form of government was an unusual one in Europe, and therefore often discussed in works of political theory.

Thomas More's *Utopia* (1516) proved particularly influential in Italy through the sixteenth century and into the seventeenth; Sgualdi used the history of Lesbos (like More's *Utopia*, an island) which, having rejected Athenian democracy, was ruled by an oligarchy in the fifth century BC, as an allegory of praise for the Venetian system. He included, at the end of the preface, a list of the numerous classical authors that he drew on; just two in the list are 'Tuscan' (i.e. recent and Italian), Traiano Boccalini and Torquato Tasso. The popularity of Sgualdi's book is attested by the number of editions published in the space of a few years, including a translation into Latin (whence the title-page description of this third edition as the fourth).

Rare outside Italy: we have traced just two copies in the US (Syracuse and UC Berkeley), and one in the UK (All Souls Oxford).

USTC 4020362.

Presented to
The Navy League
with the compliments of



A Baronetcy for the Governor-General of Bengal

65. SHORE, John, Sir, Baron Teignmouth. Letters patent as a baronet, and subsequently as Baron Teignmouth in the Peerage of Ireland. London, 27 October 1792, and Dublin, 38 March 1798.

Two vellum documents, 1792: on two membranes c. 620 × 800 mm and c. 600 × 770 mm, the text in brown ink, signed at the foot 'Yorke', borders and first line of text (with a profile portrait of George III in the first initial) engraved; fragmentary great seal, note of enrolment by George Harrison, Norroy, on the external face; 1798: one membrane c. 720 × 650 mm, the text in brown ink, signed at the foot 'Wentworth'; first line of text in red ink and gilt, with a large calligraphic initial featuring a profile portrait of George III, along the head the harp of Ireland, the royal arms and a rose and thistle in colours, on the left side Shore's arms below and those of John Pratt, Lord Lieutenant of Ireland above, all within a decorative border of flowering vines; note of enrolment at the foot, with the Great Seal of George III in black wax, preserved in a pewter box. **£2500***

Two attractive Georgian letters patent, the first a modest part-printed affair in monochrome, the second a fine illuminated example with an intact Great Seal.

John Shore (1751–1834) was the son of a minor East India Company employee, and first came to India as an EIC writer in 1768, where his facility for languages and political nous saw him rise to a post as a revenue official under Warren Hastings (he was a witness at the trial in 1790), and later to a seat on the Supreme Council of Bengal, where he helped spearhead many of the judicial and financial reforms brought in by Cornwallis. Proficient in Persian, Hindustani, Arabic and Bengali, Shore produced a number of translations of Indian texts including the Yoga Vasistha (Quaritch had a possibly unique manuscript copy of this in 2013). Having apparently refused a baronetcy on grounds of poverty in 1790, he accepted in 1792 when he was appointed Governor-General in succession to Cornwallis. His tenure (1793–1798), which was relatively uneventful, saw a focus on trade rather than militarism, which allowed the growth of French influence and of the military power of the Mahrattas and Tipu Sultan. He did however intervene in the Oudh (Awadh) succession, installing Saadat Ali Khan II in place of the more rebellious Wazir Ali Khan.



For his services in India Shore was made Baron Teignmouth in the Irish Peerage in March 1798, the month he returned from India. Shore never took his seat in the Irish House of Lords, and instead devoted himself to religious and philanthropic measures, becoming the first president of the British and Foreign Bible Society in 1804, and publishing a memoir of his friend Sir William Jones. In later years he was a prominent member of the evangelical Clapham Sect, alongside Zachary Macaulay and William Wilberforce, and published some *Considerations on the Practicability, Policy, and Obligation of communicating to the Natives of India the Knowledge of Christianity* (1808).



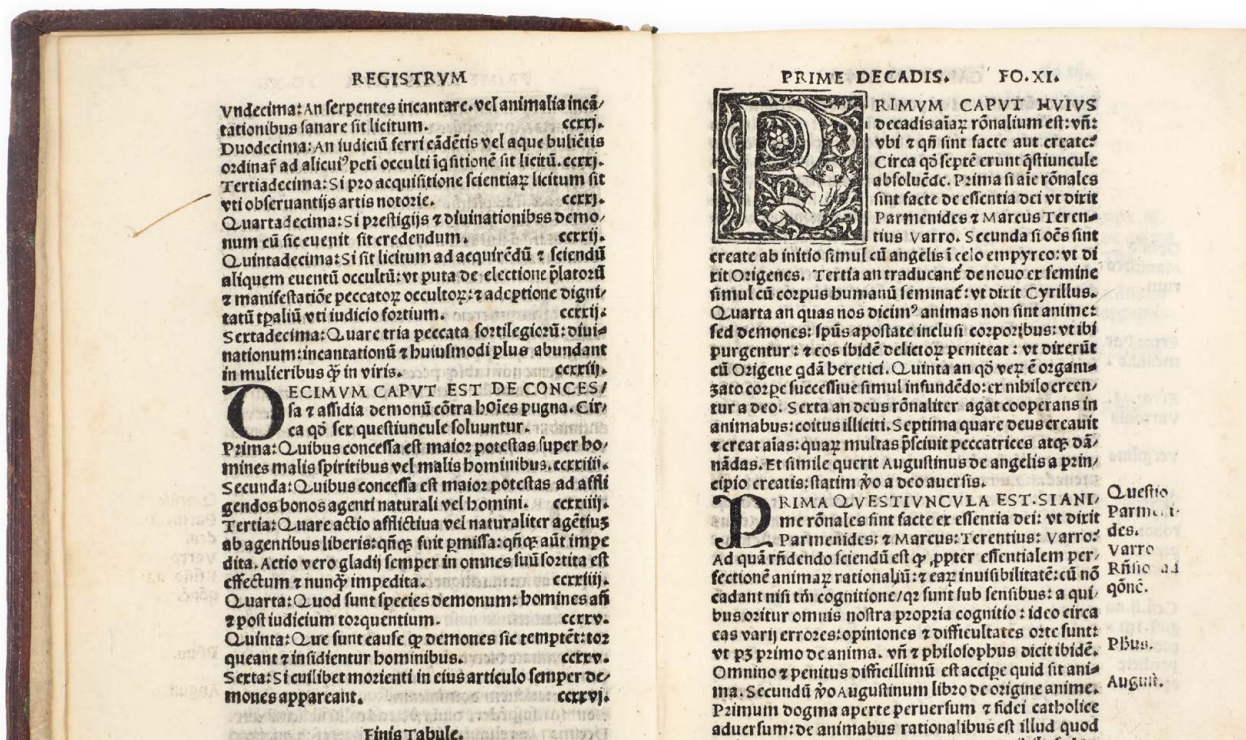
Bought and Bound in Bologna

66. SIBILLA, Bartolomeo. *Speculum peregrinarum quaestionum ... Tres decades complectens: in quibus varie quaestiones de animalibus rationalibus in conjuncto et separati. Deque angelis bonis et malis multisque aliis scitu dignissimis ...* [(Colophon:) *Lyon, Jacques Myt, 9 August 1521.*]

8vo, ff. ccxxviii; title printed in red within a black woodcut frame, woodcut initials; inscription at head of title-page erased with loss of paper affecting a few words on verso, otherwise a very good copy retaining a few deckle edges; bound in contemporary Bolognese sheep, blind-tooled to a panel design with a large central arabesque, plain spine and edges, stubs from four pairs of green silk ties, title in manuscript along tail-edges; binding somewhat rubbed, headcap chipped, front joint cracked and hinge broken, a few small wormholes visible in pastedowns; late sixteenth-century inscription 'ach[ille] Torf[anini] et am[icorum]' to title, early seventeenth-century inscription (partly obscured) to foot of title-page from the monastery of San Procolo in Bologna, the date 1576 written on front free endpaper, purchase note on rear flyleaf from Bologna for two *libri*, with a **late sixteenth-century sketch in ink of a nude to final verso.** £1500

Second Lyon edition of Sibilla's popular and extensive encyclopaedia on the nature of the soul, the possibility of ghosts, and good and bad angels, in a contemporary Bolognese binding.

Bartolomeo Sibilla (c. 1440s–c. 1493), a Dominican from Monopoli in Calabria, became prior of the Dominican convent of San Domenico Maggiore in Naples in 1486. He delivered the funeral sermon for Alfonso of Aragon's wife, Ippolita Sforza, in 1488 in his native Monopoli, in which he declared that death was the beginning of immortality.



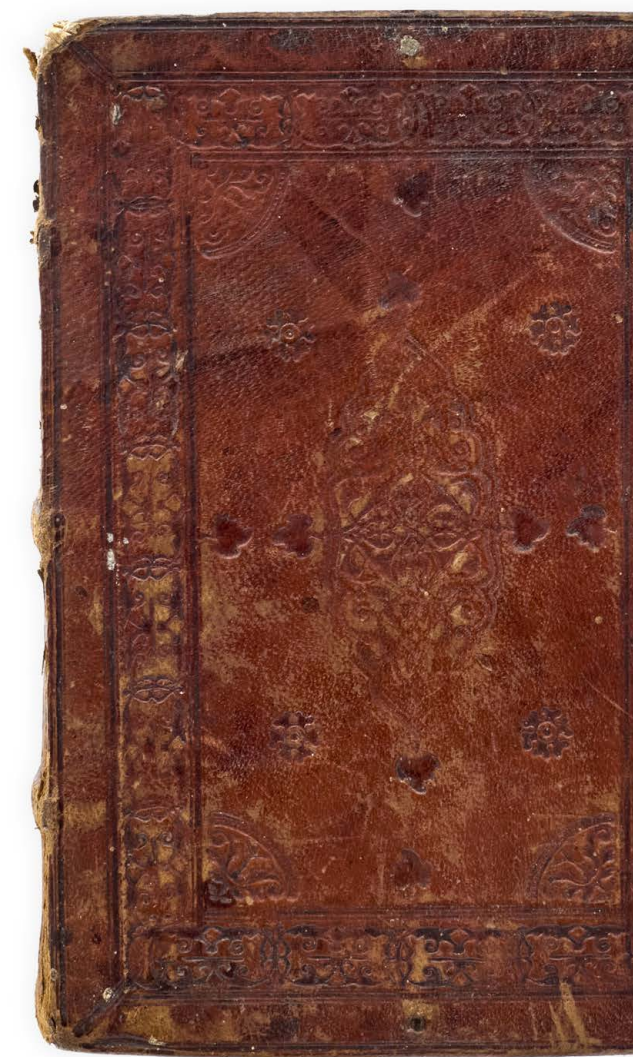
Originally published in 1493 with a dedication to Alfonso of Aragon, this is the second Myt edition of Sibilla's wide-ranging encyclopaedia on the nature of the soul. It is divided into three 'decades', addressing the immortality and incorruptibility of the soul, angels and demons, but also the possibility of ghosts of the dead and the interpretation of dreams. 'Sibilla's work is noteworthy for its discussions of divination, ecstasy, raptures, and the prophecies of sibyls, sorcerers and seers – all topics that must have been very much on the minds of the authors of the legends of the "living saints", and that certainly were hotly debated at the end of the fifteenth century and remained of topical interest long thereafter' (Zarri, p. 281). His attitude to female prophetic writers, however, was unsurprisingly negative, looking askance at mystics such as St Catherine of Siena and St Brigit.

Similar tools were used by various Bolognese workshops of the early sixteenth century, though we have not been able to find another example of the repeated tool used to form the border.

Provenance:
1. Achille Torfanini, from a notable Bolognese family, was known to Ulisse Aldrovandi, who wrote him a letter in 1582. Torfanini also owned an astronomical incunabulum now in the Biblioteca Marciana, with an identical inscription.

2. The Benedictine monastery of San Procolo was one of the locations connected with the early history of Bologna university, before it obtained a permanent home in the city in the mid-sixteenth century.

USTC 145468; von Gültlingen II: Myt 79; Adams S1056; Caillet 10496. See Zarri, 'Living saints: a typology of female sanctity' in *Women and Religion in Medieval and Renaissance Italy* (1996), pp. 219–303.



Early Americanum with Danish Royal Provenance

67. SIMONETTA, Bonifacio. De Christiane Fidei et Romanorum Pontificum Persecutionibus. [(Colophon:) Basel, Nicolaus Kesler, 1509.]

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

£4500

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

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

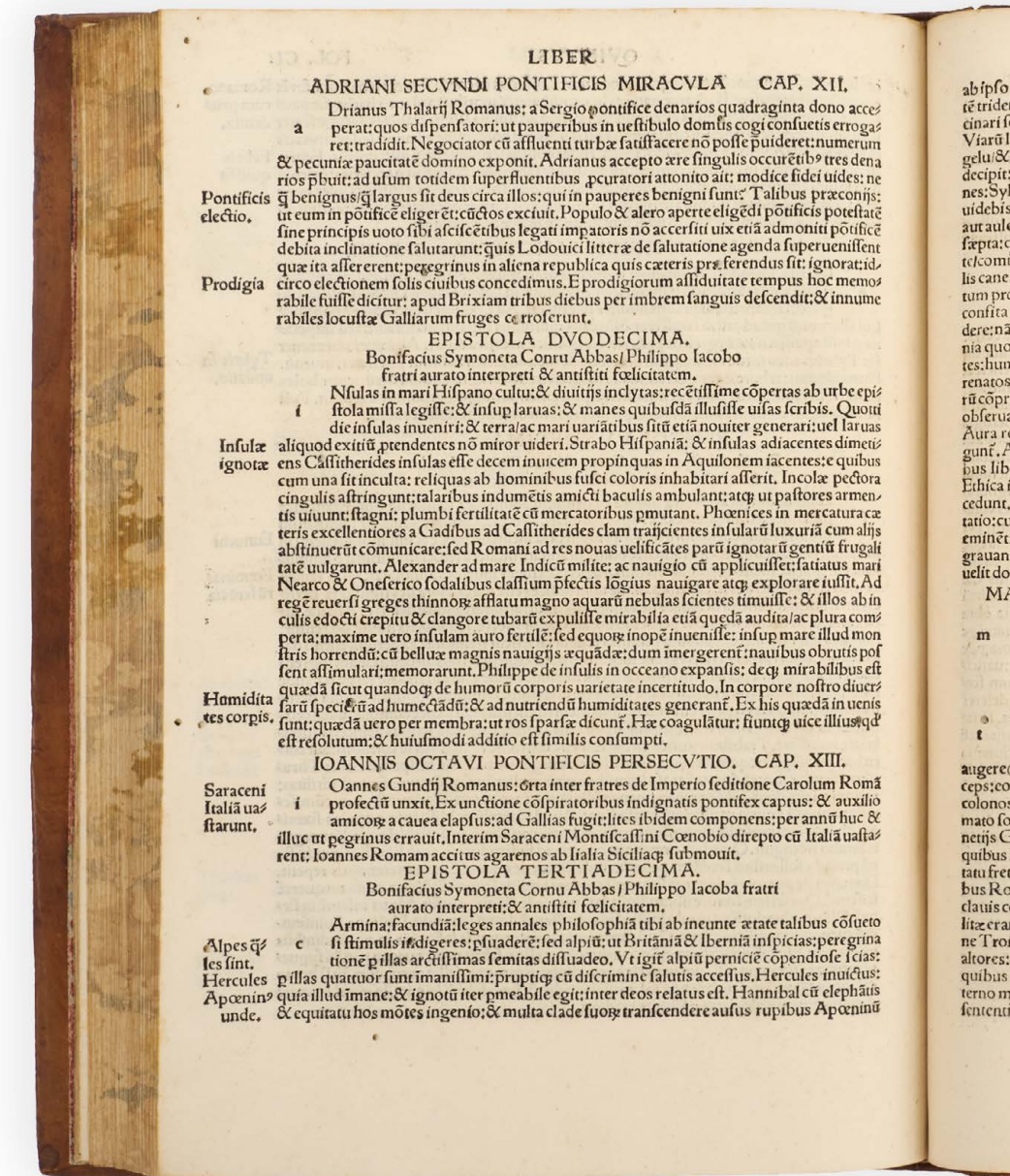
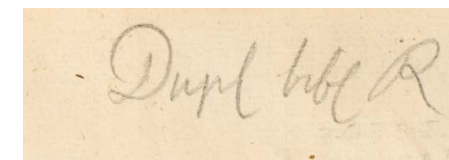
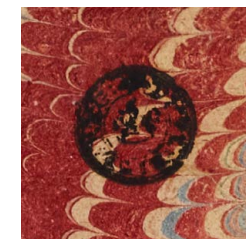
The real interest of the book is Simonetta's correspondence, a collection of 179 letters interspersed seemingly haphazardly throughout the text. The letters are addressed to a wide circle of Simonetta's contemporaries,

some to members of his family and close acquaintances, others to some of the greatest names of the Renaissance including Lorenzo de' Medici, Ludovico Sforza, and Pico della Mirandola. They cover a host of topics: classical history, mythology, geography, medicine, physics, and astronomy.

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

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

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





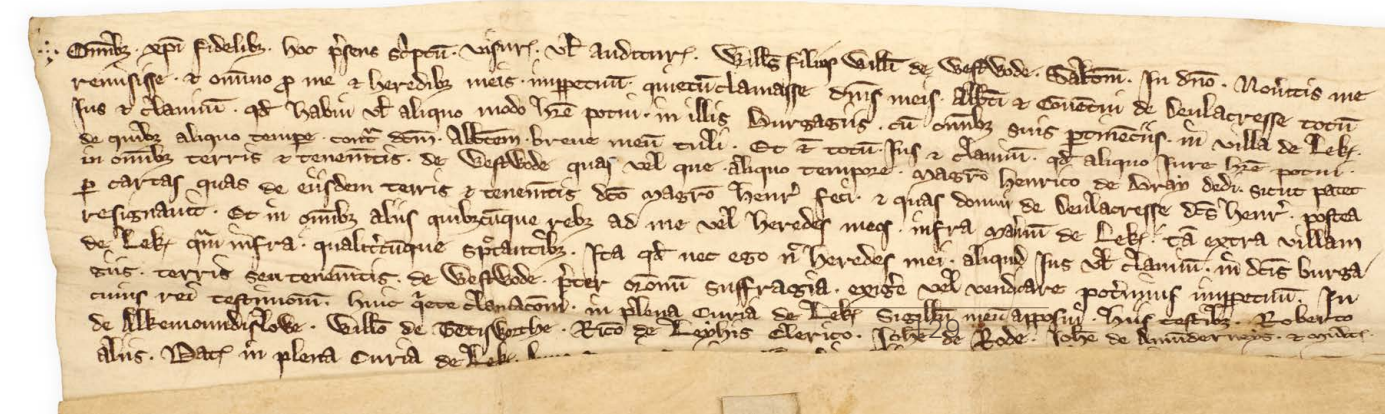
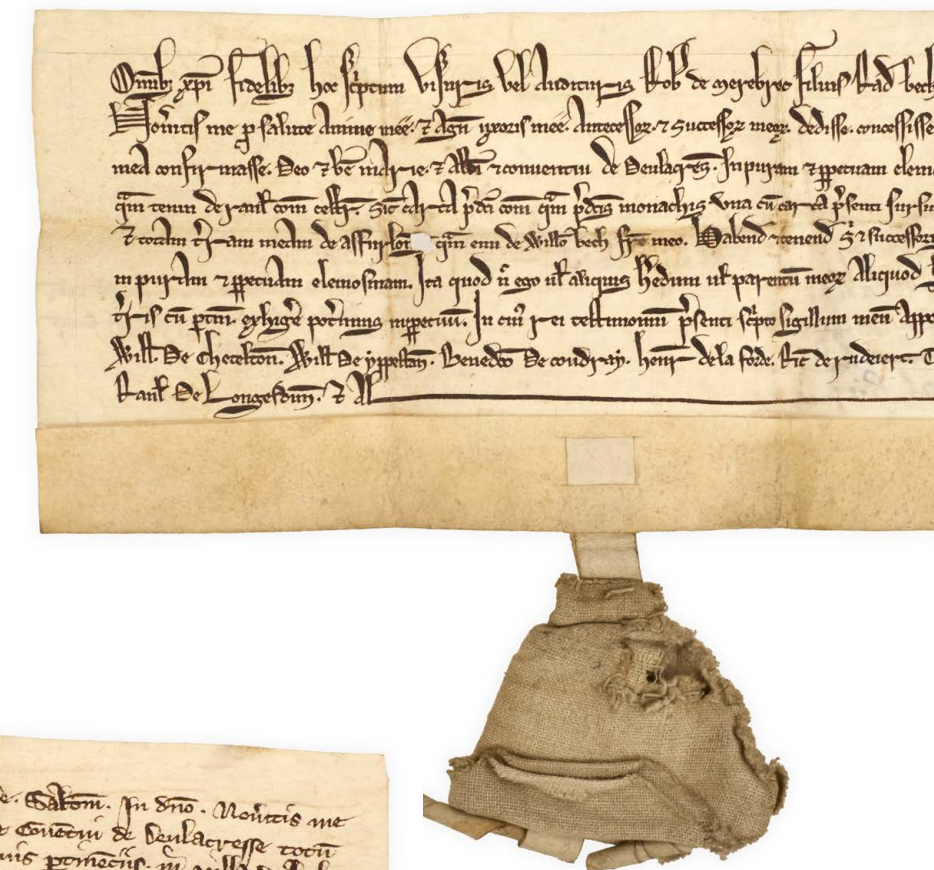
Deeds, with Unrecorded Printed Waste from the Elizabethan Underworld

68. [STAFFORDSHIRE DEEDS.] A collection of forty-two deeds relating the lands of the ancient family of Rudyerd de Rudyerd of Staffordshire, and of Dieulacres Abbey, preserved in two deed boxes of c. 1600. [*Staffordshire, c. 1220–1650*]

Forty-one documents on vellum, and one on paper, various sizes, most with wax seals at the foot, some damaged (*full details below*); preserved in two deed boxes c. 1600: a small box (c. 100 × 80 × 46 mm) of dark-stained stiff vellum over thin wooden board, lined in blank paper, tawed leather strap; and a larger box (c. 185 × 175 × 60 mm) of sheep over thin wooden boards, lined in printer's waste (*see below*), worn and partly defective, tawed leather straps defective, worn paper label to top.

£38,000

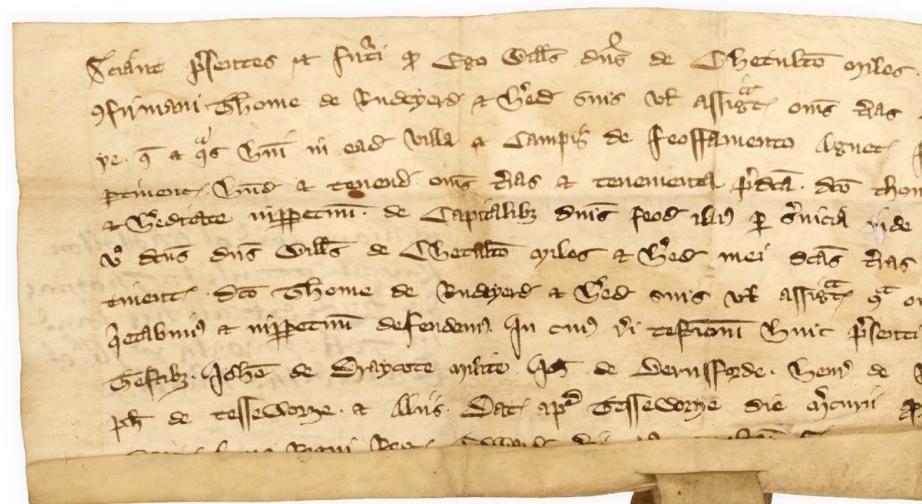
A time capsule of legal documents, tracing four hundred years of English history from the foundation to the dissolution of Dieulacres Abbey near Leek in Staffordshire, whose lands then passed to the neighbouring Rudyerd family. The Rudyerds could apparently trace their lineage unbroken since before the Norman conquest, beginning with Wolfmaer or Wolferus de Tetesworth (sive de Rudyerd) (fl. 1034–1064). Ranulfus de Tetesworth (d. 1165) assumed the title of dominus de Rudyerd (or Rudegeard), having acquired that land from the Pantun family. Thomas de Rudyerd, his son, was among the barons who rebelled against King John and was executed in 1213, his heir being Richard de Rudyerd (*see items 1 and 2*), who in 1235 granted forty virgates of land to neighbouring Dieulacres Abbey upon his safe return from crusade with Richard the Lionheart. Eight generations on we arrive at a Radulphus de Rudyerd, who as part of the body of men under Lord Stanley at the Battle of Bosworth Field (1485) was responsible for the death of Richard III (by family repute it was he who struck the fatal blow).





“They were not really of lordly rank, nor knights: esquires perhaps. But records quite consistently refer to them as lords or “dominus”, for they were, time out of mind, “lords of the manor” of Rudyard and Tittesworth. In 1507 the then “lord of Rudyard”, Thomas, claimed to hold a court at Rudyard but this would have been

small, dealing only with manorial farming issues and minor squabbles between tenants: the Rudyards themselves owed suit to their overlord, the earl of Shrewsbury’s court at Alton. [Victoria County History. Staffordshire. Volume 7, pp. 217–18]. Their land would have been mostly grazing and meadows rather than the more labour intensive agriculture, as it is still, the names of the fields reflecting their use: Broadmeadows; Oxhay; Horse Haylands; Oldhay Top; Stockmeadows. This northern part of Staffordshire was sparsely populated and much of it was owned by monasteries, in particular by [the Earl of Chester,] Ranulph de Blundeville’s foundation, Dieulacres, situated on the north side of Leek. The abbey’s domain bordered the manor of Rudyard and Tittesworth right down the eastern side. The assertive abbots of Dieulacres were the dominant power in the Staffordshire Moorlands’ (Ralph Rudyard and the Death of Richard III: A Historical Inquiry’, [online](#)).

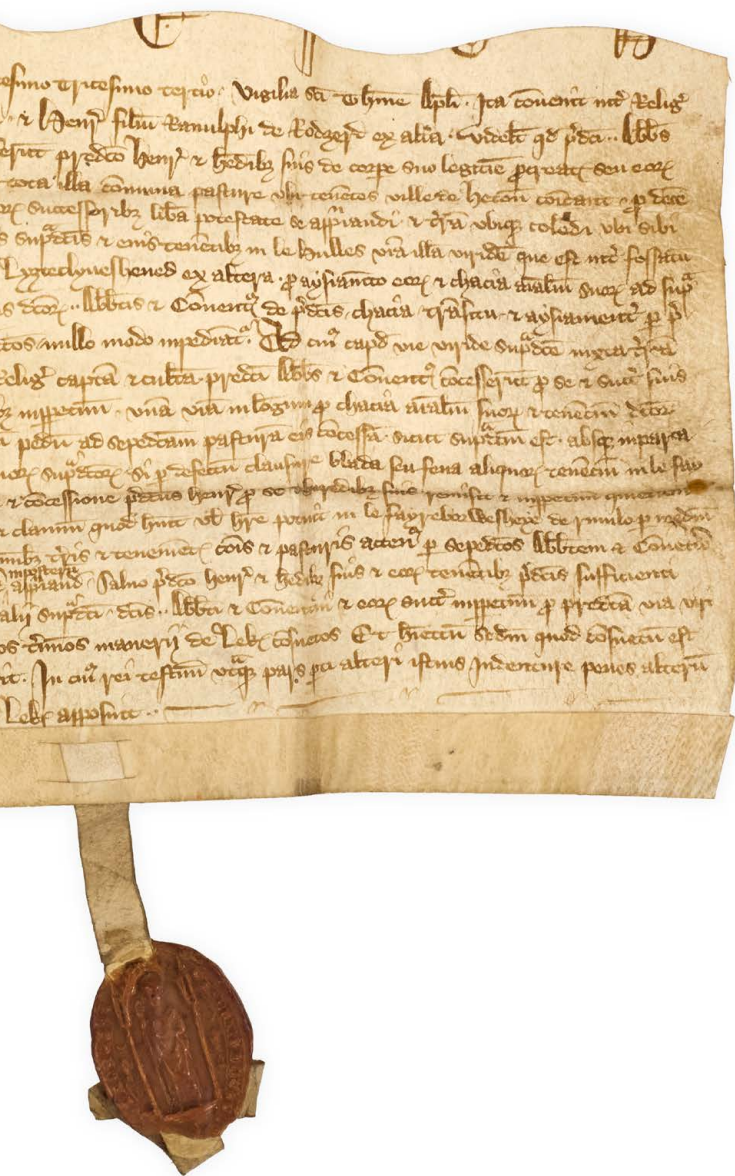


The Cistercian monastery of Dieulacres (or Dieu l’encres, ‘may god increase it’) had its origins in the community at Poulton, and moved to its site near Leek in 1214 under the patronage of Ranulph Earl of Chester, becoming the second greatest monastic landowner in the county after Burton-on-Trent, despite its relatively small size. Legal difficulties saw the abbey seized briefly by the crown in 1339, and later in that century the abbot, William, maintained an armed band whose violent actions (including the beheading of a local man) saw him arrested in 1380. The Abbey was surrendered and its contents sold in 1538 during the Dissolution, coming into the possession of the Bagnall family (see item 39), and sometime during the reign of Elizabeth these lands passed to the Rudyerds.

On the land which was once owned by the Rudyerds there now sits Rudyard Lake, flooded in 1797 as part of a canal construction project – it is where the parents of Rudyard Kipling first met, and is the source of his name.

[A full calendar of the documents can be found here](#)





The deed boxes.

Within the larger deed box are preserved several substantial fragments (B1', with a woodcut head-piece and initial, B2', and small portions of the conjugates B1' and B4') from an unrecorded printed work of c. 1600 probably entitled *The Beadle of Bride-well*, which appears as a caption title at the head of B1' (there as 'Brid-vvell') and as a running headline on the other pages.

The opening page of *The Beadle* is a close adaptation of 'The conversion of an English courtezan', from Robert Greene's *Disputation, betweene a hee conny-catcher, and a shee conny-catcher* (1592), one of the extremely popular series of 'conny-catching' pamphlets published by Greene shortly before his death in 1592 as supposed exposés of the Elizabethan underworld. Here, a series of textual changes convert the female narrator to a male one: for example, where Greene's courtesan notes that her parents had many children, 'but I their onely daughter, and therefore the iewell wherein they most delighted, and more, the youngest of all, and therefore the more fauoured', the present text replaces this with simply 'whereof I was one of the yongest, and therefore more favoured'; and where the courtesan 'was the fairest of all, and yet not more beautifull then I was witty, in so much that being a pretty Parrat, I had such quaint conceits, and witty words in my mouth', our male replacement 'was towardly [obliging] to anything like the twig, and very witty'. The visible fragments suggest that the similarities continue on B1' but by B2' the text is completely different, describing the narrator's vicious, and clearly male, life: 'I could not be alone one houre by my selfe, but I should have followers & retainers wait upon me at an inch; feeding and sucking on me like so many trencher-flies, bringing nothing with them but, God save you sweet sir, and a pipe of Tobacco. Thus day by day we did spend our time in drinking, swilling, whore-hunting, and in al maner of vice; caried every where where our fleshe & sensual minds caried us *Quo fremitas vocat &c. ...*'. There follows a long passage castigating parents who 'spare the rod and spill the child', and a lament at the great vices that his lax upbringing led him to - 'by my example let all parents take heed' - but we are left at the end of B2' just on the brink of hearing what 'new provocations of vice and lust' he was to fall into before what must have been his eventual prodigal return.

After Greene's death his life and works were notoriously exploited by his contemporaries like Nashe, Chettle, Dekker, and Rowlands. In 1610 appeared *Martin Mark-All, Beadle of Bridwell; His defence and Answer to the Belman of London* in which Samuel Rowlands accused Thomas Dekker (author of *The Belmann of London*, 1608) of plagiarism from Greene. Rowlands had already been labelled 'a Beadle of Bridewell' in Dekker's *Lanthorne and Candlelight* (1609). The present work clearly fits somewhere within this sequence. Comparison of the fount and the woodcut head-piece and initial with other contemporary works may help to identify the printer and therefore to locate the work.



With the Arms of James I

70. TACITUS; Richard GRENEWAY and Henry SAVILE, translators. The Annales ... The Description of Germanie [- The End of Nero and Beginning of Galba. Foure Bookes of the Histories ... The Life of Agricola. The fourth Edition] ... [London, Arnold Hatfield for Bonham and John Norton,] 1612.

Folio, pp. [vi], 271, [1], [6], 12, 227, [1], wanting the initial and terminal blanks; E1 and E6 very browned, wormtrack to lower margin in second half, else a very good copy in contemporary calf, panelled in gilt and blind, with the central arms of James I (this stamp not in the British Armorial Bindings database), sometime rebacked, rather rubbed and dry, joints neatly repaired, new endpapers; small stamp of the Loverdos library to rear endpapers.

£1500

Third collected edition of the *Annals*, translated by Richard Greneway, first published in 1598, and of *The End of Nero, Histories and Agricola*, translated by Henry Savile, first published in 1591; this is a paginary reprint, with the same unusual title-page, of the edition of 1604/5.

In the late sixteenth and early seventeenth centuries the 'historian of princes' Tacitus was ranked foremost among Roman historians, important for the Machiavellians of Florence as for the courtiers (and playwrights) of Elizabethan London. Savile's translation of the *Historiae* was dedicated to Queen Elizabeth (who was to attempt her own version of the *Annales*, recently identified as MS 683 at Lambeth Palace Library), Greneway's *Annales* to the Earl of Essex. 'In *Agricola*, [Tacitus] was concerned to celebrate the valour of his father-in-law in the conquest of Britain. But this Roman alone was the subject of praise. He lamented the corruption of previous colonial administrations in Britain. The Romans are represented as luxurious, avaricious and oppressive. He admired the British tribes for their courage and industry ... perhaps the dominant understanding of Tacitus was one of nostalgia for a lost civic virtue ... Early modern promoters of English colonies made comparisons between Ancient Britons and Native Americans in the context of the second, nostalgic, reading of Tacitus' (Fitzmaurice, *Humanism and America*).

Henry Savile (1549–1622), scholar, mathematician, and translator, tutor in Greek to Queen Elizabeth, was one of the most accomplished men of his age, and the only non-clergyman to work on the translation of the King James Bible; by contrast Greneway (Greenway?) is almost entirely unknown.



James I evidently had high regard for Henry Savile, though he steered him towards patristic scholarship over ancient history. For Tacitus his regard was not so high, at least on the evidence of a conversation he had with Isaac Casaubon in 1610; they both thought the Roman historian over-rated as a source of political wisdom. James did however refer to Tacitus in *Basilikon Doron*, and the *Agricola* was read by his son Prince

Henry. It is also interesting to note that in the secret negotiations for Elizabeth's succession, the then James VI of Scotland had been given the code name 'Tacitus'.

ESTC S117625; STC 23646.

'If You Read this Little Book with a Modest and Devoted Heart'

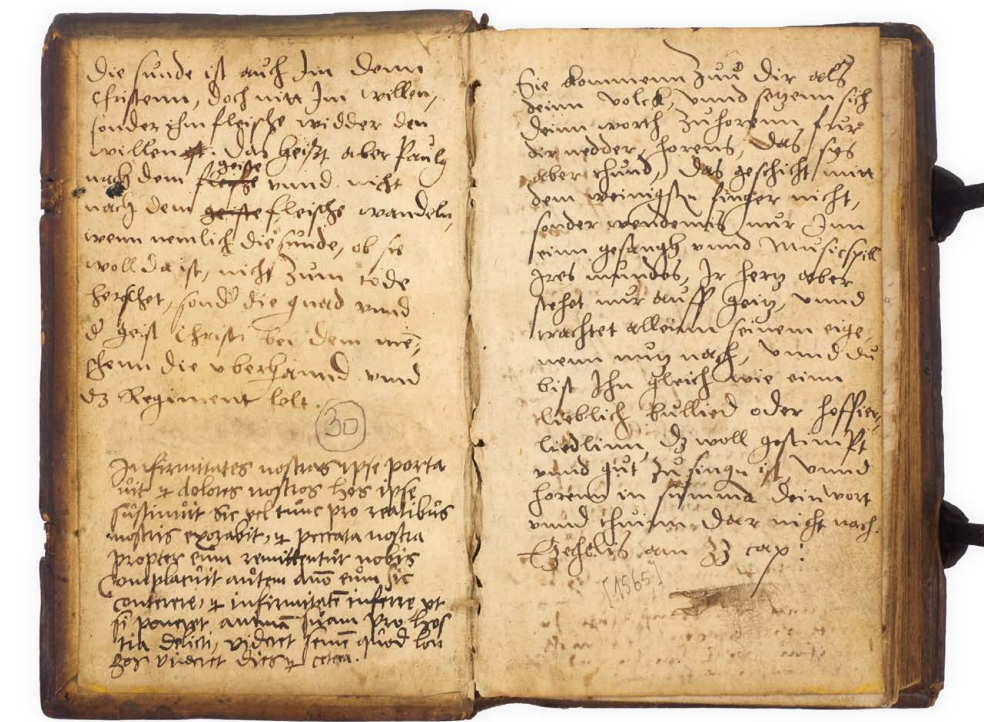
71. TAULER, Johannes, attributed. Exercitia D. Ioannis Thauleri piissima, super vita et passione salvatoris nostri Iesu Christi, in gratiam ac sitientium salutem, ex idiomate Germanico in Latinum nuper versa ... *Antwerp, Philippus Nutius, 1565.*

8vo, ff. 169, [2]; bound without final blank leaf; woodcut device to title, initials; repair to blank corner of S4, occasional marks, somewhat toned; overall very good in contemporary calf over wooden boards, covers roll-tooled in blind to a panel design incorporating allegorical figures and heads in medallions, four raised bands to spine, partial old paper label at head, two brass clasps and catches; small losses at head of spine, some wear to extremities and covers; near contemporary notes in German and Latin to endpapers, title verso, and f. 169r, a few marginal annotations.

£1500

Uncommon Antwerp edition of Laurentius Surius's Latin translation of a devotional work on the life and passion of Christ attributed to the medieval German mystic Johannes Tauler (c. 1300–1361), in an attractive contemporary binding and with interesting manuscript notes.

A Carthusian based in Cologne, Surius (1523–1578) first issued his translation in 1548. He was an important translator of vernacular mystical works, making them accessible to an international Latin-literate readership beyond German-speaking and Catholic circles. His *Exercitia* consists of meditations, prayers, and devotional exercises based around Christ's life, arranged in fifty-five chapters, supplemented with fourteen further exercises penned by the Netherlandish mystic Nicolaus van Essche (1507–1578), covering, for example, knowledge of God and oneself, mortification of the senses, and sin and virtue.





This copy bears near contemporary notes in German and Latin in a few different hands. Those to the endpapers cover, for example, sin in body and spirit with reference to St Paul; Ezekiel chapter 33; Revelation chapter 12 (on Michael and the angels fighting Satan); and various chapters of Isaiah. A manuscript note to f. 169^r addresses future readers directly: 'Reader, if you read this little book with a modest and devoted heart you will see that Christ suffered cruelly and moreover because of his suffering you will not refuse him' (*trans.*). The marginalia show

a particular interest in themes around the crucifixion. The attractive contemporary binding incorporates rolls with allegorical figures of charity, faith, and hope, and medallion heads representing fortitude, justice, patience, and prudence.

Adams T272; USTC 409618. OCLC records four copies in the US (California State, Marquette, Notre Dame, Stanford) and three in the UK (Lambeth Palace, London Library, Westminster College Cambridge).

From the Libraries of Benjamin Franklin's Nephew and Great-Nephew English Precedents for American Treason Trials?

72. [TREASON TRIALS.] The Tryals of Robert Charnock, Edward King, and Thomas Keyes, for the horrid and execrable Conspiracy to assassinate his sacred Majesty, K. William, in order to facilitate a French Invasion of this Kingdom. Who upon full Evidence were found Guilty of High-Treason, at the Sessions-house in the Old-Baily, March 11. 1695/6... *London, Printed for Samuel Heyrick ... and Isaac Cleave ... 1696.*

[bound with:]

The Arraignment, Tryal and Condemnation of Sir John Friend, Knight, for High Treason ... on Monday March 23. 1695/6 ... *London, Printed for Samuel Heyrick ... and Isaac Cleave. 1696.*

[and with:]

The Arraignment, Tryal and Condemnation of Sir William Parkins Knt ... who was found guilty of high-Treason, March 24. 1695/6 ... *London, Printed for Samuel Heyrick ... and Isaac Cleave. 1696.*

[and:]

The Arraignment, Tryal and Condemnation of Ambrose Rookwood ... who upon full Evidence was found Guilty of High Treason ... on Tuesday the 21st of April, 1696 ... *London, Printed for Samuel Heyrick ... and Isaac Cleave. 1696.*

[and:]

The Arraignments, Tryals and Condemnations of Charles Cranburne, and Robert Lowick ... *London, Printed for Samuel Heyrick ... and Isaac Cleave. 1696.*

[and:]

The Arraignment, Confession and Condemnation of Alexander Knightley *London, Printed for Samuel Heyrick ... and Isaac Cleave. 1696.*

[and:]

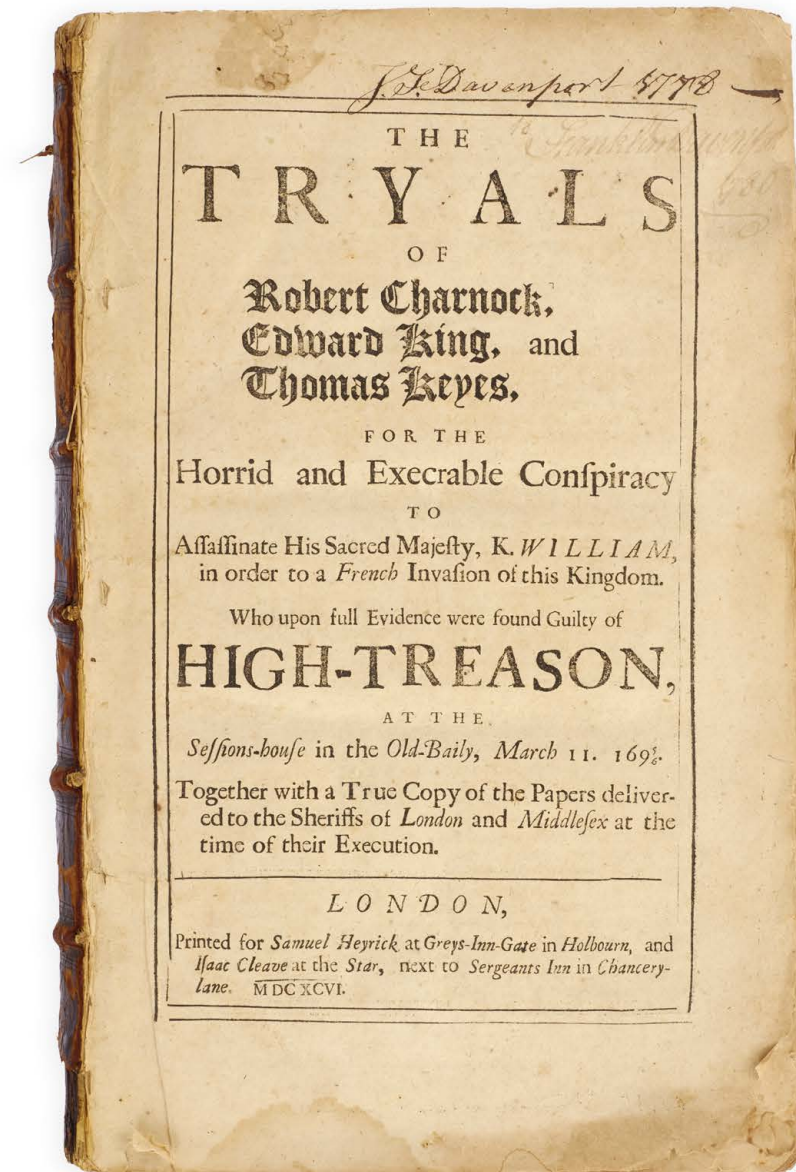
The Arraignment, Tryal and Condemnation of Peter Cooke, Gent. For High-Treason ... *London: Printed for Benjamin Tooke ... 1696.*

Seven works in one vol., folio, pp. *Charnock*: [2], 76 (wanting the imprimatur leaf), *Friend*: [2], 44 (wanting the imprimatur leaf), *Parkins*: [2], 48 (wanting the imprimatur leaf), *Rookwood*: [4], 75, [1], *Cranburne*: [4], 72, *Knightley*: [4], 8 (with an initial blank), *Cooke*: [2], 71, [1] (wanting the imprimatur leaf); first named work frayed at the front, some browning, else good copies; bound together, spine very dry and worn, covers wanting; contemporary manuscript collective title-page laid in loose (torn); ownership inscriptions to first title-page 'J.F. Davenport 1778' and 'Franklin Davenport 1780' (*see below*). **£1800**

First editions of the trials of the Jacobite conspirators convicted in March and April 1696 in connection with a plot to assassinate William III near Turnham Green in February that year, and to encourage a French invasion to restore James II to the throne.

The main prosecution witness was George Porter, a violent former highway-robber fatally recruited to the cause, who betrayed his co-conspirators immediately after his arrest on 27 February 1696.

The first three trials were rushed through just days before the Treason Trials Act (which allowed defendants counsel) came into force on 25 March 1696. 'The accused assassins Charnock and Sir William Parkyns defended themselves ably [though fruitlessly], but Friend, being ill-educated, unintelligent, and partly deaf, was helpless' (*ODNB*). Charnock, King, and Keyes were hanged, drawn, and quartered on 18 March, Charnock leaving a last paper that admitted his guilt, and so harmed his fellow conspirators tried later. Friend and Parkyns were hanged at Tyburn on 3 April 1696. Ambrose Rookwood, namesake and great-grandson of the Gunpowder plotter, was tried on 21 April, and was the first conspirator to be allowed legal representation under the new Treason Trials Act; the account of the trial includes much procedural on



the new legislation. He was executed along with Cranburn and Lowick on 29 April 1696. Alexander Knightley and Peter Cook were both found guilty but later pardoned after giving information.

Provenance:

1. Josiah Franklin Davenport (b. 1727) was the nephew of Benjamin Franklin (his mother was Franklin's older sister Sarah), and received much support from the Founding Father. Franklin's will of 1757 made Davenport contingent beneficiary of the income of his printing house and also made provision for Davenport's children. Franklin helped him set up a bakery in Philadelphia in 1749, but by 1759 he was secretary to the Pennsylvania Indian Commissioners, and then managed the trading post at Pittsburgh from 1761 to '65; he moved to New Jersey in around 1770 where his cousin, Governor William Franklin, helped him to the posts of justice of the peace and county clerk of Burlington and then Gloucester; he appears to have died in the same year as he signed this volume, as his wife opened a school in their house that year.

2. Franklin Davenport (1755–1832), the eldest son by Davenport's second marriage, was at Princeton, then trained as a lawyer and was admitted to the New Jersey state bar in 1776 with a practice in Gloucester City, and was appointed prosecutor of the pleas in 1777. Active in the New Jersey militia during the Revolutionary War, rising from private to captain by 1779 (and later a major general in 1823), he resumed the practice of law after the end of the war; served in the New Jersey general assembly; and was successively a Federalist party senator (1798–9) and then representative (1799–1801).

It is not coincidental that the years of the Revolution saw a flurry of American treason trials, against those accused of collusion with the British – in Davenport's home county of Gloucester alone eighteen men were convicted of high treason during the war, presumably under his watch as the county prosecutor.

Wing T2255, A3759, A3760, A3755, A3767, A3748A, and A3757.

Nazis in Washington

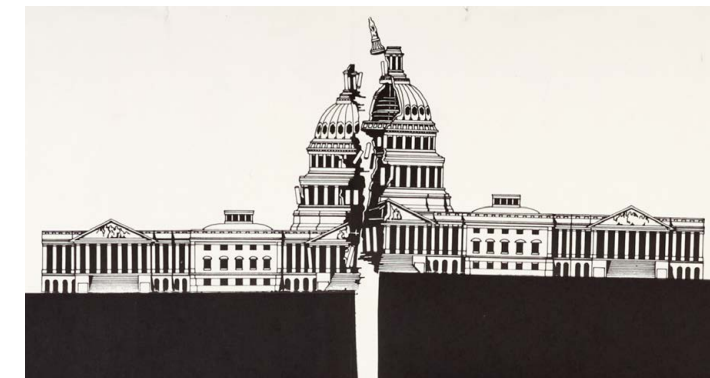
73. [VIETNAM WAR.] Comitato Italia/Vietnam. Impegno di solidarietà con il popolo del Vietnam, con la sua giusta lotta per la libertà e la pace. L. 1000 il ricavato sarà interamente devoluto al Governo e al popolo della Repubblica Democratica del Vietnam. [Rome?, c. 1970.]

Large colour poster, signed Roberto Innocenti, 84 × 60 cm; a few short tears and small stains and two small pinholes at top edge, faint vertical and horizontal creases; very good. **£500**

A striking anti-American Vietnam War-era poster produced by the Comitato Italia/Vietnam in support of the Democratic Republic of Vietnam, depicting a wedge-shaped Vietnamese flag cracking a swastika surmounted by a crumbling United States Capitol.

The image was designed by the Italian artist Roberto Innocenti (b. 1940), now famous as a children's book illustrator.

We have been unable to trace any copies on OCLC.





Washable Wallpaper

74. [WALLPAPER.] A substantial album of printed wallpaper samples. *France, 1923–24.*

Thick oblong folio (c. 23.6 × 35.4 × 9.5 cm), with samples of well over 400 different papers (numbered by stamp on the versos up to 422, a small number torn away, some unnumbered), some papers present in several colourways or with matching borders as overlays (the borders all unnumbered), prices added in pencil on the versos; secured at the left edge with metal pins within a wood block, bound in red textured cloth over boards, front cover lettered gilt 'M. D. Lille-Paris-Lyon. 1923–24', cloth ties; some slight wear and soiling to covers, else very good, some samples slightly browned but most in excellent state. **£3500**

A delightful sample album of French wallpapers printed by a variety of stencil, block and lithographic methods, on papers plain, coloured, textured, and silked.

There is a dizzying array of colours and styles from the subtle to the downright garish; relics of Art Nouveau mix alongside Deco styles, and even a few more modernist designs reminiscent of those produced by

Rasch for the Bauhaus. Pink and blue florals give over to brown and green vine patterns, and bold stripes in blues, yellow and black, maroon, pinks and browns; striking pochoir swathes of orange, pink and electric blue sit alongside lithographic papers that imitate tapestries or exploit that technique's capacity to render tonal gradients; papers 135–9 are friezelike designs with landscapes and figures, 279–290 are a selection of papers with metallic or iridescent elements, and 352–394 imitate tiles (several are even glazed). Notable also are a number of papers labelled 'lavable sanitaire' and evidently designed for use in kitchens and bathrooms.

Though the majority papers are inevitably anonymous (the 'M. D.' of the cover is likely a retailer not a manufacturer), a large group of related pochoir papers are signed in the margin 'AMT', *i.e.* Ancienne Maison Turquetil, a nineteenth-century concern based since the turn of the century at Ivry-sur-Seine on the outskirts of Paris.



The Origins of Canary Wharf

75. WEST INDIA DOCK COMPANY. Three key documents concerning the financing and early success of the new docks at the Isle of Dogs, the first enclosed wet docks to be established on the Thames. Their construction was prompted by West India merchants and shipowners, outraged at the losses of sugar, rum, and other cargoes due to theft and delay at the old riverside wharves.

(1) **WEST INDIA DOCK at the Isle of Dogs** ... The Act of Parliament "For rendering more commodious, and for better regulating the Port of London," being completed, I am directed by the Committee ... to request the Subscribers ... to pay ... a deposit of Five Pounds per Cent. upon their respective Subscriptions Guildhall, [20th, in manuscript] July 1799.

1 page, 4to, with integral address leaf, addressed to Edward Venn, Bow Lane, one of the original subscribers whose subscription was £2000. The subscribers are also asked to attend a meeting on 8 August to elect Directors.

(2) **DIRECTORS OF THE WEST INDIA DOCK COMPANY** ... appointed 8th August, 1799 [and one on 24 August]. Alphabetical List of Subscribers [on] August 8 ... [London], C. Whittingham, Printer, Dean Street, Fetter Lane [1799].

11, [1] pp., folio, the subscriptions totalling £500,000 (including Venn's £2000).

(3) **AT A GENERAL COURT OF PROPRIETORS** of the West-India Dock Company, held at their House in Billiter Square, on Friday the 5th January, 1810, George Hibbert, Esq. in the Chair; the Chairman read to the Meeting a Report from a Committee of Directors, on Benefits resulting from the Establishment to the public Revenue, Proprietors of Produce, and Others London: Printed by J. Bryan, Grocers' Hall Court, Poultry [1810].

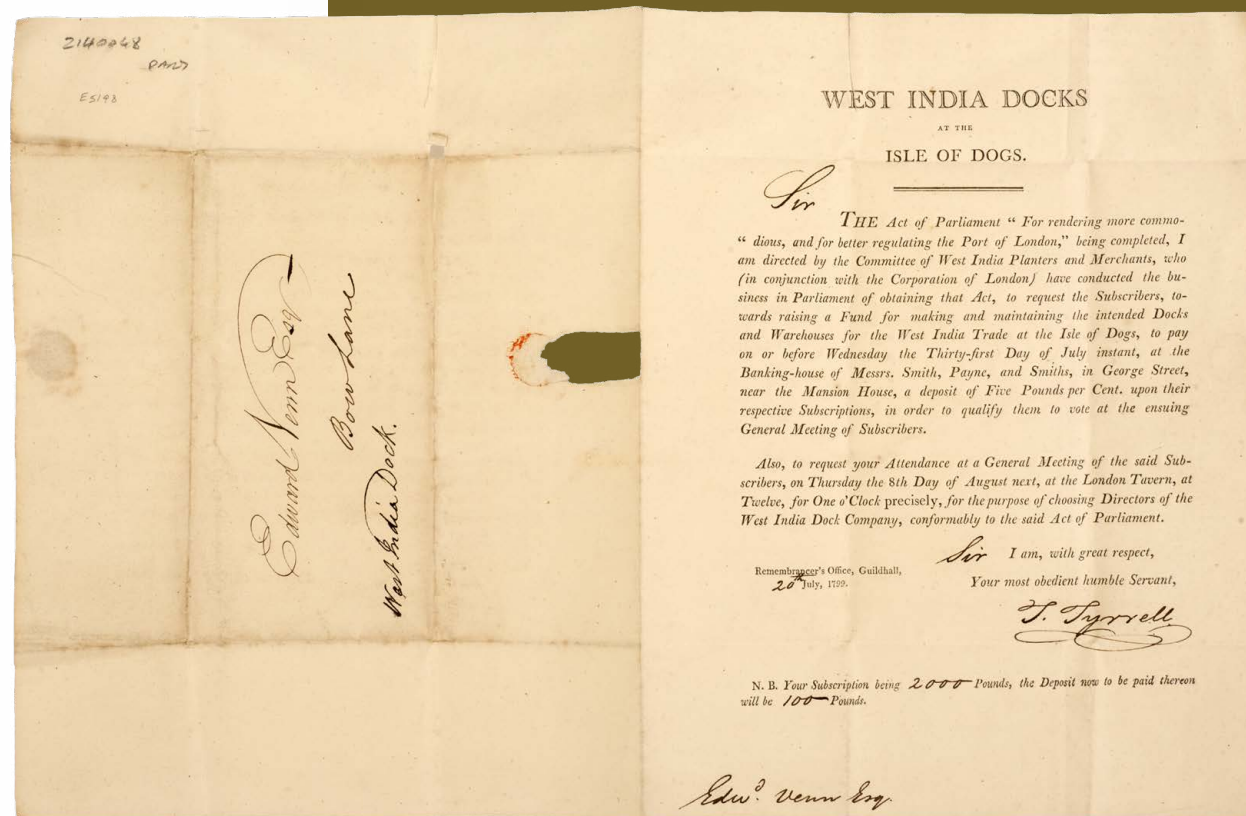
8vo., pp. [2], 34, stitched in original drab wrappers. Losses between landing and delivery at the Port of London had amounted to not less than £400,000 per year in 1799-1801. The Chairman reports that the new West-India Docks has put an end to that, as a series of appendixes shows.

Together £1350

The first two docks, surrounded by a high wall, opened officially in 1802. Robert Milligan (c. 1740-1809), the leading promoter, was the first chairman, followed by George Hibbert, the noted book collector whose library included a Gutenberg Bible.

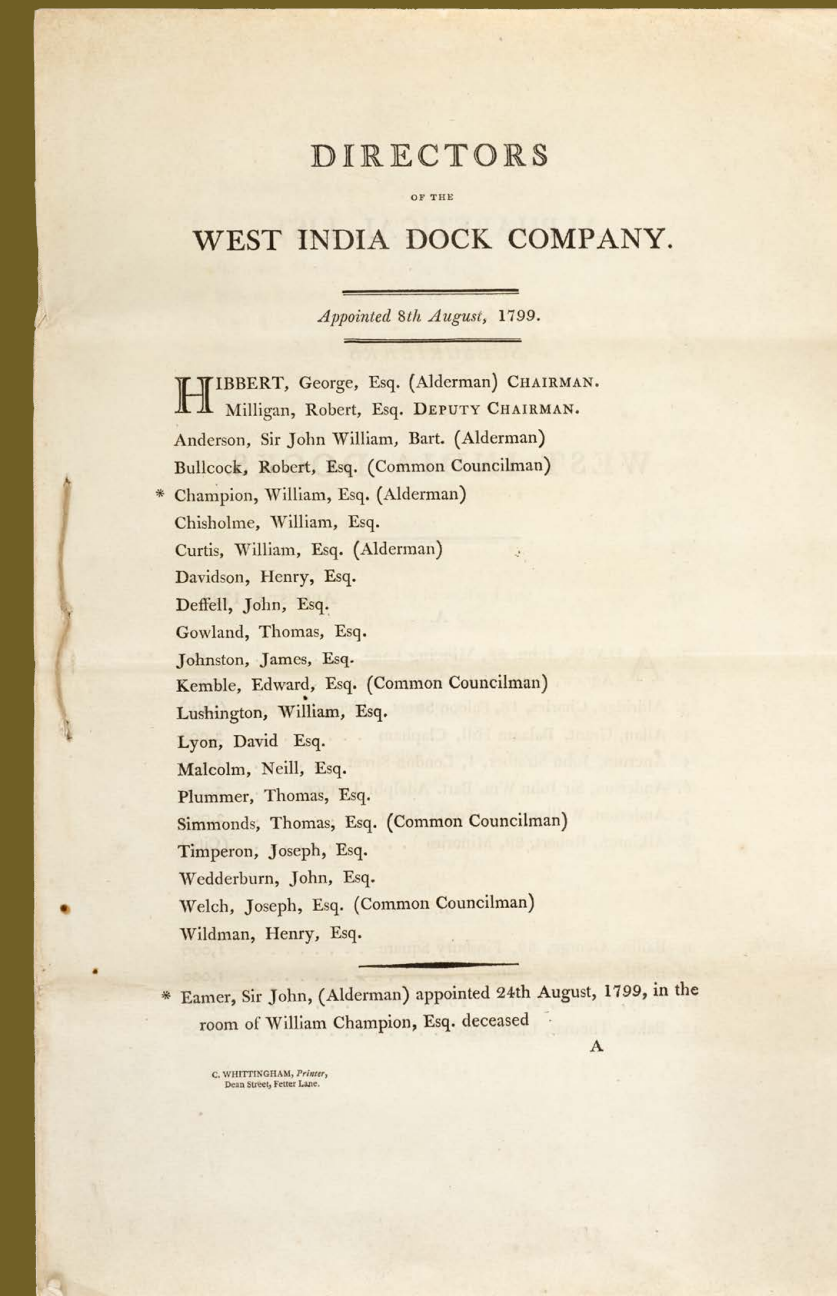
From the 1960s as ships began to unload containers downriver at Tilbury, trade declined and in 1981 the docks were closed to be replaced by Canary Wharf. One original warehouse survives as the Museum of London in Docklands.

Three rare printed documents in fine condition. ESTC and OCLC record no copy of the first, one of the second (Staatsbibliothek Bamberg), and OCLC records one of the third (University of London).



APPENDIX No. I.				APPENDIX No. II.			
Account of the Quantity of Sugar, Rum, and Coffee, and of the Value of all other Articles, Imported into the West-India Dock at the Port of London, in Seven Years, commencing with 1803.				Account of the Average Landing-Gauge of Rum, in the West-India Dock, in Three Years, commencing with the Year 1807, taken upon			
Year.	Sugar, Cwt.	Rum, Gallons.	Coffee, Cwt.	Year.	Punchons.	Gallons.	
1803,	2,005,030	2,274,696	127,973	1807	11,081	1,195,990	
1804,	1,915,704	1,280,988	199,670	1808	12,166	1,318,881	
1805,	2,199,846	1,988,172	177,222	1809	10,706	1,175,347	
1806,	2,242,104	1,758,456	323,966		33,953	3,690,218	— Average 108½
1807,	2,438,424	2,504,196	256,404				
1808,	2,508,066	3,403,404	462,318				
1809,	2,175,264	3,185,784	339,157				
	15,484,438	16,395,696	1,886,710				

Punchons injured by accident, and the Contents thereby diminished, have been excluded.





In a Hunting-Themed Binding

76. WILLIAMSON, Thomas; Samuel HOWITT, *illustrator*. *Oriental Field Sports; being a complete, detailed and accurate Description of the wild Sports of the East; and exhibiting, in a novel and interesting Manner, the natural History of the Elephant, the Rhinoceros, the Tiger, the Leopard, the Bear, the Deer, the Buffalo, the Wolf, the wild Hog, the Jackall, the wild Dog, the Civet, and other undomesticated Animals ...* Second Edition. London, J. McCreery for H. R. Young, 1819.

Two vols, large 4to, pp. I: xiv, [ii], 306; II: [iv], 239, [1, blank], [12, index], with an additional engraved title-page (oblong) and a total of forty hand-coloured etched plates of animals and hunting scenes (watermarked 1817); slightly toned, text leaves somewhat foxed throughout as always (the plates largely unaffected), dedication leaf in vol. I creased; a good copy in contemporary red straight-grained morocco, covers with a wide floriated border in gilt and blind, spine gilt in six compartments, lettered and numbered directly in two, **the others with a gilt block of a tiger hunting a deer**; edges a little rubbed, corners bumped. **£3250**

Second quarto edition, one of the most beautiful of all hunting books, first published in 1805-7.

Williamson served over twenty years in Bengal, and his pig-sticking, tiger-shooting, and buffalo-hunting adventures are described here, with lively illustrations after his original sketches by the self-taught sporting artist Samuel Howitt (1756/7-1822). His early work showed a debt to Thomas Rowlandson, his brother-in-law, 'but Howitt developed a more individual style as his career as a sporting artist progressed. He seems to have had an innate capacity for drawing animals, from commonplace hare and deer to exotic species that he studied in menageries. He was an animated draughtsman, and his drawings of hunts and sporting events have a fluidity and excitement fitting to the subject' (ODNB).

The work was first published in twenty monthly folio parts for subscribers, with aquatint plates in 1805-7, and then in a reduced size edition of 1807-8, with the plates etched by Evans. Both the folio and the quarto editions were reprinted in 1819.

Abbey, *Travel* 427 (1807); Czech, p. 228; Schwerdt II, p. 298 (1807 & 1808); Tooley 510.



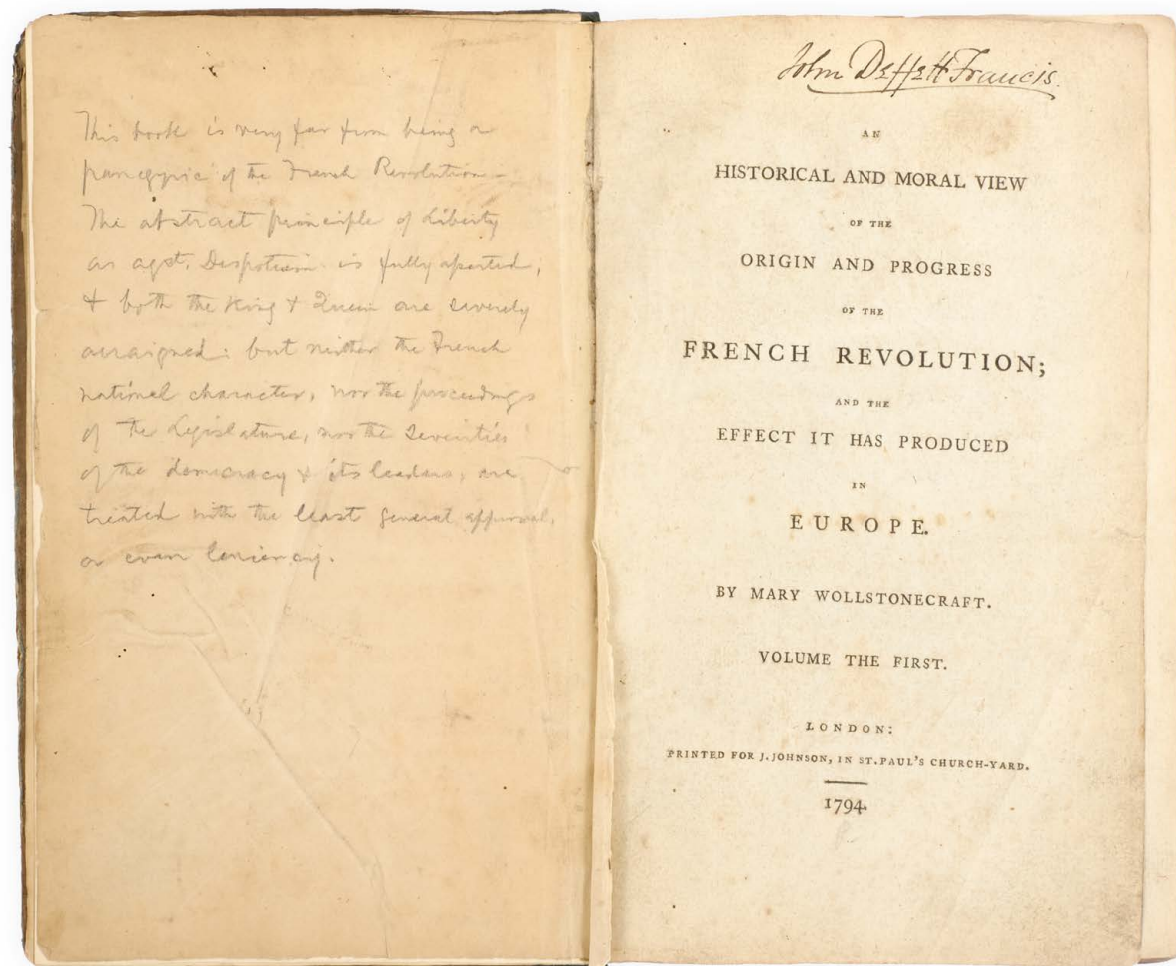
William Michael Rossetti's Copy

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

8vo, pp. xvi, 522 [2, advertisements, blank]; some gatherings slightly foxed or toned, with a very good copy; in early green cloth-backed boards with drab paper sides; neatly rebacked, spine laid down, endpapers renewed, a few marks to boards, corners worn; ownership inscription to title-page of John Deffett Francis, inscription to endpaper in the recipient's hand 'W M Rossetti from J. Deffett Francis 1875', pencil note facing the title in Rossetti's hand (see below). **£7250**

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

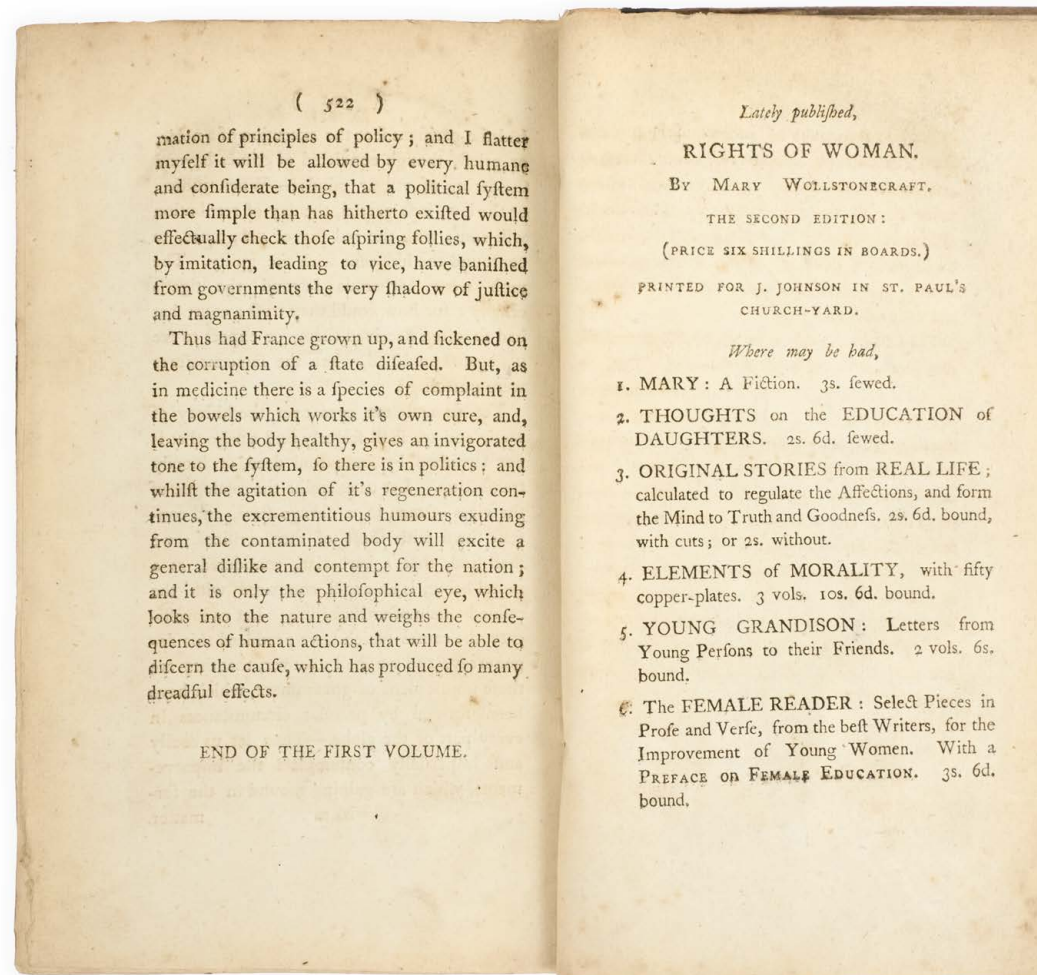
'The rapid changes, the violent, the base, and nefarious assassinations, which have clouded the vivid prospect that began to spread a ray of joy and gladness over the gloomy horizon of oppression, cannot fail to chill the sympathizing bosom ... But ... we shall be able to discern clearly that the revolution was neither produced by the abilities or intrigues of a few individuals; nor was the effect of sudden and short-lived enthusiasms; but the natural consequence of intellectual improvement, gradually proceeding to perfection in the advancement of communities, from a state of barbarism to that of polished society, till now arrived at the point when sincerity of principles seems to be hastening to the overthrow of the tremendous empire of superstition and hypocrisy, erected upon the ruins of gothic brutality and ignorance' (Preface). **This work is almost as important as Wollstonecraft's Vindication of the Rights of Woman, not only for her eyewitness account of events and conditions, but for the 'sidelong glances at her own experience', and 'the passages where she tried to formulate her political faith'** (Tomalin, *The Life and Death of Mary Wollstonecraft* (1974), p. 170).



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

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

ESTC T36310; Windle 6.



Prize-Winning Portfolio

78. WOOD, John. Portfolio of the artist's work. *London, 1821–1847.*

Eight finished drawings in pencil, ink, and wash, two letters addressed to Wood, and a scrap of paper with pencil notes in Wood's hand; very well preserved; housed in a contemporary portfolio, roan-backed marbled sides, cream cloth and blue paper flaps (710 × 550 mm), two small paper labels to front cover; worn and marked. **£2500**

A collection of finished preparatory drawings, several for prize-winning paintings, by the accomplished English artist John Wood (1801–1870), with Biblical, Classical, and historical subjects. According to Artnet, no album of Wood's drawings has appeared at auction since 1994 (Sotheby's).

The son of an artist and drawing-master, Wood 'studied in Henry Sass's academy and, from 1819, at the Royal Academy, where in 1825 he was awarded the gold medal for his painting *Joseph Expounding the Dreams of the Chief Butler and Baker*. The next year he exhibited *Psyche Wafted by Zephyrs* ... which was also well received. His early works were praised for displaying invention and design, and he gained a considerable, if short-lived, reputation. In 1834 he was awarded a substantial commission for the altarpiece of St James's Church, Bermondsey, London, and in 1836 received a prize at Manchester for his painting *Elizabeth in the Tower*. He continued to exhibit at the Royal Academy and British Institution until 1862' (*ODNB*). All of these works are represented here, alongside depictions of the death of Abel, the baptism of Christ, and an attractive self-portrait of the artist.

Contents:

1. 'Adam and Eve lamenting over the dead body of Abel. Gold medal model at the Society of Arts, 1822'; pencil and ink on paper, signed 'John Wood Sculpt. 1821' (410 × 290 mm); mounted on card (500 × 375 mm); a little light foxing. The painting is at Shipley Art Gallery.

2. 'Joseph expounding the dreams of Pharaoh's chief butler and baker in prison. Gold medal picture at the Royal Academy, 1825'; pen and ink over pencil on paper (the drawing 370 × 290 mm, the caption below 60 × 225 mm); mounted on card (565 × 440 mm); light marks to mount. The painting is at Rhode Island School of Design Museum.

3. 'Psyche wafted by Zephyrs to the Valley of Pleasure. The original design by John Wood made at a Sketching Society'; pencil and wash on paper, signed 'John Wood' (290 × 344 mm); mounted on card signed 'John Wood', inscribed by Wood in pencil on the back (420 × 470 mm); a few small, light marks to mount. Undated but 1826. The painting is at Sir John Soane's Museum.

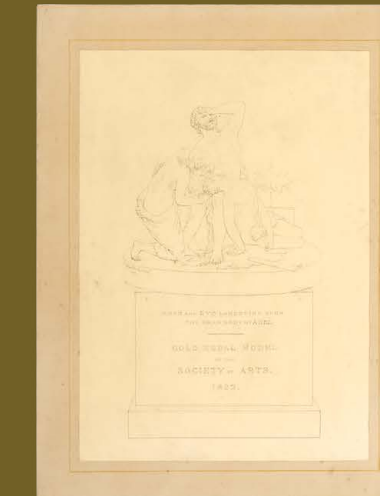
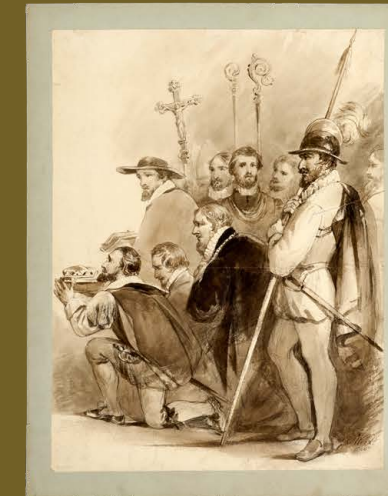
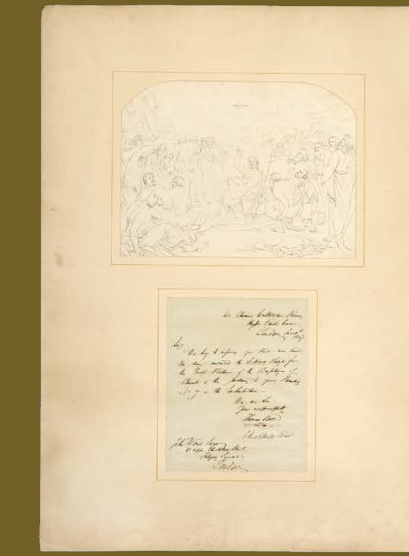
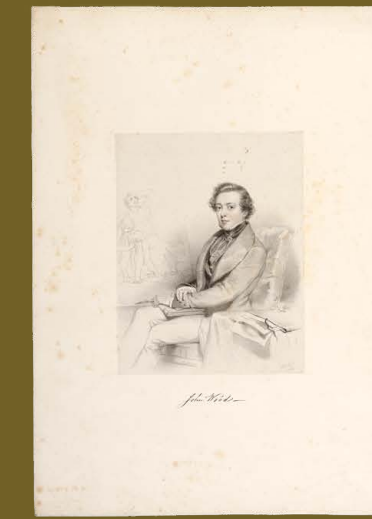
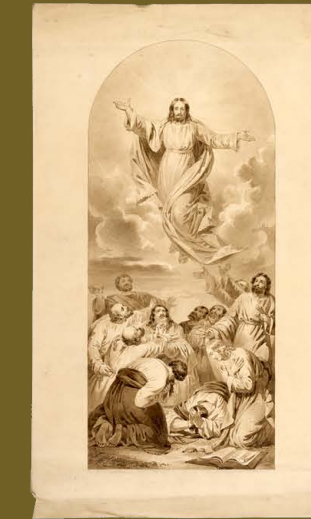
4. 'Group included for the picture of Queen Elizabeth in the Tower after the death of her sister Queen Mary – John Wood invt'; pen and wash on paper, signed 'John Wood Pinx.' (457 × 345 mm); backed with thick grey paper (510 × 397 mm), inscribed by Wood in pencil on the back; horizontal, central crease. Undated but 1836.

5. Self-portrait of Wood, seated, three-quarter length; pencil with pale pink highlighting on paper, signed 'John Wood 1840' (255 × 197 mm); backed with thick paper, signed in black ink 'John Wood' (537 × 380 mm); small marks to portrait, some light foxing.

6. 'The Ascension of Our Saviour. The Bermondsey Altarpiece. John Wood delt. invt. 1845'; pen and wash on thick paper, signed 'John Wood invt.' (600 × 353 mm), inscribed by Wood in pencil on the back; some creasing at top and bottom.

7. The Ascension; pen and ink on thin paper watermarked 'Whatman 1841' (280 × 125 mm); with an autograph letter signed 'B. Drew' from Bermondsey, dated 9 January 1845, informing Wood that his 'sketch for a painting of the Ascension for the church of St James in this parish' has been selected, and recommending a meeting with the trustees (1 p., 223 × 184 mm); mounted on card (720 × 423 mm); some browning to mount.

8. The Baptism of Christ in the Jordan; pen and ink over pencil on thin paper, signed 'John Wood invt. 1846' (230 × 310 mm), backed with card; with an autograph letter signed 'Chas Hill Ree' from the Chinese Collection Room, Hyde Park Corner, London, dated 11 June 1847, informing Wood that his painting has been awarded the £1000 prize for 'the best picture ... in the Exhibition' (1 p., 230 × 185 mm); mounted on card (720 × 520 mm); sketch partly detached, some light marks to mount.



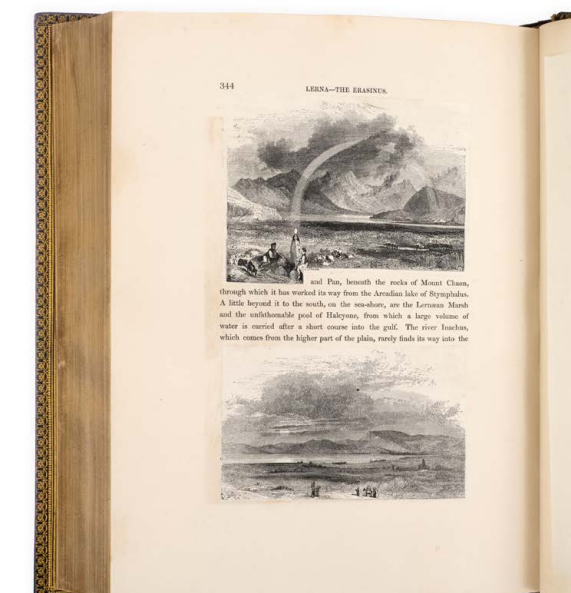
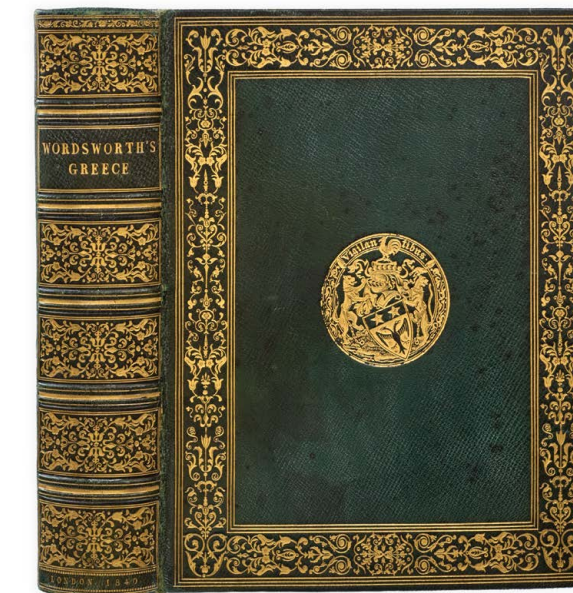
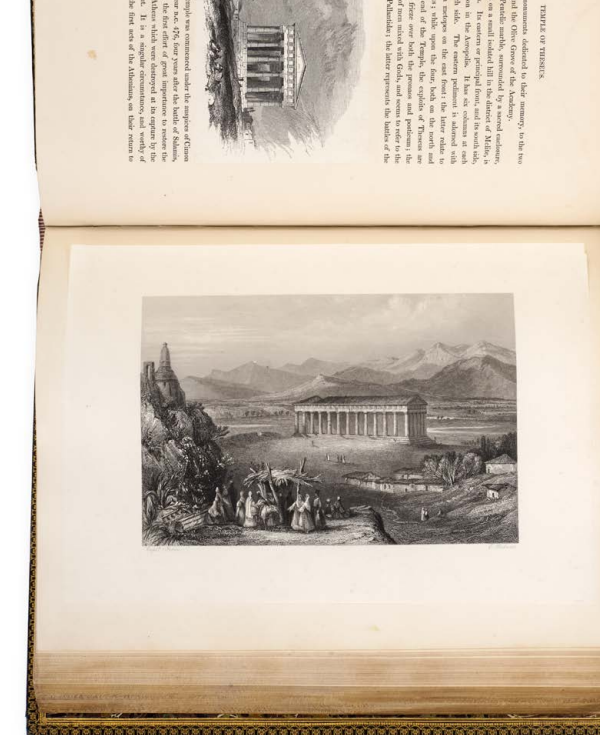
An Exceptional Copy

79. WORDSWORTH, Christopher. Greece: pictorial, descriptive, and historical ... With upwards of three hundred and fifty Engravings on Wood and twenty-eight on Steel, illustrative of the Scenery, Architecture, and Costume of that Country. By Copley Fielding, F. Creswick, D. Cox jun., Harvey, Paul Huet, Meissonier, Sargent, Daubigny, Jaques, and other Artists. London, William S. Orr and Co., 1840.

Large 4to (c. 285 × 235 mm), pp. xxvii, [1, blank], 356; with an additional steel-engraved title and 25 steel-engraved plates on India paper (mounted and with captioned tissue guards), two steel-engraved maps hand-coloured in outline (with tissue guards), and 363 wood engravings on India paper mounted in the letterpress; some foxing to preface leaf, pp. 229–230, and to tissue guard facing p. 353, very occasional light foxing elsewhere, small tears to plate facing p. 63, that facing p. 60 without its tissue guard; a very good, large copy on thick paper; contemporary green crushed morocco, gilt floral and foliate border framed with triple gilt fillets to covers, spine in compartments lettered and richly decorated in gilt, all edges gilt, gilt board edges and turn-ins, marbled endpapers; very slight rubbing to joints and extremities, front board slightly bowed, small marks to covers; gilt arms to covers of Archibald Acheson, 3rd Earl of Gosford (1806–1864). **£2000**

First edition, one of the rare copies in quarto format with the plates and in-text woodcuts on India paper.

The nephew of William Wordsworth, Christopher (1807–1885) was an outstanding classical scholar, a fellow of Trinity College, Cambridge, headmaster of Harrow School, and bishop of Lincoln. 'During a prolonged visit to Greece and the Ionian Islands he made a conjecture as to the site of Dodona which was later corroborated. He was the first Englishman to be presented to King Otho. Passing over the heights of Mount Parnes in deep snow, he and his party were attacked by brigands; Wordsworth was injured in the shoulder by a stiletto, but managed to escape capture. Two books of a pictorial and descriptive kind on *Greece* (1839) and *Athens and Attica* (1836) followed his return' (ODNB).



Greece is more commonly found in octavo format, dated 1839 or 1840. Blackmer notes that this special quarto format was advertised with the warning that 'as only a small number of this Edition is printed, early application will be necessary to secure them'.

The plates include views of Athens, the plain of Marathon, the Acropolis and Parthenon, Mount Olympus, Corfu, and Corinth, while the woodcuts depict mythological and historical scenes, landscapes, ancient ruins, and costume, and include numerous decorative initials.

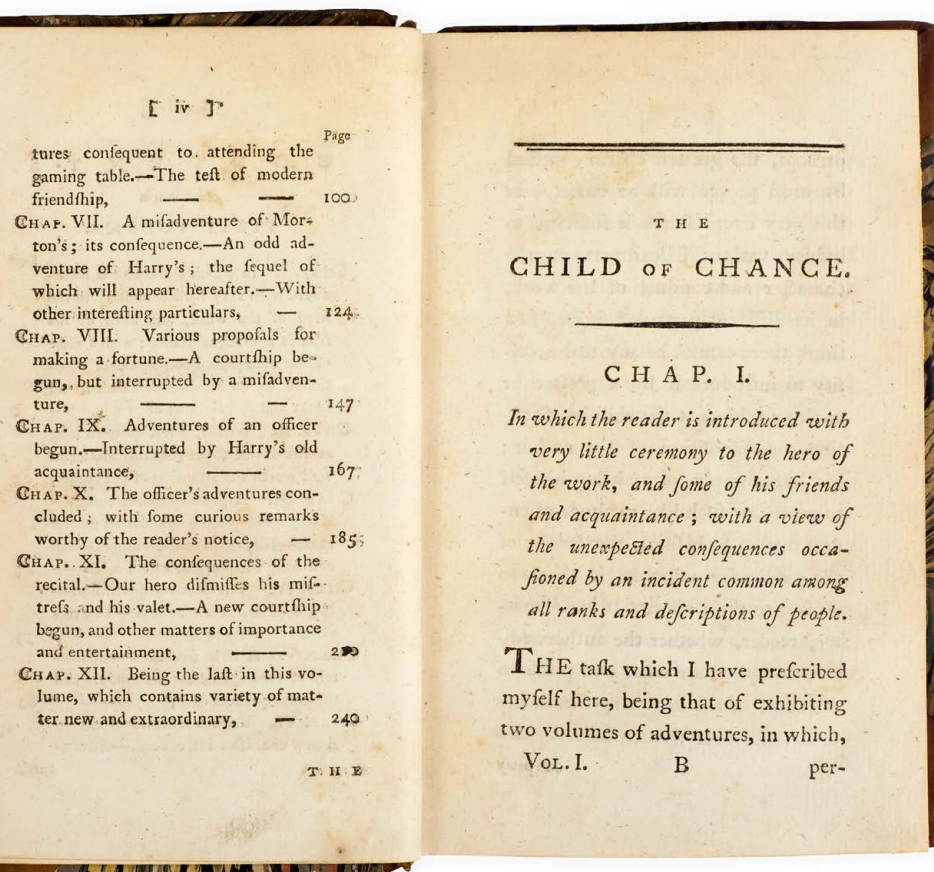
Provenance: Archibald Acheson, 3rd Earl of Gosford, was educated at Christ Church, Oxford (B.A. 1828), and sat as Member of Parliament for County Armagh between 1830 and 1847. His library was sold in 1878 to James Toovey, and was dispersed at auction in London by Puttick and Simpson in April 1884. This was lot 3205 (the binding attributed to C. Lewis) and sold for £2 7s to Lewin. Quaritch's annotated copy of the sale catalogue contains the following note by E.H. Dring: 'The books ... that contained plates, were as a rule badly foxed on account of them having been kept in the North of Ireland where the atmosphere is very damp' – our Wordsworth is happily an exception.

Blackmer 1841.



A Second Bite at the Cherry

80. [WYNNE, John Huddlestone.] *The Child of Chance; or, the Adventures of Harry Hazard.* London, T. Hookham, '1796' [recte 1786].

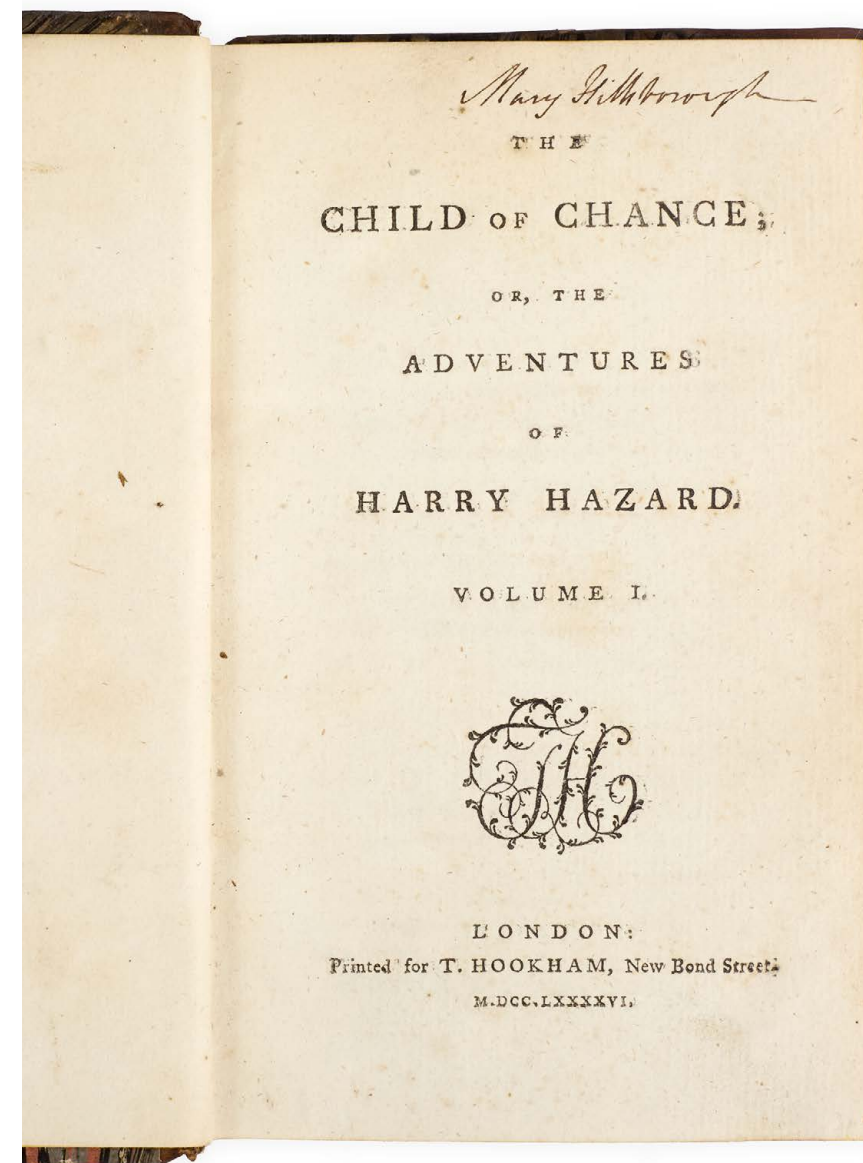


Two vols, 12mo, pp. I: iv, 258, [2, advertisements]; II: iv, 224; the imprint is misdated in volume I; a very good copy; in contemporary half calf with marbled sides; front joints cracked (vol. I just holding, vol. II sound); ownership inscription 'Mary Hillsborough' to title-pages, Hillsborough monogram to spine. **£3500**

First edition of a very rare picaresque novel in the manner of Tom Jones. Though largely London-based, there are interludes in India (where Wynne had served two years) and the West Indies. Many of the tropes of Wynne's earlier novel *The Man of Honour* are present – orphans, female duplicity, highwaymen, gambling, debtor's prison, adultery; while both novels have main characters named Harry who are raised in Somerset and go to Oxford, and 'Sophia Carey' reappears here as an object of brief romantic interest. Although *The Child of Chance* was published anonymously, contemporary reviews and later Hookham advertisements named Wynne as author. The *Critical and Monthly Reviews* thought it 'a pleasing little novel' displaying 'a fertile imagination', suggesting it reworked the older material more effectively.

The 'orphan' Harry Hazard is raised by a guardian in Somerset but after his benefactor's death is falsely excluded from the will and forced to go his own way. 'It is impossible, reader, for me to guess what sort of philosopher thou art who just now porest, or who skimst over this page, or whether thou art any philosopher at all ... or a second-sight man, a dreamer of dreams, and a seer of visions ...'. Thus Wynne introduces a dream in which Harry follows a golden path to riches, but his mansion's gardens are full of 'venomous reptiles', and the house itself becomes a tomb – a foretaste of the coming plot arc.

On his way to Bristol, Harry meets the Irishman Malone, who is to become his loyal and constant companion, his first good turn being to rescue Harry from highwaymen. After a brief Fieldingesque farce at an inn, Harry takes up a job in Bristol. There he is led into dissolution by a certain Fairside, and conquers his landlady's niece Charlotte 'in an unguarded hour'; the poor girl duly flees with her 'burden'. Moving to London, Harry drops Fairside and takes up with Morton, who shows him the delights of the gaming tables, loans him funds, and advises him to spend lavishly and seek an advantageous marriage. He follows 'the



fashionable vice of keeping,' but relegates his mistress Annabella to the country while he pursues a wealthy merchant's widow, Mrs Seymour. This leads in turn to a duel with a rival, Melford, who then becomes a firm friend (it is Melford's backstory that includes time in India, a section that suggests Wynne had little sympathy with the East India Company).

Meanwhile an assignation with a 'lady of easy virtue' at 'one of those places of polite reception which serve as private nunneries', sees Harry rescue a young lady, Peyton (remember the name), from attempted rape by Fairside. Finally, debts catch up with him and he finds himself in a sponging-house, where a mysterious visitor suggests an indecent proposal: Harry is to use his charms to seduce a married woman so that she might be caught in 'criminal conversation' and divorced. Harry refuses, and so passes the test of character set him by Melford and his new wife, who pay his debts and set him up as a land steward. Various matrimonial intrigues follow, in which he shows his growing sense of honour, until a chance encounter with the orphan Julia Amyand sets his heart racing. Their secret meetings are inevitably discovered, and she is forced into an unwanted match that she then flees. Meanwhile Harry has been taken on as acting-partner to an elderly West India merchant, on whose behalf he travels to Jamaica and discovers his true father, a planter named Hartwell.

In a desperate rush to tie up all loose ends, Fairside (now reformed) and the unfortunate Charlotte (she had miscarried) are now married, and their servant is Harry's old mistress Annabella, while Peyton is revealed as Harry's half-sister, born out of wedlock. Harry inherits from the India merchant, from his old guardian, and his father, and marries his lady-love Julia, whose guardian has conveniently died.

'And thus ends our eventful history; in the course of which it will be obvious to every reader, that the hero of it is by no means held forth as a model of perfection – but his example may perhaps serve in some instances as a warning to youth.'

Provenance: from the library of Mary Hill (*née* Sandys, 1764–1836), as Countess of Hillsborough (1789–1793); later Marchioness of Downshire and Baroness Sandys; a wealthy heiress, society hostess and literary patron, and friend of the Prince of Wales, Hill built up a fine collection of contemporary novels, especially by women, to add to the family library at Ombersley Court, Worcestershire.

ESTC and OCLC record two copies only: British Library, and University of Connecticut.

ESTC N027833; Garside, Raven, and Schöwerling 1786: 40.

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