

A decorative border with intricate floral and vine motifs surrounds the central text. The border features stylized leaves, flowers, and scrolling vines, creating a rich, ornate frame.

New Acquisitions

The background of the central text area is filled with a dense, intricate floral and vine pattern. This pattern includes stylized flowers, leaves, and scrolling vines, mirroring the border's design. Two book spines are integrated into the design, one on the left and one on the right, with the word 'May' written across them.

May

Quaritch  MMXXVI



New Acquisitions

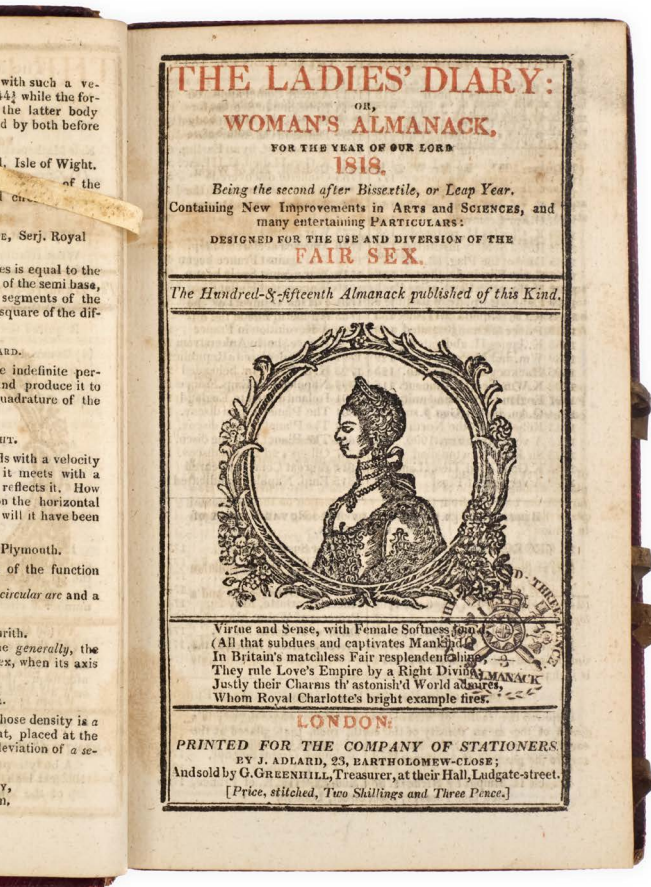
Bernard Quaritch Ltd | MAY 2026

rarebooks@quaritch.com
+44 (0) 207 297 4888



Some items may require UK Export Licences for export abroad. Items marked with an asterisk (*) are subject to VAT in the UK.

Cover: item 25; left: item 20



1. [ALMANACKS.] A bound collection of seven almanacks for 1818. *London, the Company of Stationers, 1817.*

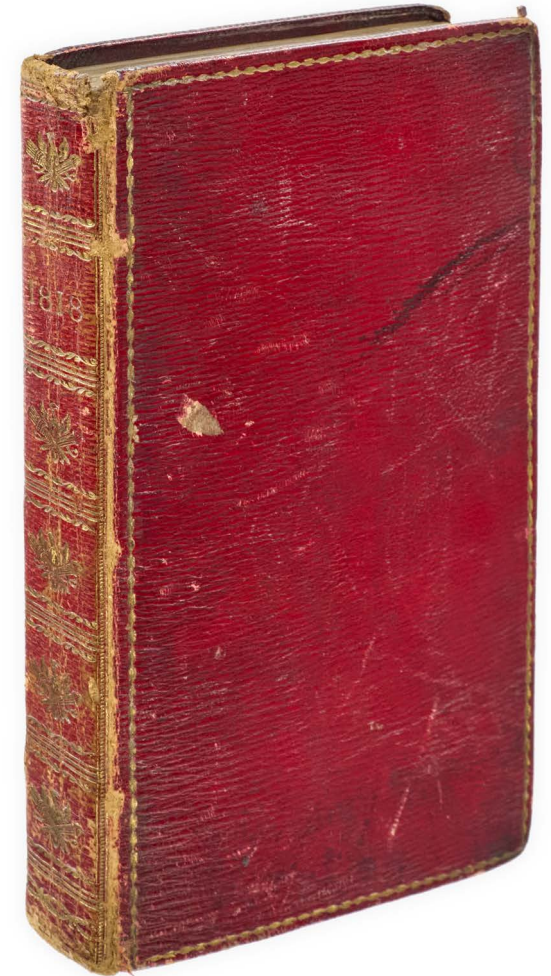
Seven works in one vol., 12mo, *The Gentleman's Diary*: pp. 48, *The Ladies' Diary*: pp. 48, *Vox stellarum*: pp. 48, *Merlinus liberatus*: pp. 48, *Old Poor Robin*: pp. 48, *Speculum anni*: pp. 48, Ἄτλας οὐράνιος: pp. 48; printed in red and black; bound together in contemporary red straight-grained morocco, gilt roll-tool border, spine gilt with a phoenix device, edges gilt, vellum tabs with printed titles before each work; a little rubbed and scuffed, spine worn at head; orange bookseller's label (oxidised to grey) of Byfield & Son, Charing Cross, to front pastedown. £175

A collection of seven almanacks for 1818 printed for the Stationers' Company.

The Company's 'English Stock' list comprised twenty-five titles by 1801, and they issued a standard annual collection of almanacks, finely bound, always commencing with *The Gentleman's Diary* from the 1740s on.

The Gentleman's and Ladies' Diary both include enigmas and sets of mathematical questions (along with the answers to last year's questions); *Vox stellarum* and *Merlinus liberatus* concentrate on astrology and astronomy; *Old Poor Robin*, crude and satirical, provides amusing verse and prose extracts; *Speculum anni* includes historical and geographical observations; and the Ἄτλας οὐράνιος comprises tables.

See Swetz, *The Impact and Legacy of 'The Ladies' Diary' (1740–1840): a Woman's Declaration* (2000).



IOHANNES CHRISTOPHORVS
 A M A D V T I V S
 IOHANNI BAPTISTAE
 B O D O N I O
 A R T I S T Y P O G R A P H I C A E
 R E S T I T V T O R I
 S . P . D .

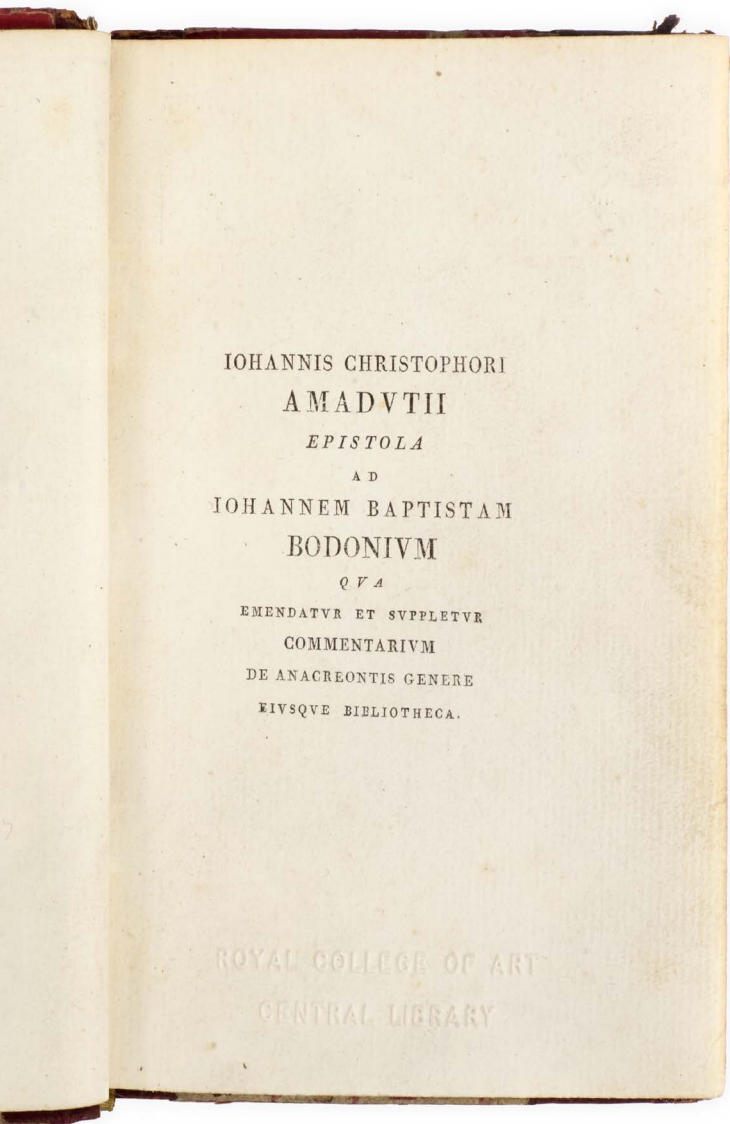
Q V I D E S T , Q V O D T V A M E P E -
 T E R E I V R E T V O N O N P O S S I S ?
 A V T Q V I D E S T , Q V O D , T E P E -
 T E N T E , M E F A C E R E N O N O P O R -
 T E A T ? I V B E S N I M I R V M , B O D O -
 N I P R A E C L A R I S S I M E , S Y M B O -
 L A M M E C O N F E R R E A D A C C V -

Amaduzzi on Anacreon

2. **AMADUZZI, Giovanni Cristoforo.**
 Epistola ad Johannem Baptistam Bodonium
 qua emendatur et suppletur commentarium
 de Anacreontis genere ejusque bibliotheca.
 [(Colophon:) Parma, Bodoni, 1791.]

16mo in 4s, pp. 89, [1], [1 (blank)]; a very good copy, bound in contemporary red half morocco with red paper sides, spine gilt in compartments with gilt black morocco lettering-piece, edges speckled blue, marbled endpapers, yellow ribbon placemaker; rather worn, headcap chipped, corners bumped; armorial bookplate of Charles Edmund Merrill *junior* (1877-1942), gilt red morocco booklabel of Cortlandt Bishop, and subsequent bookplate of the Royal College of Art to front pastedown, with its blind stamp to title and lending card to rear free endpaper. **£275**

First edition of Amaduzzi's philological and bibliographical commentary on Anacreon, addressed to Bodoni, 'artis typographicae restitutor' (p. 3).



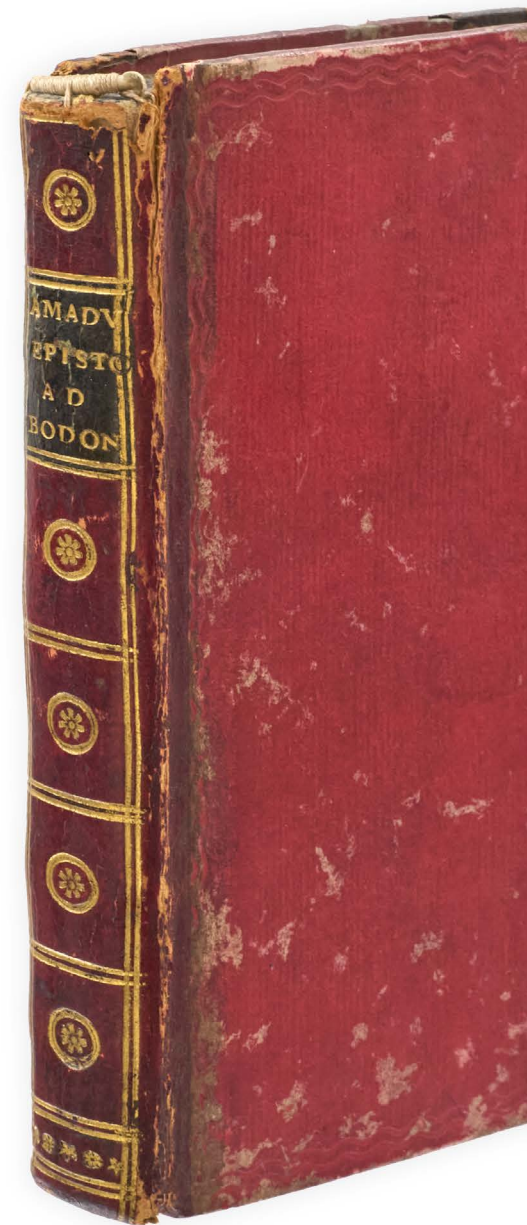
Born in Savignano di Romagna (now Savignano sul Rubicone), the classicist and philologist Giovanni Cristoforo Amaduzzi (1740–1792) began his studies in Rimini before moving to Rome in 1762, where he devoted himself not only to Latin and Greek but also to several Oriental languages. Under the patronage of Clement XIV, he was appointed Professor of Greek at the Archiginnasio della Sapienza in 1769 and supervisor of the printing press of the Propaganda Fide in 1770, in which capacity he oversaw the publication of numerous dictionaries, including in Etruscan, Malay, Tibetan, Burmese, Persian, Ge'ez, and Armenian.

Amaduzzi's commentary on Anacreon was published in the same format as Bodoni's Anacreon of the same year. Brooks notes that, despite De Lama's claim that it sold out quickly, it is still listed among the books available from Bodoni's widow in her catalogues of 1820 and 1830.

Provenance:

From the library of the pioneer aviator and book collector Cortlandt Field Bishop (1870–1935); his first sale, American Art Association–Anderson Galleries, New York, 5 April 1938, lot 90.

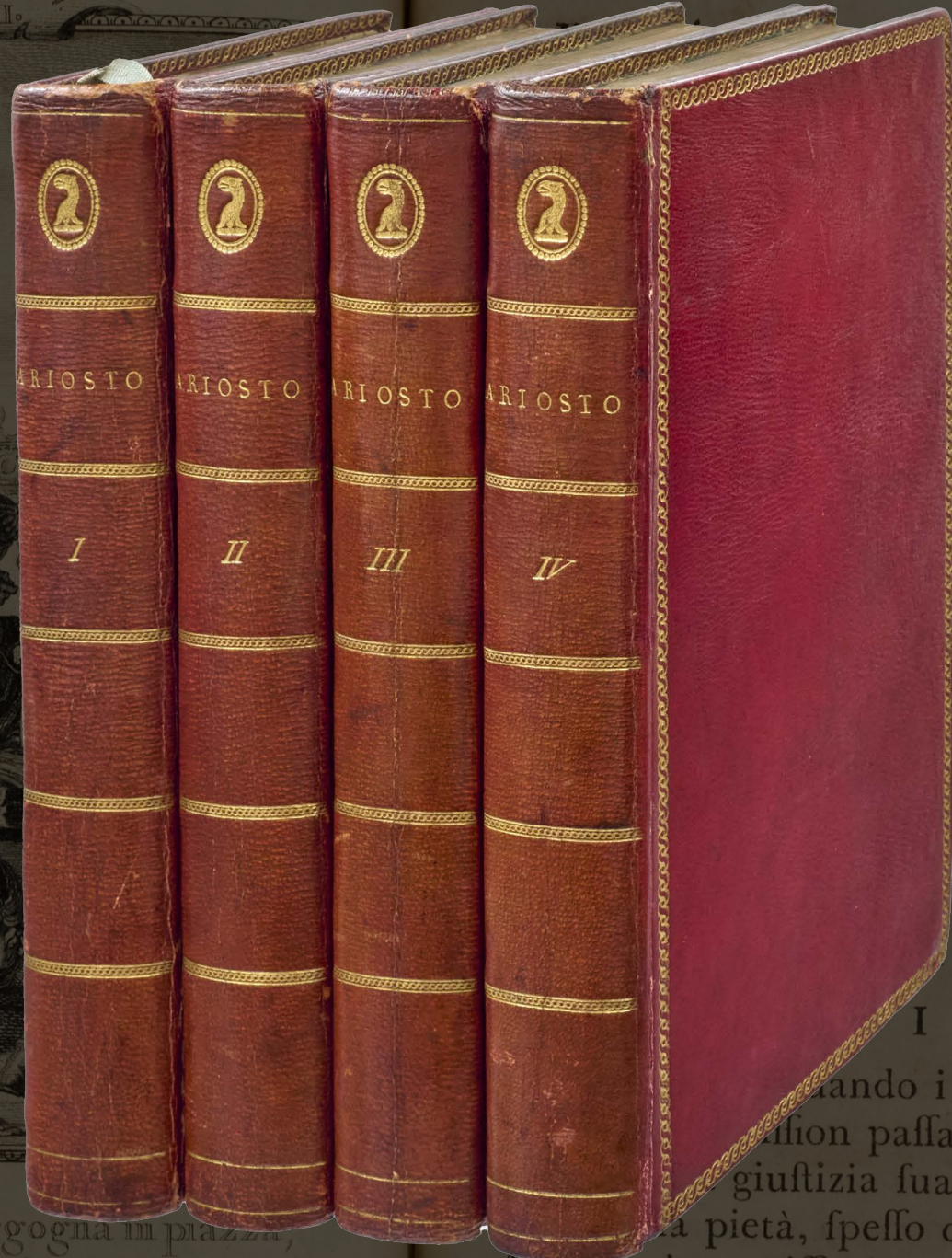
Brooks 423; De Lama II, p. 66.





J. M. Moreau del. 1778

Fu Grifon tratto a gran vergogna in piazza,
Quando più si trovò piena di gente.



ORLANDO FURIOSO

ARIOSTO.

CANTO.

Rodomonte.

o alla giostra
colge la fronte,
stra.

gogna ed onte,
si bella mostra
onorato:

r Martan stimato.

ROSETTIMO.

I

Quando i peccati nostri
non passato il segno,
giustizia sua dimostri

la pietà, spesso dà Regno

A tiranni atrocissimi, ed a Mostri,

E dà lor forza, e di mal fare ingegno.

Per questo Mario, e Silla, e quel Mario

3 / ARIOSTO

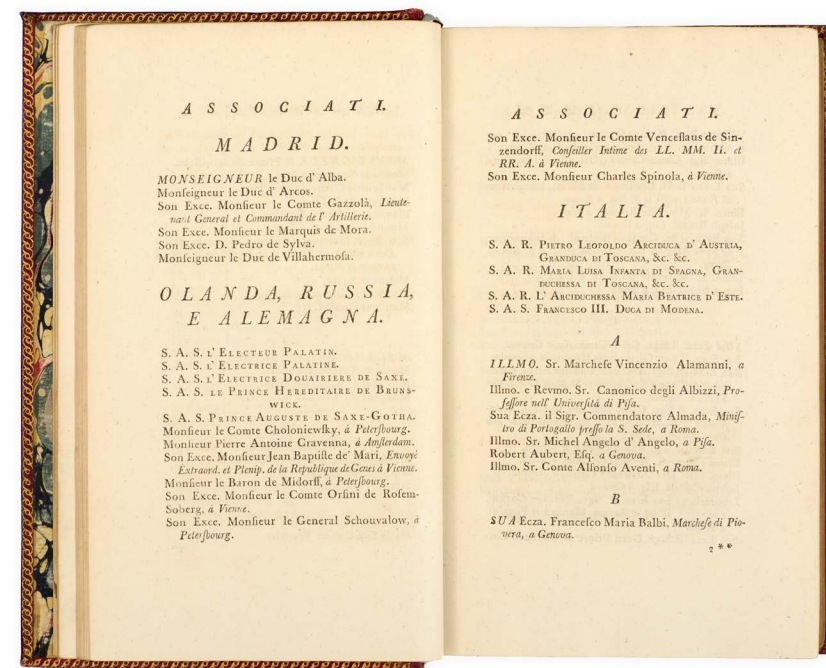
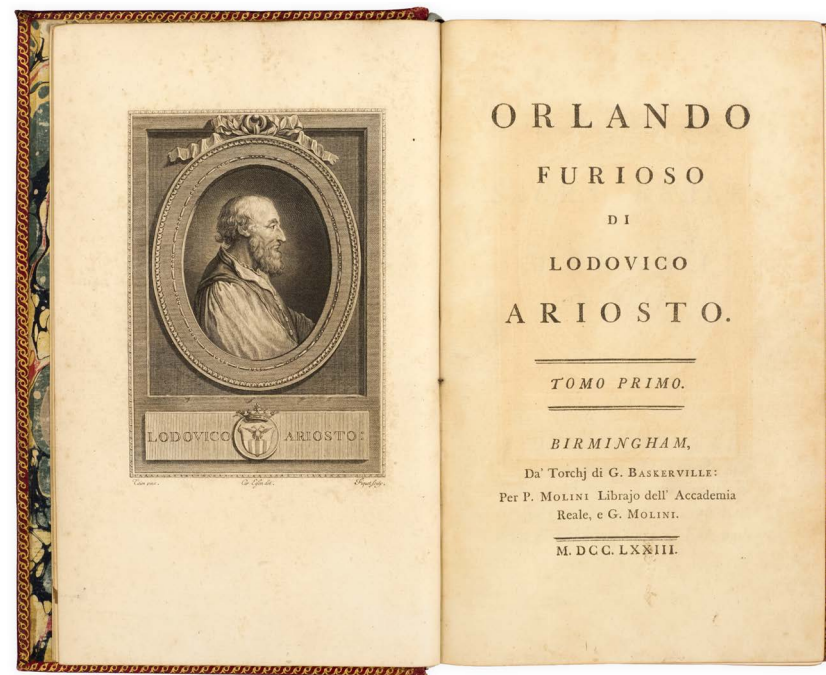
A Subscriber's Copy

3. ARIOSTO, Ludovico. Orlando furioso. Birmingham, John Baskerville for Pietro Molini and Giovanni Molini, 1773.

Four vols, 8vo, I: pp. [6], [28 (subscribers)], lviii, 362, [2 (blank)], copper-engraved frontispiece portrait of Ariosto by Fiquet after Eisen based on Titian, 12 engraved plates, II: pp. [ii], 450, [2 (blank)], 11 engraved plates, III: pp. [ii], 446, [2 (blank)], 12 engraved plates, IV: pp. [ii], 446, [2 (blank)], A8 and S2 cancels and signed with an asterisk, 11 engraved plates; light foxing throughout with minor offsetting from plates, but a very good set; bound in near-contemporary straight-grained red morocco, gilt border, flat spines gilt in compartments and lettered directly in gilt with eagle's head crest of Sir Richard Hoare, 2nd Baronet (BAB Stamp 13), turn-ins roll-tooled in gilt, edges gilt, marbled endpapers, blue silk placemarkers; extremities very lightly rubbed; bookplates of Mary Schell Collins (1864-1948, of Philadelphia), location '14 South R.' written on verso of front free endleaves, twentieth-century bookplate 'The Robin Collection' to first volume. **£1850**

A handsomely bound set of the attractive and influential Baskerville edition of *Orlando furioso*, illustrated with plates by notable eighteenth-century artists, and with an extensive list of prominent subscribers.

Details of the international nature of the production are recorded in the surviving French *Prospectus* for printing (1772, Gaskell xv). Baskerville produced the text on commission for the Molini bookselling brothers, to be sold at their shops in London, Paris, and Florence, in both octavo and quarto format. The plates, positioned at the opening of each of the forty-six books, are engraved by Bartolozzi, de Launay, de Longueil, Prevost, and others after designs by Eisen, Moreau, Cochin, Cipriani, Monnet, and Gruize, and the *Prospectus* similarly lauds the engravers as well as the artists, indicating that the plates were to be the primary selling point. The influence of this illustrative cycle resulted in their being copied for subsequent editions of *Orlando furioso* in Livorno, Venice, and elsewhere.



The extensive list of subscribers is arranged by location, starting with the King and Queen in London and ending with Count Wilczek in Naples, by way of Paris, Madrid, Amsterdam, St Petersburg, Vienna, and several parts of Italy. Among the notable subscribers are Baretti, Burke, Charles Burney, Baker & Leigh, Prince Czartoryski, Garrick, Goldsmith, Sir William Hamilton, the duc de Noailles, the Elector and Electress Palatine, General Shuvalov, Piranesi, Luigi Vanvitelli, and Watelet.

The present, octavo issue contains just a couple of cancel leaves in the fourth volume, and a list of errata for all four volumes bound at the end of the preliminaries to the first volume. The quarto issue (Gaskell 48(b)), printed from the same setting, contains numerous cancels but no errata leaf.

Provenance:

1. Sir Richard Hoare, 1st Baronet (1735–1787), of the eponymous banking family, created a baronet in 1786 and listed as a subscriber here as 'Richard Hoare, Esq.'. By descent to his son,

2. Sir Richard Hoare, 2nd Baronet (1758–1838), antiquary and archaeologist, with his crest gilt-stamped to each spine.

ESTC T133620; Gaskell 48(a); Cohen-De Ricci, cols 95–7 ('Très belle édition').



*Fu Grifon tratto a gran vergogna in piazza,
Quando più si trovò piena di gente.*

Canto XVII. Stanza CXXXI.

ORLANDO FURIOSO

DI

LODOVICO ARIOSTO

ARGOMENTO

*Carlo co' suoi va contra Rodomonte
Grifon di Norandin giunto alla guerra
Fa gran prove. Martan volge la guerra
E quanto sia vilissimo dimostra.
Poi per fare a Grifon vergogna
L' arme gl' invola; e con sì bella
E' dal benigno Re molto onorato:
Scorno ha Grifon, ch' è per Martan.*

CANTO DECIMOSESTO

I

Il giusto Dio, quando i peccatori
Han di remission passato il tempo,
Acciò che la giustizia sua dimostri
Eguale alla pietà, spesso dà Regni
A Tiranni atrocissimi, ed a Mofchi
E dà lor forza, e di mal fare insegna
Per questo Mario, e Silla pose a morte
E duo Neroni, e Cajo furibondo
TOMO II.

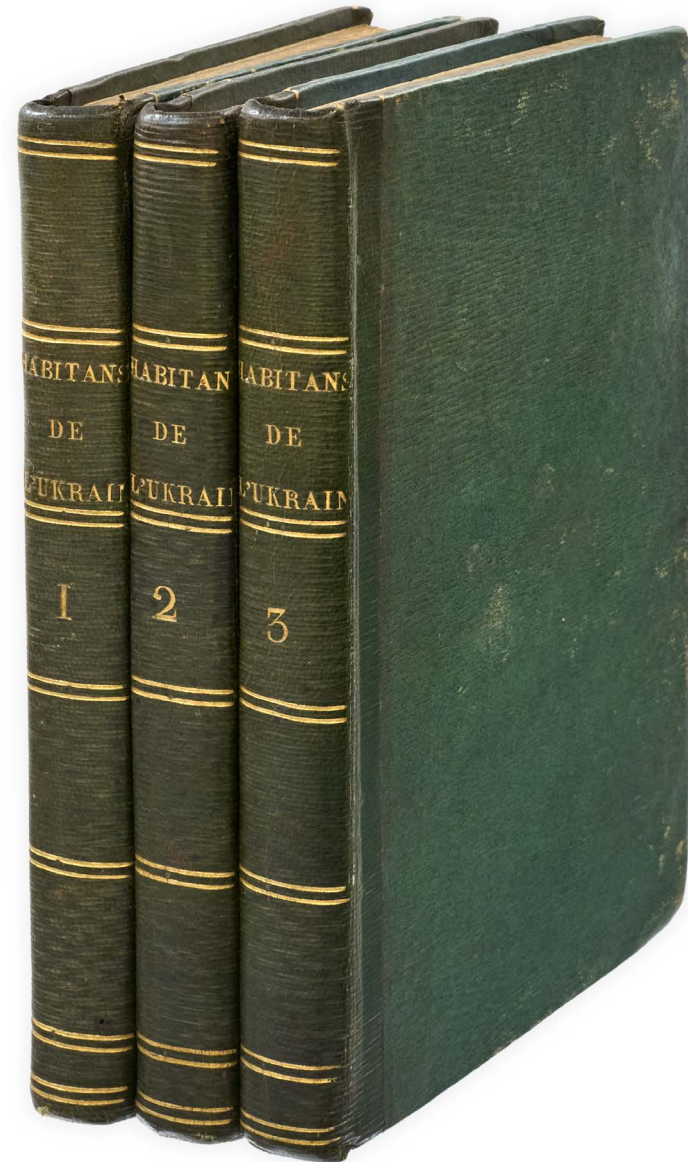
Set in Ukraine, by a *Femme de Lettres*

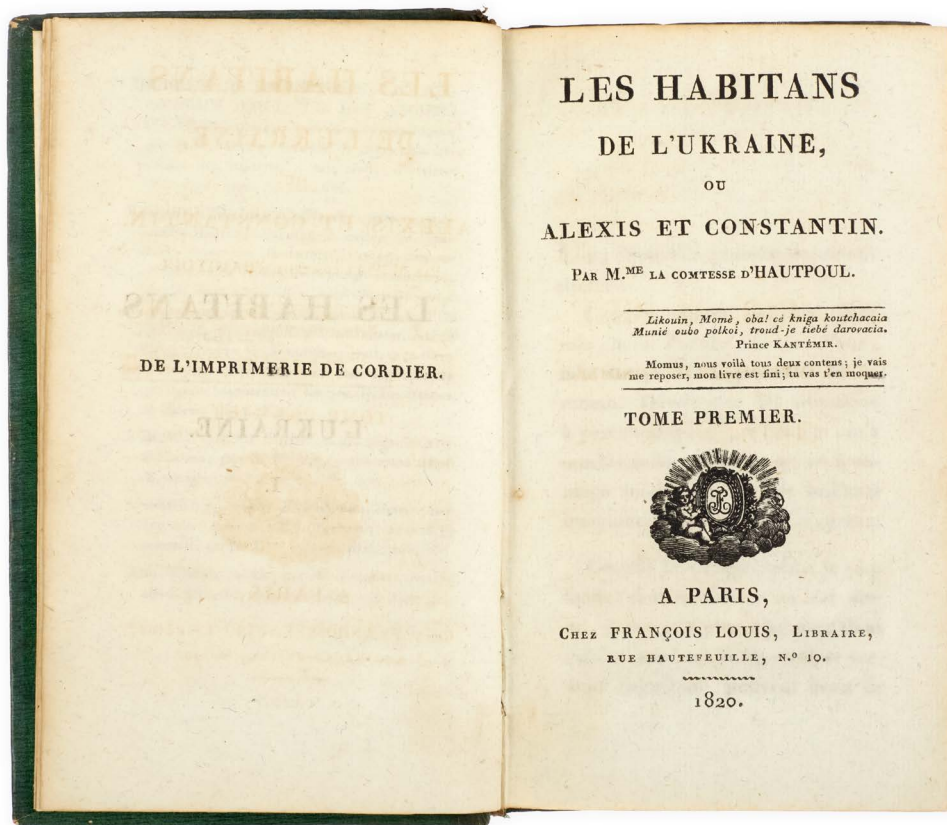
4. [BEAUFORT] D'HAUTOUL, [Anne-Marie, *Comtesse de*]. *Les habitans de l'Ukraine, ou Alexis et Constantin*. Paris, [Cordier for] François Louis, 1820.

Three vols, 8vo, pp. I: [8], 252, II: [4], '239' (*recte* 238), III: [4], 247, [1]; with half-titles, publisher's advertisement in vol. I; woodcut Louis device to titles; occasional minor stains and light foxing; but a very good set; bound in contemporary green straight-grained morocco-backed boards, glazed straight-grained green paper sides, spines gilt-ruled in compartments and lettered directly in gilt, green silk placemarkers; boards and corners lightly rubbed. **£1250**

First edition of *Les habitans de l'Ukraine*, a dynastic romance set in Ukraine, the last novel by the prominent *femme de lettres* and poet Anne-Marie de Beaufort d'Hautpoul.

Covering the period from the reign of Catherine the Great to the Napoleonic Wars, *Les habitans de l'Ukraine* is a multi-generational narrative centred on the dynastic and romantic trials and tribulations of the (here mostly fictional) descendants of Ascold, the semi-legendary Varangian ruler who settled Kiev in the ninth century.

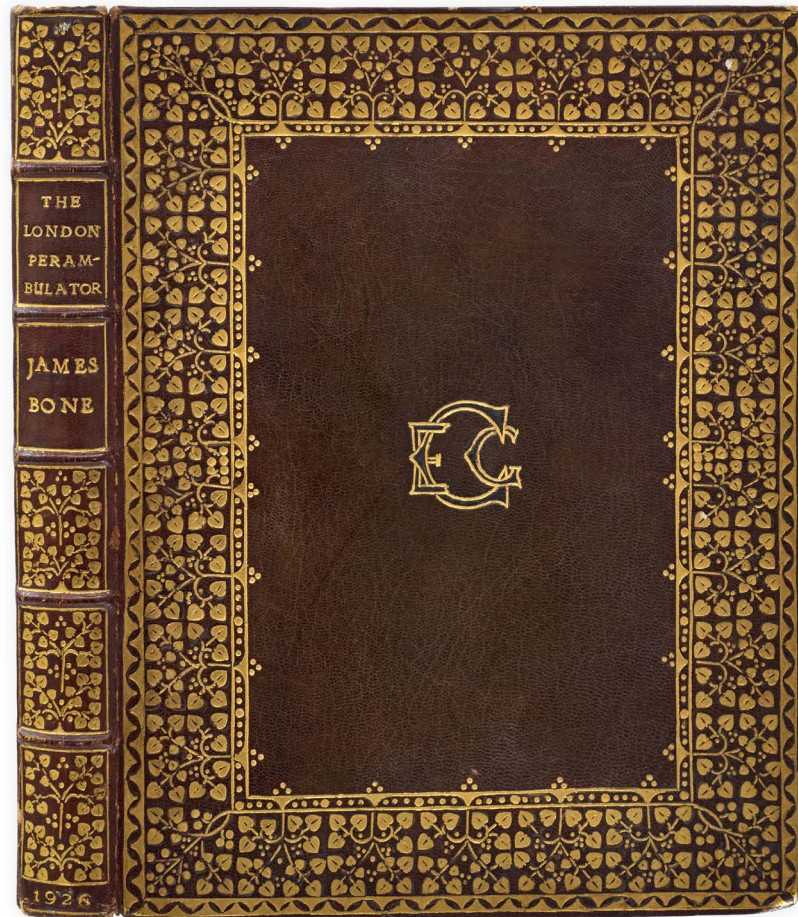




As the daughter of the treasurer of the royal household and niece of the playwright Marsollier des Vivetières (1750–1817), Anne-Marie de Beaufort d'Hautpoul (née de Montgeroult, 1763–1837) was well connected and exposed to literature from an early age. She won fame in the years after the Revolution, her *héroïde* (verse letter) *Sapho à Phaon* being crowned by the Académie des Jeux Floraux in 1790, and famously had an affair with the Montagnard politician Julien de Toulouse, which, when he was implicated in a political scandal in 1793, led to her arrest and flight from Paris. She also taught at Écouen, a school founded by Napoleon for daughters of members of the Légion d'Honneur, where the headmistress notably complained that Beaufort d'Hautpoul was a 'wit' ('bel esprit') – not the kind of 'pious and learned' woman the role demanded (*trans.*). Beaufort d'Hautpoul nevertheless maintained her reputation as a writer across various genres and was nominated a corresponding member of Lyon's Académie des sciences, belles-lettres et arts in 1802.

An advertisement at the beginning of vol. I lists books recently published by François Louis, the majority in English (among them *Byron's Select Works*, *Don Juan*, and *Childe-Harold's Pilgrimage*).

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



Arts and Crafts Binding

5. **BONE, James; Muirhead BONE, *illustrator*.**
The London Perambulator ... [Frome & London, Butler & Tanner for] London, Jonathan Cape, 1926.

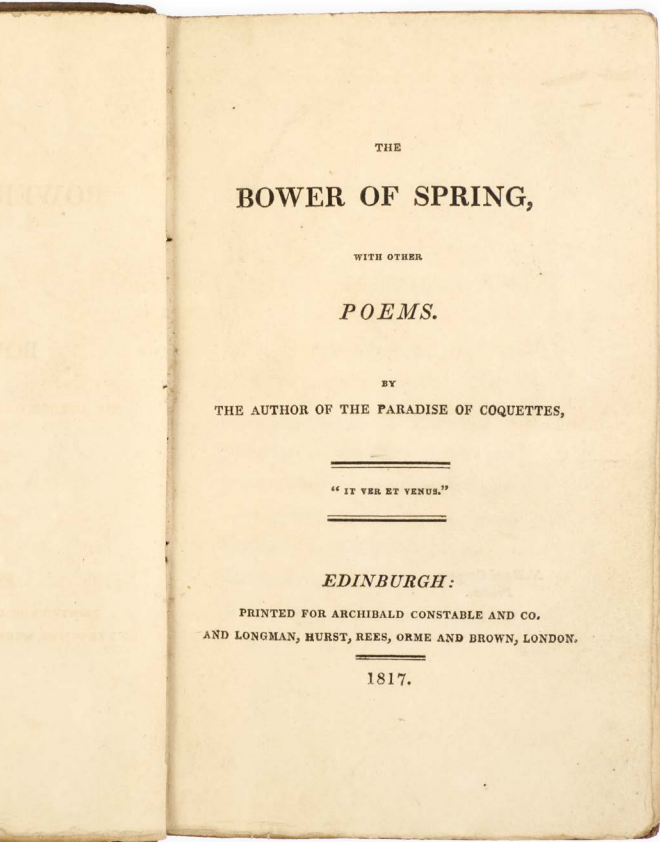
4to, pp. 184, with frontispiece and 15 plates; woodcut vignette to p. 13; a few scattered spots, but a very good copy; bound in near-contemporary brown morocco, front board gilt with coloured monogram 'EGC' and borders richly tooled in gilt, rear board borders roll-tooled in gilt, spine richly gilt in compartments and lettered directly in gilt, top-edge gilt, others uncut, turn-ins gilt, marbled endpapers; a little rubbed, superficial cracks to front joint; ink inscription 'Gwennie C' to front flyleaf. **£250**

First edition, sixth impression, of this illustrated ramble through London, in an elaborate, likely amateur, Arts and Crafts binding.

The text, an engaging mix of London history and local lore by the journalist James Bone (1872–1962), is accompanied by characterful etchings by his brother, the artist Sir Muirhead Bone (1876–1953).

The binding makes full use of the stylized leaf and stem tools popularised by the Arts and Crafts movement and adopted by successive generations of amateur binders. The 'EGC' whose monogram appears on the front board is likely the 'Gwennie C' who inscribes the front flyleaf.

Scribbles for Spring



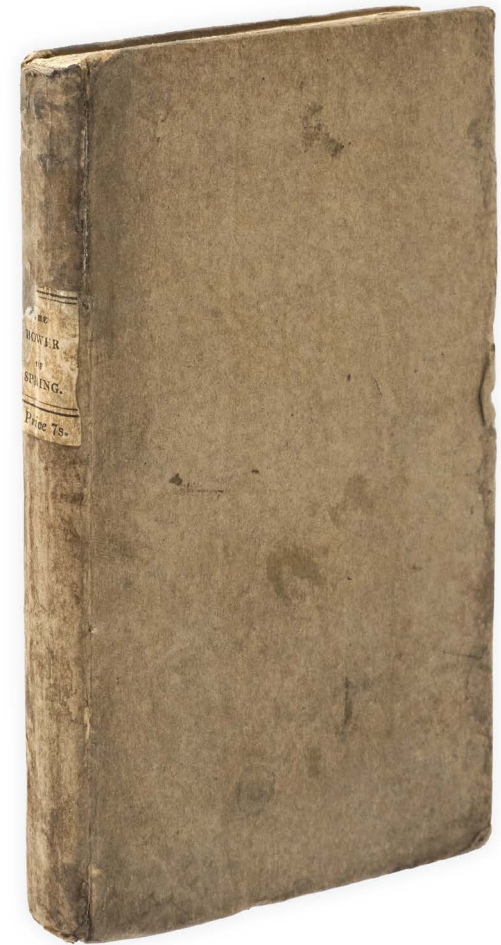
6. [BROWN, Thomas.] *The Bower of Spring, with other Poems ... Edinburgh, Archibald Constable & Co., and London, Longman, Hurst, Rees, Orme, and Brown, 1817.*

8vo, pp. [2], 156, [1 (ads)], [1 (blank)]; slightly foxed in parts but withal a very good copy in the original drab boards, printed label to spine (slightly chipped). **£375**

First edition of this lively verse collection, with a poem on the parliamentary causes of climate change.

The title poem, a curious mixture of verse and meteorology, is, according to the Preface, 'destined to unfold one of the most profound discoveries that have been made in the Philosophy of Nature', comparable to the works of Newton. Disappointingly, the profound discovery is that summers are backward and winters are longer not for climate change but because Parliaments are rising later to allow wives and daughters of parliamentarians to remain longer in fashionable London. Shorter poems include 'To Woman', 'Chemistry for the Fair', 'Musical Murder', 'Needless Modesty', and 'The Infallible Cosmetic'.

Brown was professor of Moral Philosophy at Edinburgh and a prolific versifier ('among the few Classical Writers of this scribbling generation' according to the *Edinburgh Review* – for which Brown was a regular contributor).



Presented by a Jewish-Italian Scholar

7. **CAMDEN, William.** *Britannia sive Florentissimorum regnorum, Angliae, Scotiae, Hiberniae, et insularum adiacentium ex intima antiquitate chorographica description ... London, Ralph Newbery, 1586.*

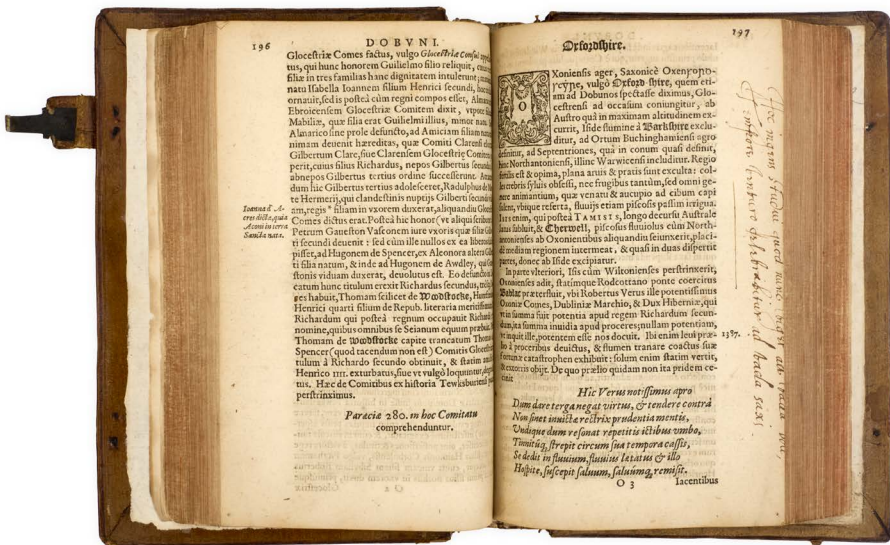
8vo, pp. [16], 62, 65–94, 97–556, [12], without the cancels E8 and G8 as sometimes; woodcut cartouche enclosing 'BRITANNIA' to title, woodcut anchor emblem (McKerrow 240) to title and part-title, woodcut and factotum initials throughout, typographic head- and tailpieces; title somewhat foxed, occasional minor stains, a few short tears without loss (repaired at l1); else a good copy recased in sixteenth-century (likely Scandinavian) brown sheep over wooden boards, roll-tooled to a panel design, the outer frame with an interlacing ropework roll, the inner frame roll-tooled to an ogive pattern, a dragon tooled in blind to the centre of each board, brass clasp and catchplates (the lower clasp perished), edges sprinkled red; minor worming to covers, caps perished; early price inscription 'js. 6^d' to title, gift inscription in the recipient's hand 'Ex dono Amicissim[i] Josephi Shallit. Novmb. 2^o. 1640' to title, early inscription to O3' quoting the medieval couplet on the universities of Oxford and Stamford ('Hoc ingens studiu[m] ... celebrabitur ad vada saxi'), later inscription 'no. 44' to front flyleaf. **£3000**

First edition of Camden's monumental work, this copy given in 1640 by the Jewish-Italian scholar Joseph Shallit Riqueti and later cased in a sixteenth-century binding, likely of Scandinavian origin.



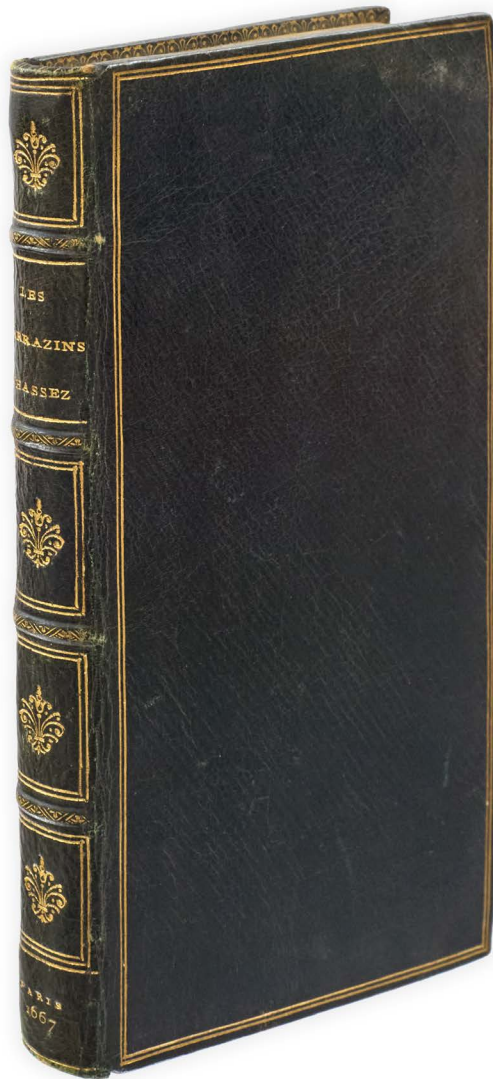


'The *Britannia* had an enormous and lasting impact on multidisciplinary historical writing, and was also of the highest importance as a cultural icon affecting the national self-image. ... Not a history, the *Britannia* attempts ... "to restore Britain to Antiquity, and Antiquity to Britain" ... It does so by attempting to document the ancient pre-Roman British past using every kind of primary historical evidence imaginable, whether written records, inscriptions, literary remains, material both historical and mythological, or testimony drawn from the physical landscape' (*ODNB*). Its 'revolutionary subject matter, and its even more revolutionary treatment of the subject, ... made it at once the vehicle and the model for research in all three subjects [history, topography, and antiquities] for the next two hundred and fifty years' (*PMM*).



Provenance:
Presented in 1640 by the Jewish-Italian scholar Joseph Shallit ben Eliezer Riqueti (or Richetti, fl. 1640–1680). Born at Safed in Ottoman Palestine, he ran a Talmudic school in Verona during the latter half of the seventeenth century. His works included the *Hokmat ha-Mishkan* (1676) on the construction of the First Temple as well as editions of the anthology of Hebrew folktales known as the *Hibbur Ma'asiyyot* (1646) and Gershon ben Asher's *Yihus ha-Zaddikim* (1676).

ESTC S107379; PMM 101; STC 4503.



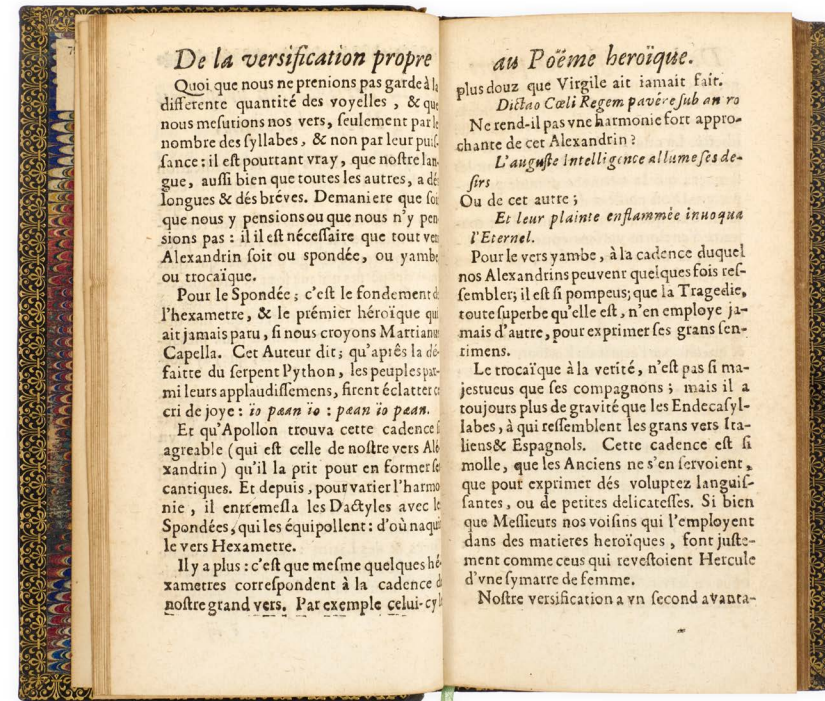
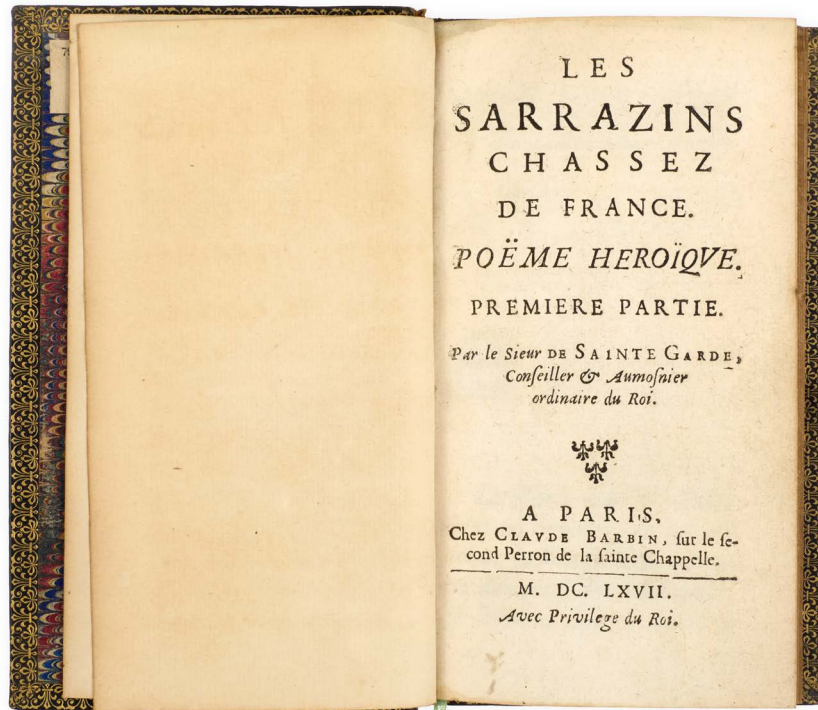
The Hammer of the Saracens: Charles or Childebrand?

8. CAREL DE SAINTE-GARDE, Jacques. *Les Sarrazins chassez de France. Poëme heroïque. Premiere partie. Paris, Claude Barbin, 1667.*

12mo, pp. [xxxvi], 130; bound without final blank L6; typographic ornaments to title, woodcut and typographic headpieces, woodcut initials; a very few light marks, a few shoulder notes trimmed without loss of sense, but a very good copy; bound in nineteenth-century French dark blue morocco, spine gilt in compartments and lettered directly in gilt, turn-ins roll-tooled in gilt, edges gilt, marbled endpapers, green silk placemaker; very slightly rubbed, minimal dampstaining at head of endpapers; old bookseller's description to front pastedown. **£850**

First edition, very rare, of this poetic account of the expulsion of the Saracens from France by Childebrand I and Charles Martel, written by Jacques Carel de Sainte Garde, almoner and counsellor to Louis XIV.

Carel (1620–1684) was ridiculed by Nicolas Boileau in his *Art poétique* for choosing the little-known Childebrand (c. 678–751) as the hero of his epic poem, although the suggestion that an edition had been published in 1666 under the title *Childebrand, ou les Sarrazins chassez de France* has been disproven. In the 1668 edition, he changed the title to *Charles Martel, ou les Sarrazins chassez de France* in honour of Childebrand's more famous brother, whose victory against Arab invaders at the Battle of Tours in 732 is considered a landmark in the history of western Europe. Yet as seems evident from the dedication to the Sun King which opens this

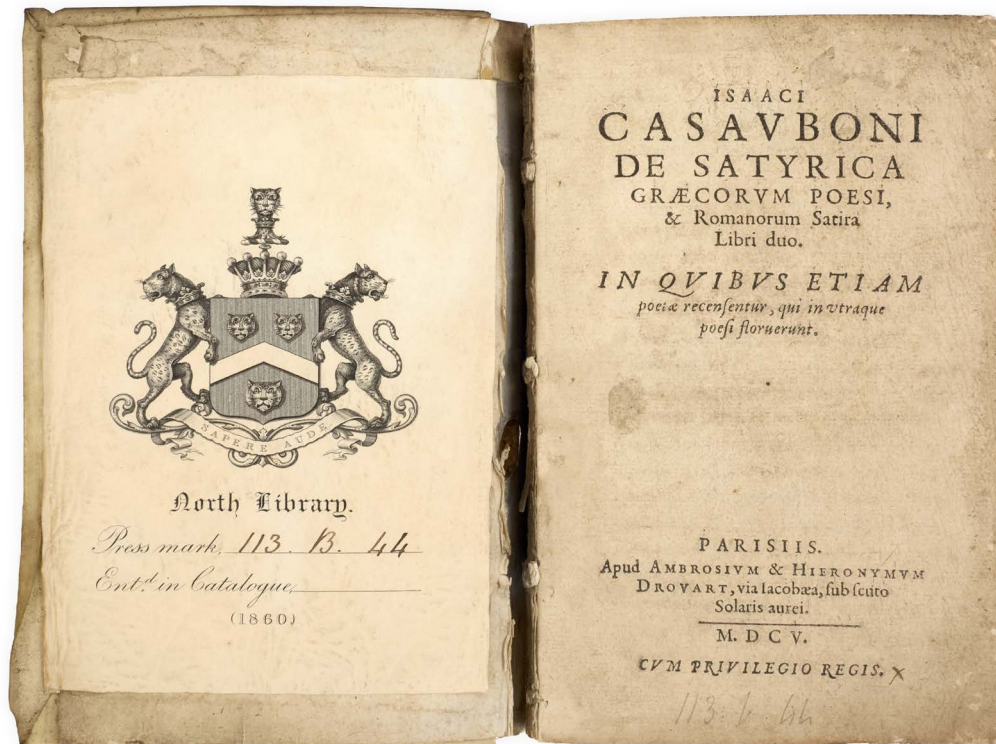


edition (alternately published with and without the added subtitle 'Première partie'), Carel intended Childebrand to be the focus of his poem. By the time of the 1679 edition, *Charle Martel* had grown to sixteen books. Prefaced by a short treatise on versification in heroic poetry, this first edition is divided into four books, recounting the struggle of Charles Martel and Childebrand against the 'Sarrasins' from the aftermath of the Battle of Tours to the Frankish victory at the Siege of Narbonne.

No copies traced in the UK and only two in the US (Harvard, Yale); OCLC records only three other copies worldwide (BnF, Caen, Göttingen).

See Mantero, 'Poétique et politique dans le *Charle Martel* de Carel de Sainte-Garde', in Wild ed., *Épopée et mémoire nationale au XVIIe siècle* (2011), pp. 127–141.

On the Origin of Satire



9. **CASAUBON, Isaac; [EURIPIDES; Florent CHRÉTIEN, *translator*].** De satyrica Graecorum poesi, & Romanorum satira libri duo. In quibus etiam poetae recensentur, qui in utraque poesi floruerunt [- Cyclops Euripidae Latinitate donata a Q. Septimo Florente Christiano]. *Paris, Ambroise and Jérôme Drouart, 1605.*

Two parts in one vol., 8vo, pp. [xvii], 356, [2 (addenda)], [2 (blank)]; 38, [2 (blank)]; text in Latin with extensive passages in Greek, a few words printed in Arabic and Hebrew, woodcut initials, woodcut and typographic headpieces, engraved illustration of a Bacchic scene to p. 67; title dusty, small rust stain to Y3, otherwise a very good copy; bound in contemporary English limp vellum, manuscript lettering to spine, remnants of two pairs of tawed ties; a little dust-stained, small hole in spine from defect in the vellum, front hinge broken; nineteenth-century armorial bookplate of the Earl of Macclesfield and embossed blind stamp to first two leaves, a few later pencil annotations in Latin and Greek. **£375**

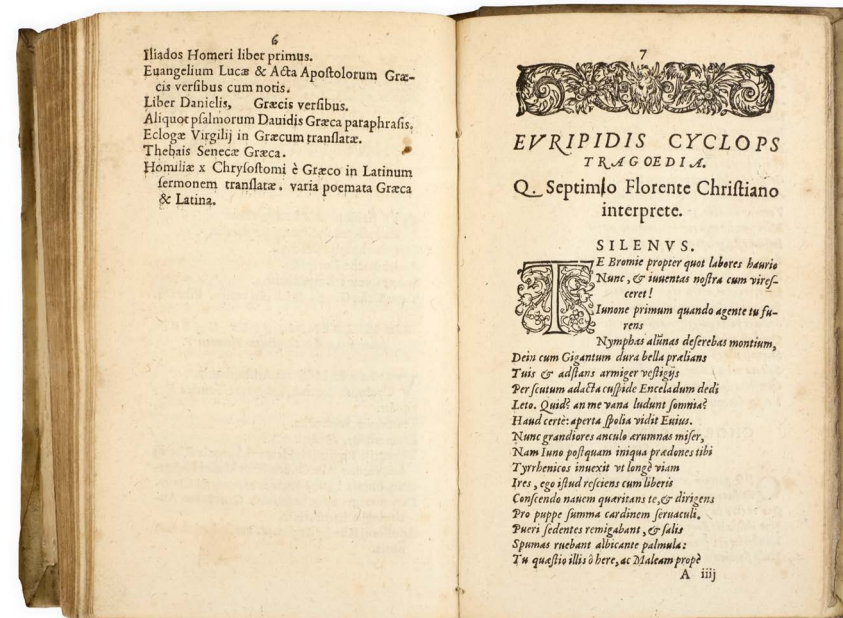
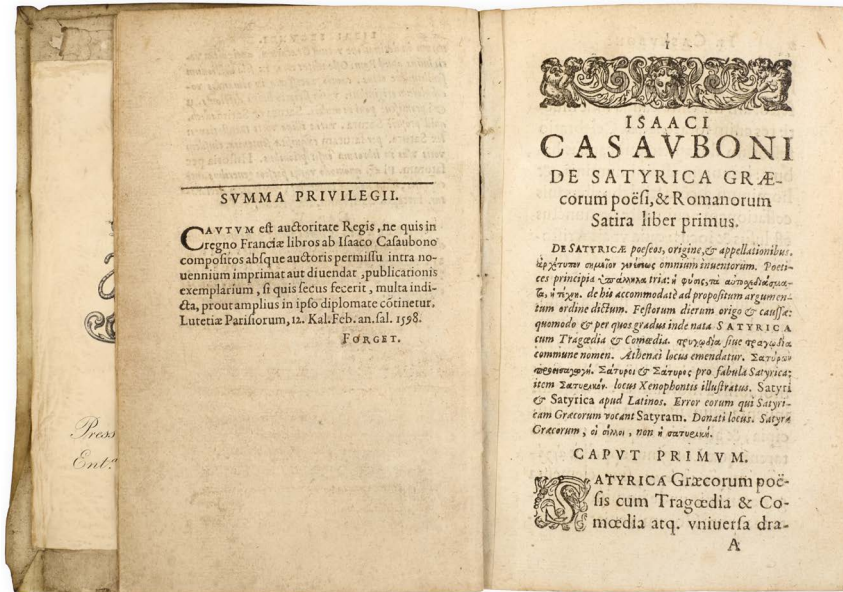
First edition of Casaubon's influential treatise on the origin of Roman satire, now considered the only native genre of Latin literature; 'all subsequent accounts of the history of satire were indebted to him' (ODNB).

Isaac Casaubon (1559–1614) is often considered the most able classical scholar of his generation: he was professor of Greek in Geneva, then Montpellier, and at the time this book was published, he was in Paris as keeper of the Royal Library, with its substantial (and fruitful) holdings of Greek manuscripts.

His work on the Roman origins of satire was written to accompany his edition of Persius, also issued by Drouart in 1605. He makes the distinction between Greek satyr plays, such as Euripides' *Cyclops*, the only satyr play to survive entire (here appended in Latin translation), and Roman satire, as developed by Lucilius, Persius, Horace, and Juvenal. 'Having recognized that there was no genetic relationship between satire and satyr plays, Casaubon was then free in the *Prolegomena* to focus on the goals and methods of satire and to analyze the traditional assumption that satire is reformatory and proceeds to theorize that in its essential concern with morality satire most resembles ethics; it differs from ethics in its poetic mode, of course, being written in verse, making use of praise and blame, and employing humor' (Medine, 'Isaac Casaubon's *Prolegomena* to the *Satires* of Persius: an Introduction, Text, and Translation', *English Literary Renaissance* 6 (1976), p. 275).

The translation of *Cyclops* is by Florent Chrétien (1541–1596), friend of Casaubon and tutor to the future Henri IV, and himself a writer of satirical verse.

USTC 6016805.



ATALA;
OU
LES AMOURS
DE
DEUX SAUVAGES
DANS LE DESERT:

Suivie de
RENÉ.

PAR
FRANÇOIS-AUGUSTE CHATEAUBRIAND.

À LONDRES,
CHEZ COLBURN, LIBRAIRE,
No. 50, CONDUIT-STREET,
New Bond-Street.

1809.

Chateaubriand, Medium Rare

10. CHATEAUBRIAND, François-[René] de. *Atala; ou Les amours de deux sauvages dans le désert: suivie de René. London, Colburn, 1809.*

12mo in 6s, pp. ix, [1], 230; publisher's advert to b3^v; a few characters misprinted in final lines of pp. vi-vii; very occasional small marks, b3 a little short at outer and lower margins, but a very good copy; bound in contemporary half red morocco with drab sides, spine gilt in compartments and lettered directly in gilt; a little rubbed with a few minor losses, corners slightly bumped; ink ownership inscription of 'Harriet Wrightson | May 1811' to front flyleaf. **£350**

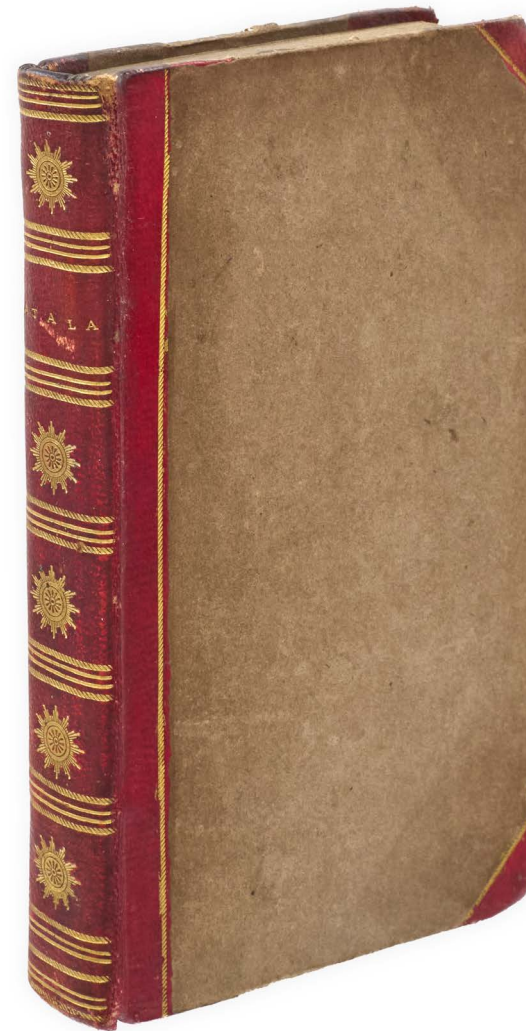
First London edition in the original French, rare, of Chateaubriand's first two published novellas, set in North America and supposedly written during his travels there while staying with Native Americans.

Inspired by his voyage to North America in 1791 and his encounter with a Native American tribe, *Atala* tells the tragic love story of the eponymous heroine, a half-Indigenous, half-European girl, and a Natchez man called Chactas, who narrates the story in his old age to the Frenchman René. In *René*, the Frenchman gives his own tragic account of familial rupture and self-imposed exile. Each novella was incorporated both into Chateaubriand's Catholic apologia, *Le génie du Christianisme*, and into his Native American epic, *Les Natchez*, published in 1826. 'Chateaubriand included the story of *Atala* in *Le Génie*, first, to show that Christianity and, in particular, the priesthood, is not in conflict with human nature as its eighteenth-century rationalist opponents maintained, but in sympathy with it; secondly, to illustrate the divine origin of natural creation in a series of magnificently voluptuous images' (Wakefield, p. 14).

Atala was first published in Paris in 1801 and proved hugely popular, being translated into English, German, Dutch, and Spanish within a year and going through eleven editions by 1805; *René* first appeared as part of *Le génie* in 1802, and was first printed with *Atala* in 1805.

We find only three copies in the UK (BL, Bodley, CUL) and none in the US.

Not in Carteret; not in Vicaire. See Wakefield, 'Chateaubriand's "Atala" as a Source of Inspiration in Nineteenth-Century Art', *The Burlington Magazine* 120, no. 898 (1978), pp. 13–24.



A .
 inum pradicet.
 ses in garibus
 a. pereunt reliquia.
 To. scin q̄ potest?
 edis, ne frustra sis,
 ad rogo, affirmas mihi,
 iam, quantum potest,
 e ex hac decuria.
 cis quid facturus sis?
 n uendas, si lubet,
 i facturus, face.
 benefacis, propa, abi domū
 in filia.
 n pradicet.
 nde surreptast.
 gnatam auumet.
 ret. Sa. eniam tu taces?
 am tu esse uis
 quid facias? cape
 aydem asserto, & causiam
 i huic uendat. Sa. heu probe.
 do. To. & mam gnatam tñ
 peregrinum madum.
 abs chorago sumito,
 inde petito.
 go horum nihil scio.
 go argentum accæpero,
 ne asserto manu.
 o ab eo abduxero.
 bi. To. ego puerum uolo.
 ut habeat animum bonum.

RHETORICORVM
AD HERENNIVM
LIBRI IIII.
ET
M. T. CICERONIS
DE INVENTIONE
LIBRI DVO.

VENETIIS, Apud Gryphios.
M D LXXVI.

Ex dono Felicii Mambelli Collegii Urbevetani Soc Jesu

Rhetoric in Orvieto

II. CICERO, Marcus Tullius. Rhetoricorum ad Herennium libri IIII. Et M. T. Ciceronis de inventione libri duo. *Venice, heirs of Giovanni Griffio, 1576.*

8vo, ff. 144; title within woodcut frame incorporating Griffio's device, woodcut initials, text printed within border, a very good copy; bound in a contemporary vellum wrapper from a fourteenth-century Italian liturgical manuscript (probably a Breviary), spine with manuscript lettering, remnants of two pairs of tawed ties, traces of later Italian writing to rear cover, pastedowns of printed waste (see below); somewhat rubbed with small tears to spine and small area of loss to fore-edge of upper cover; inscriptions to foot of title-page 'est Gregorii Riccii Urbevetani' and 'Ex dono Felicii Mambelli Collegii Urbevetani Soc Jesu', rear cover with faded inscription 'Gero. Riccio', large shelflabel to spine. **£600**

An attractive copy of the two earliest Latin rhetorical treatises, in a wrapper of a medieval manuscript leaf incorporating printed waste, with early Orvieto provenance.

This pair of Ciceronian texts form a handbook on the power of persuasive speech; although the *Rhetorica ad Herennium* is anonymous, it was probably written c. 86–82 BC and transmitted alongside *De inventione*, an early work of Cicero's written around the same time. A popular schoolbook, these works were also influential on the great writers of the time; Machiavelli made good



use of *Ad Herennium's* 'political rhetoric of expediency relatively unshackled by moral commitments' (Cox, p. 116). The dispute over Cicero's authorship began in 1492 and continued into the sixteenth century, though by the time this edition was published it was no longer issued under Cicero's name.

This was one of the first books to be issued by the heirs of the prolific Venetian printer Giovanni Griffio after his death. He came from the Gryphe family of printers in Lyon, establishing himself in Padua and Venice, where he worked from 1544 to 1576. His son Giovanni continued the printshop under his own name until 1599.

The pastedowns consist of two leaves of printed waste from the 1522 Florence edition of Plautus printed by the heirs of Filippo Giunta (EDIT16 CNCE 28775), leaf O1 to the upper cover and O7 to the lower, both from the play *Persa*.

Provenance:

1. Gregorio Riccio of Orvieto, and perhaps Gerolamo Riccio, with their inscriptions.
2. A gift from Felice Mambelli of the Jesuit College of Orvieto, which was established in the early seventeenth century.

An uncommon edition: we have found only four copies in the US (Columbia, Illinois, HRC, Kansas), and none in the UK.

EDIT16 CNCE 12438; USTC 822487. Not in Adams. See Cox, 'Machiavelli and the *Rhetorica ad Herennium*: deliberative Rhetoric in *The Prince*', *Sixteenth Century Journal* 28 (1997), pp. 1109–41.

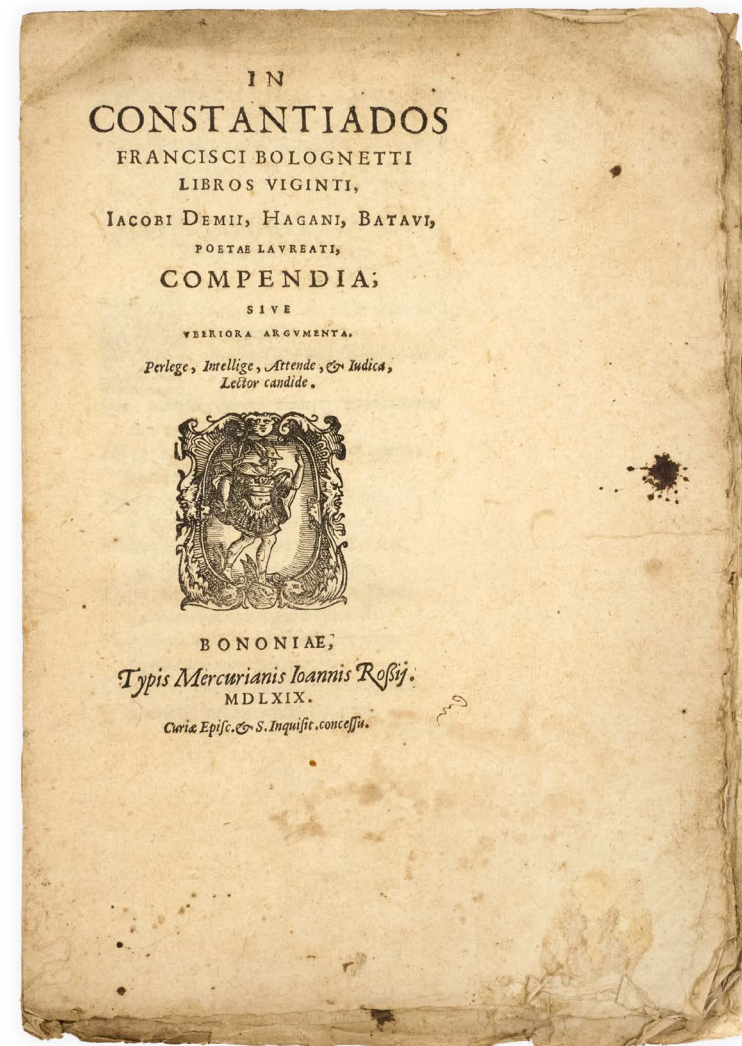
A Return to Roman Heroism

12. DEMIUS, Jacobus. In Constantiados Francisci Bolognetti libros viginti, Iacobi Demii ... compendia; sive uberiora argumenta. *Bologna, Giovanni Rossi, 1569.*

4to, ff. [16]; woodcut printer's device to title-page, woodcut initials; small ink stain to title-page with the odd spot, otherwise a very good, uncut copy, sewn as issued. **£1250**

Very rare first edition of a poetic commentary on Bolognetti's *Il Costante*, an epic poem set towards the end of the third-century crisis of the Roman Empire, an uncut copy, sewn as issued and never bound.

Francesco Bolognetti (c. 1510–1574), from a noble family in Bologna (his mother was previously married to Filippo Beroaldo), pursued both political and poetical careers. His long epic poem *Il Costante* was many years in the making; he had been working on it for at least twenty years, from the 1540s onwards, and it was read and commented upon by his acquaintances during that time. Its first appearance in print was in 1565, when eight books were produced in Venice, and sixteen of the twenty books followed in Bologna in 1566. Demius, a Dutch writer resident in Bologna, composed this tribute to Bolognetti's poem, with laudatory verses and a page of verse summarising the action in each of the twenty books.



lim: meamq; executionem idoneam, & iustam accipias, cum perpexeris, in hisce libris, & propriorum nominum aliquot barbarorum, carminis facilitati, ac dulcedini penitus aduersantium, & repugnantium, uariarumq; rerum admirabilem copiam, qua omnia quasi uirgula circumscripseris, ac certis quibusdam terminis, paucorum uersuum numero, sine ulla uerbosorum, aut rerum amplificatione, aut exornatione, aut circuitione, quae omnia & solute orationi, & pedestri, ac carmini magnum (me hercule) lumē, & deus aferat, breuiter perspicueq; mihi describenda, ac penē singula explananda, atq; enodanda fuerunt. Hæc nunc maximo mihi ad excusandum hunc meum qualemcunq; errorem (si error dicendus est, qui optima ratione, atq; amicitiae officio nititur) adiuumento esse debent. Quamuis ingenue fateor, me pro uirili parte elaborasse, ut, quam fieri potuit, maximè limata, facilia, perspicua, atque auribus grata, operi præcipuè apta, & congruentia carmina essent. Quod si assecutus, nec me fuerim, tuum, & candidorum lectorum non nimis fenebre esto iudicium. Tu uerò magnanime, ac optime CAESAR, affinis amanti (si me, hoc meum COMPENDIORVM opusculum, est te adeo nobili, præclaroq; uiro indignum, tui tamen nominis splendori, & sempiternæ memoriæ, & delectationi dedicatum, consecratumq; munusculum publicum ablentis DEMETRI tui, ea hilaritate, atque animi candore, & beneuolentia libenter amplectere, qua præsentis etiam uilissima quæq;, ac nullius momenti, priuataq; scripta, & munuscula olim profecti consueuisti. Valitudini tuae consule, meq; de omnibus rebus tuis, de statu patriæ, familiarq; tui quamprimùm, & quam sepius facias certiozem.

Dat. Bonon. Kal. Martij MDLXIX.

IN LIB. I. CONST. COMPEND.

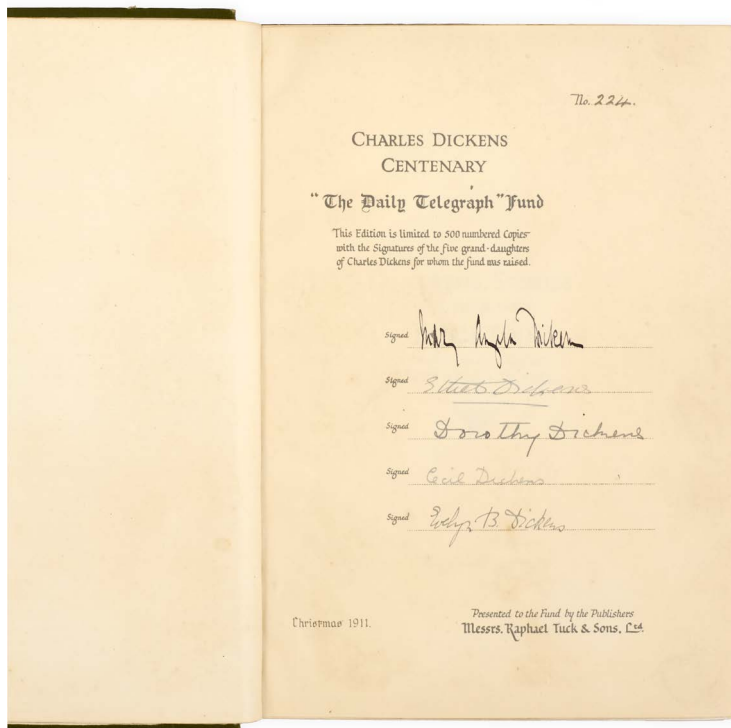
CONSTANTIS, Cytheræ, P^{er} miserantis iniquam
 AVGVSTI VALERII sortem, sub Rege superbo
 Persarum, præfens animos demulcet: ad Urbem
 Romuleam, uolucris aptum super aera curru
 Transuehit, obscura teclum caligine nubis.
 Luctificam hic patriæ cladem, patriæq; parentis
 Seruitium AVGVSTI nato clam narrat: amicè
 Blandis marcentem dicit solatur: in hostis
 Bella mouenda Deo, monet, auspice, iudice dextra:
 Imperioq; patris caue succedere: Et arte
 Conciliare docet dubia, Et fera pectora, Et aureis
 Romulidum. Parto Imperio citæ arma Galenus.
 Præfatur classi CONSTANS Dux: undiq; uires
 Accedunt: Inuenum delectus habetur ubiq;
 Qui Ducis, Et capti concurrunt Regis amore.
 Interea elapsus mediis ex hostibus, acer
 Ecce Serenus adest rapidis Euphratis ab undis.
 Ipse Heros classem parat ocyus: Ostia firmas
 Et dat Pysa trabes longis Hetrusca Carinis.
 Errantem in syluis, ac meditantem multa, uoluptas,
 Et labor hospitio accipiunt, diuersaq; suadent.
 Inuisam penitus propter ans excindere gentem,
 Aeneadis inimica soror Iouis, antra Negeræ
 Tartareæ subit: Struit hinc agitata Erym
 Insuper exitum Caesar patriæq;, P^{er} QVÆ.

'The Costante is a poem in octaves which proposed, like the *Ercole* of Giraldi, to replace the "romance" of Ariosto with the "heroic" of Homeric and Virgilian models. ... His story revolves around the many adventures of a single hero, the Roman patrician Ceonio Alboino, who was called Costante because he dedicated his whole life to the liberation of the Emperor Valerian, prisoner of Shapur, king of Persia. The poem presents Costante (assisted by Venus and Minerva, and hampered by Juno), who is preparing troops and seeks allies to free the emperor, while his son, Gallienus, having taken possession of the Empire, plots to prevent the return of his father. Costante sets sail to ask for help from Zenobia, queen of Palmyra, but is driven by a storm to Marseilles; here the queen of

the Gauls, Victoria, falls in love with him and becomes his wife. Costante then returns to the east and with the help of Zenobia manages to free the emperor. From Costante and Victoria will descend various emperors, including Constantine. But God will deny power to the pagan emperors for their impiety and replace them with Christian pontiffs' (*DBI, trans.*).

Very rare, with no copies recorded in the US or UK. USTC records just four copies, three in Italy and one in Russia, to which OCLC adds one in Frankfurt. Not in Library Hub.

EDIT16 CNCE 16731; USTC 826495.

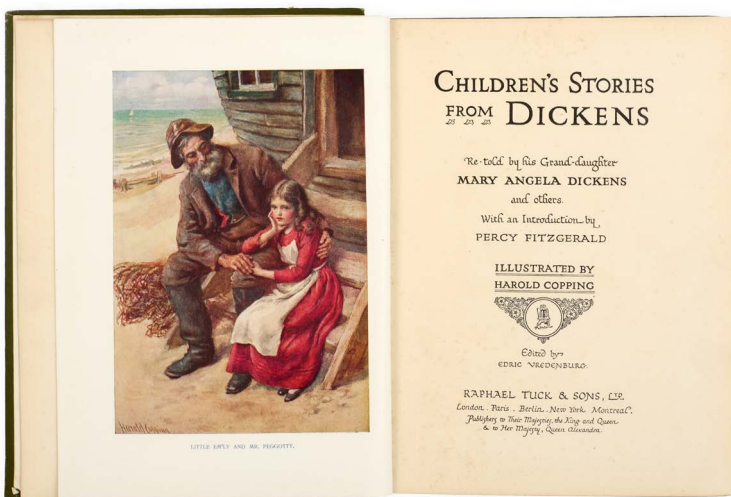


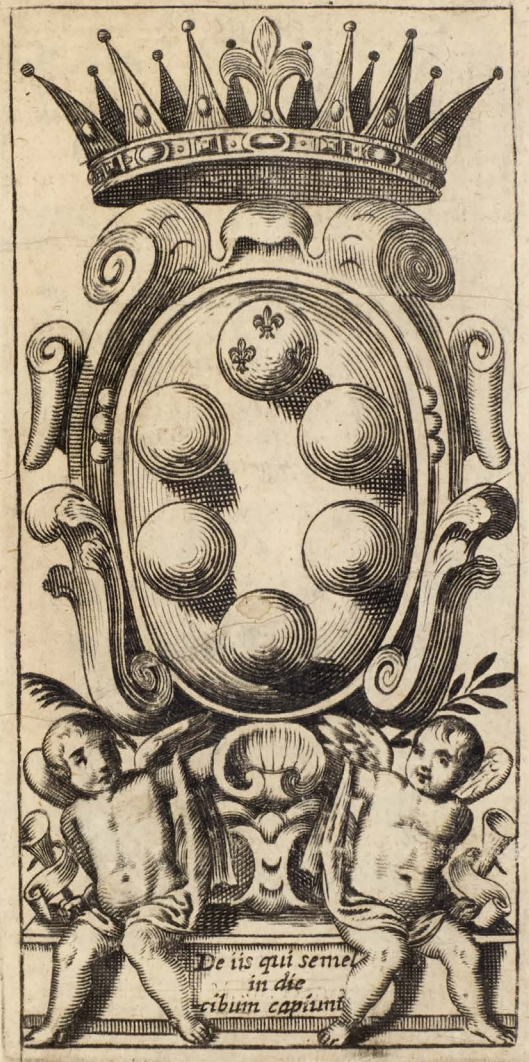
Signed by Dickens's Granddaughters

13. [DICKENS, Charles.] Children's Stories from Dickens re-told by his Grand-Daughter Mary Angela Dickens and Others with an Introduction by Percy Fitzgerald. Illustrated by Harold Copping. Edited by Edric Vredenburg. *London, Raphael Tuck & Sons, 1911.*

4to, pp. 148, [4 (ads)], with limitation leaf, half-title, chromolithographic frontispiece, and 11 other colour-plates; numerous line illustrations; a good copy in the original pictorial green cloth, blocked in gilt, gilt edges, board edges a little worn, some marks to front cover, rear hinge cracked, Dickens Centenary Stamp to front endpaper. **£200**

First limited edition, numbered 224 of 500 copies, signed on the limitation leaf by five of Dickens's granddaughters, to benefit whom the work was sold. The stories had been first published c. 1893 with different illustrations. Of this printing there was also a trade edition; the work can be found in green, brown, blue, or red cloth, or colour-printed boards.



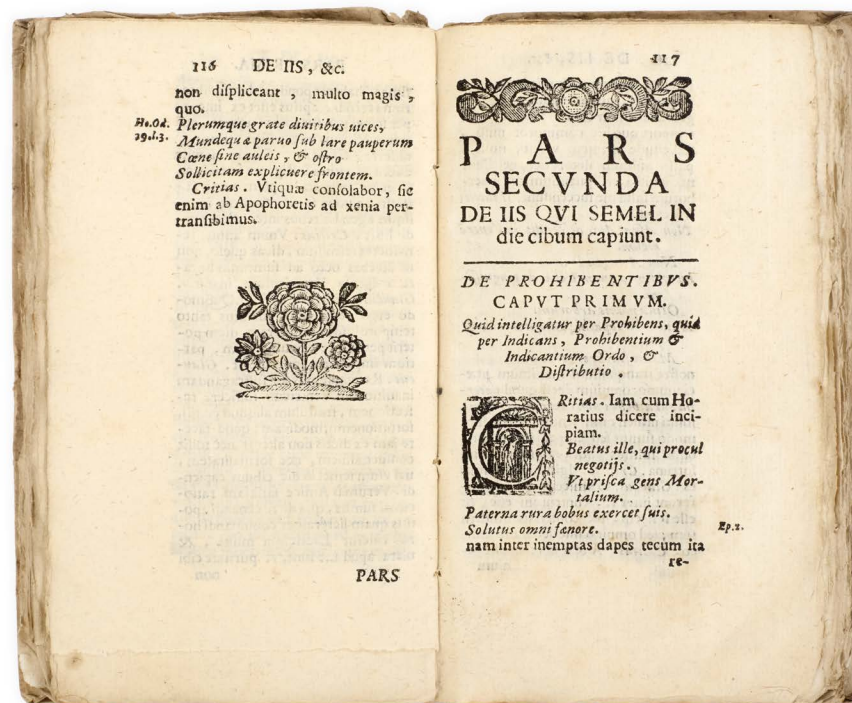


Intermittent Fasting in the Seventeenth Century

14. **DONNOLI, Francesco Alfonso.** *De iis, qui semel in die cibum capiunt. Liber in quo demonstratur quibus corporibus, talis vivendi ratio possit esse idonea.* Venice, *Benedetto Miloco, 1674.*

12mo, pp. [xx], 340; with engraved title; woodcut printer's device to title-page, woodcut initials, head- and tailpieces; slight offset from frontispiece to final verso, an excellent and uncut copy; bound in contemporary *carta rustica*, spine with manuscript lettering; binding somewhat rubbed with small defects to spine. £1450

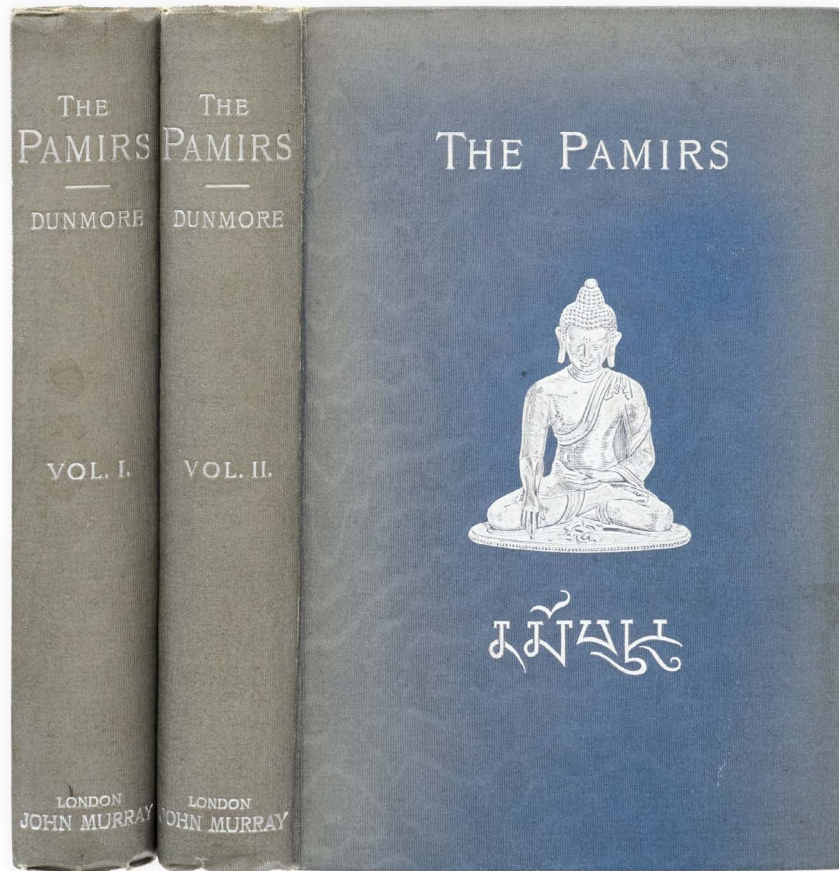
First edition, an uncut copy of Donnoli's work on the restricted eating of only one meal a day, discussing its suitability for different people and its effects on physiology.



Francesco Alfonso Donnoli (1635–1724), from Montalcino in Tuscany, taught medicine at the University of Padua. He wrote numerous works on medicine as well as poems and laudatory works addressed to various members of the house of Medici, Louis XIV, and others. This treatise on eating once a day is written as a dialogue between Critias and Glaucus; it begins with a discussion of eating once a day in antiquity, what is meant by it, the need for food and digestion, food prohibitions, and the effects on different physiologies. It is dedicated to Grand Duke Cosimo III of Tuscany, whose arms dominate the engraved title.

Rare: we have located five copies in the US (Bowdoin, Harvard, LAPL, Michigan, NLM), and two in the UK (BL, Bodley).

Krivatsy 3335.

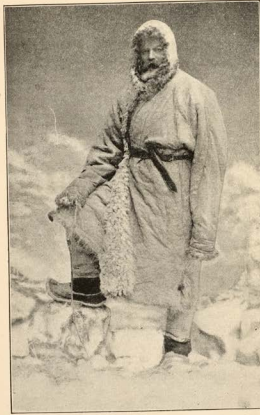
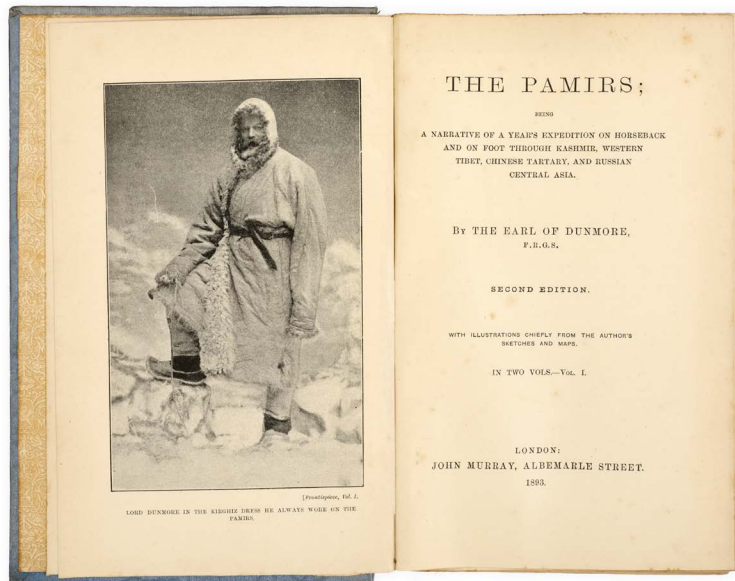


An English Earl in the Himalayas

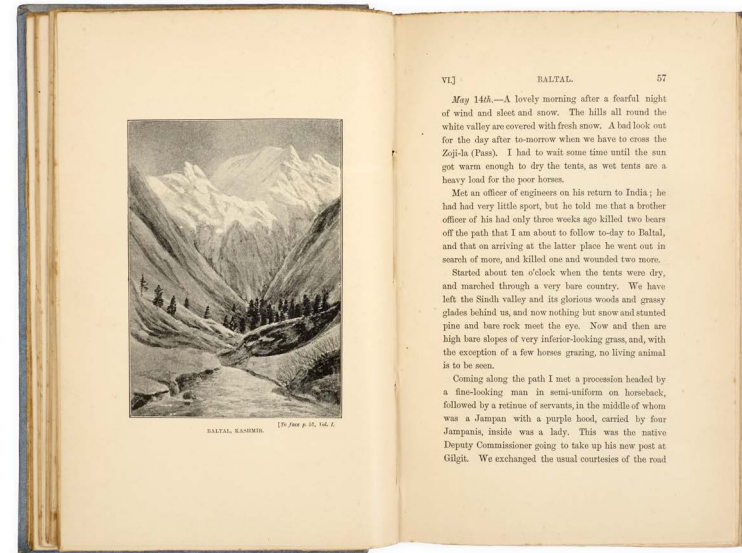
15. DUNMORE, Charles Adolphus Murray, Earl of. *The Pamirs; being a Narrative of a Year's Expedition on Horseback and on Foot through Kashmir, western Tibet, Chinese Tartary, and Russian Central Asia ... London, John Murray, '1893' [1894].*

Two vols, 8vo, I: pp. xx, 360, with frontispiece, 9 plates, and folding map, II: pp. x, [2], 352, with frontispiece, 3 plates, and 2 folding maps; numerous illustrations in-text; overall a very good set in the original pale blue watered silk, spines and boards lettered in silver, silver vignette to upper covers, decorated endpapers; spine and edges of boards sunned; near-contemporary armorial bookplates of Clement J. Carroll, with his stamp from Rocklow House at Fethard in Co. Tipperary, Ireland, in various places at the beginning and end of each volume. **£275**

Second edition (first 1893) recounting the major 1892–3 expedition through the Himalayas and central Asia by the Earl of Dunmore.



Lord Dunmore in the Kirghiz dress he always wore on the Pamirs.



BALTAL, KASHMIR. 179. Jan p. 51, Vol. I.

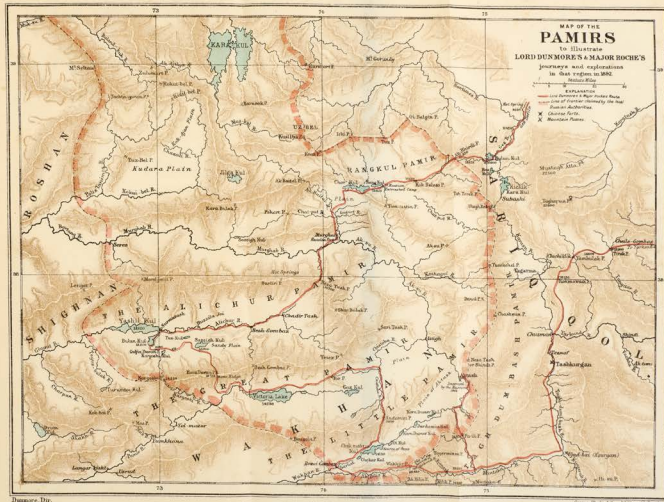
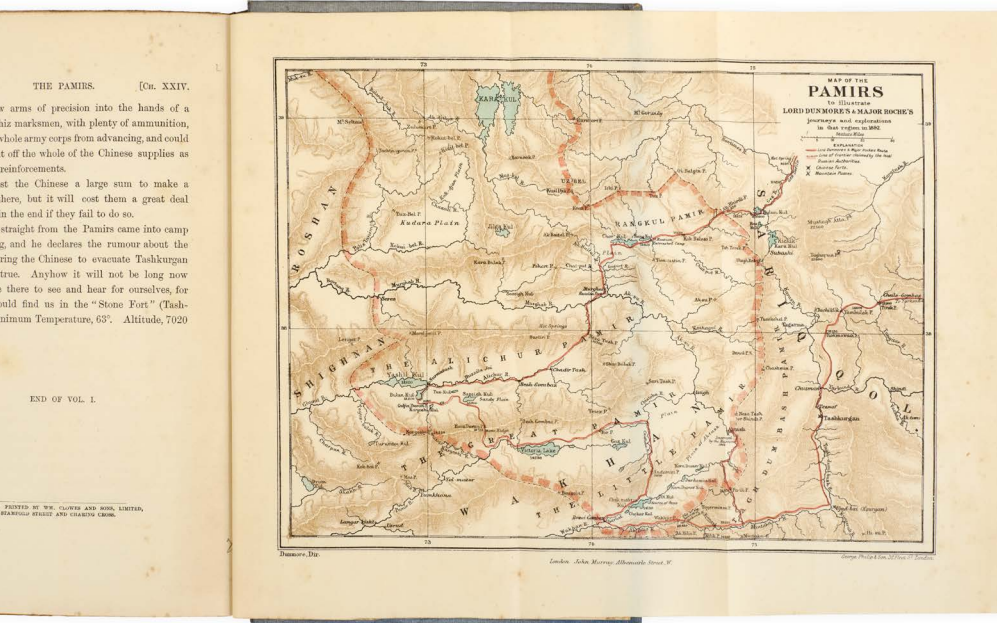
VII BALTAL. 57

May 14th.—A lovely morning after a fearful night of wind and sleet and snow. The hills all round the white valley are covered with fresh snow. A bad look out for the day after to-morrow when we have to cross the Zojila (Pass). I had to wait some time until the sun got warm enough to dry the tents, as wet tents are a heavy load for the poor horses.

Met an officer of engineers on his return to India; he had had very little sport, but he told me that a brother officer of his had only three weeks ago killed two bears off the path that I am about to follow to-day to Baltal, and that on arriving at the latter place he went out in search of more, and killed one and wounded two more.

Started about ten o'clock when the tents were dry, and marched through a very bare country. We have left the Sinth valley and its glorious woods and grassy glades behind us and now nothing but snow and stunted pine and bare rock meet the eye. Now and then are high bare slopes of very inferior-looking grass, and, with the exception of a few horses grazing, no living animal is to be seen.

Coming along the path I met a procession headed by a fine-looking man in semi-uniform on horseback, followed by a retinue of servants, in the middle of whom was a Jampani with a purple hood, carried by four Jampanis, inside was a lady. This was the native Deputy Commissioner going to take up his new post at Gilgit. We exchanged the usual courtesies of the road.



THE PAMIRS. [Ch. XXIV.

arms of precision into the hands of a
marksman, with plenty of ammunition,
whole army corps from advancing, and could
t off the whole of the Chinese supplies as
reinforcements.

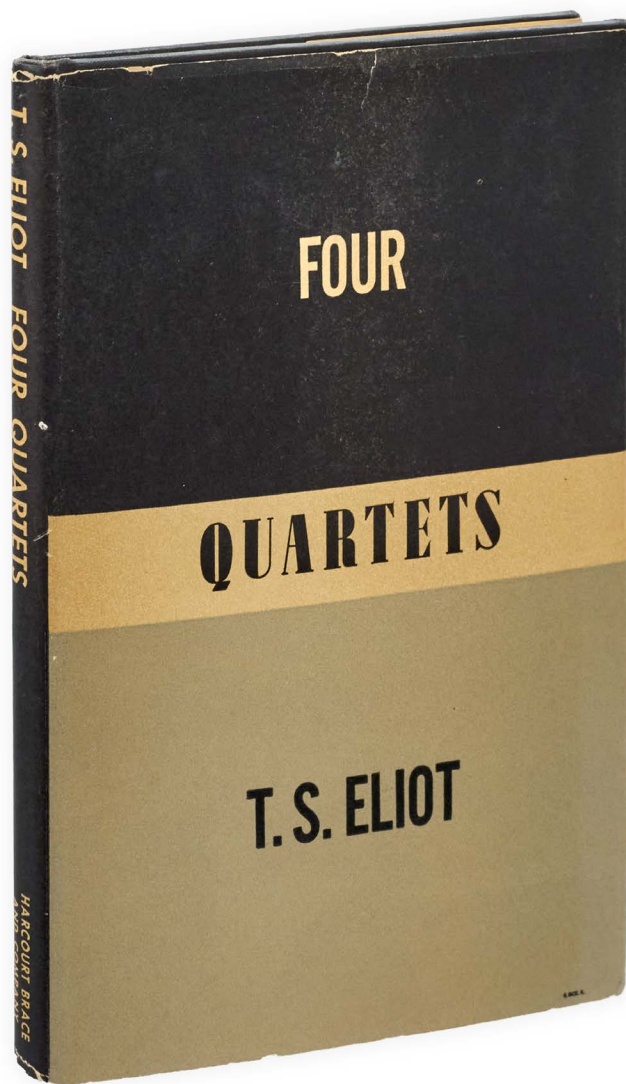
the Chinese a large sum to make a
here, but it will cost them a great deal
in the end if they fail to do so.

straight from the Pamirs came into camp
g, and he declares the rumour about the
ring the Chinese to evacuate Tashkurgan
true. Anyhow it will not be long now
there to see and hear for ourselves, for
ould find us in the "Stone Fort" (Tash-
nimun Temperature, 63°. Altitude, 7020

END OF VOL. I.

'A man of powerful physique, Dunmore travelled in many parts of the world, including Africa and the Arctic regions; but his chief fame as an explorer rests on a year's journey made in 1892 in company with Major Roche of the third dragoon guards through Kashmir, Western Tibet, Chinese Tartary and Russian Central Asia. They started from Rawal Pindi on 9 April 1892, and remained together till 12 Dec., when they parted at Kashgar in Chinese Turkestan. Major Roche, having no passport for the Central Asian frontier, then returned to India, while Dunmore continued his route westward through Ferghana and Transcaspia, reaching Samarcand towards the end of January 1893. He had ridden and walked 2500 miles, traversing forty-one mountain passes and sixty-nine rivers. On 3 July 1893 he read a paper on his experiences before the Royal Geographical Society (*Geog. Journ.* ii. 385), and in the same year published an account of his exploration in "The Pamirs" (*DNB*).

Dunmore's account highlights the daring and dangers of an expedition through inhospitable and occasionally uncharted terrain and contains over fifty illustrations, plans, and diagrams, the majority modelled after Dunmore's own sketches.



16. ELIOT, T. S. *Four Quartets*. New York, Harcourt, Brace and Company, [1943].

8vo, pp. [viii], 39, [1 (blank)]; 'first American edition' to title verso; edges ever so slightly browned on some leaves, short tear without loss to foot of pp. 17–18 not touching text; else an excellent, fresh copy in the publisher's black cloth, spine lettered in gilt, white dustjacket printed in black, cream, and grey by Edward McKnight Kauffer, his initials printed at foot of front panel; a few chips and tears to head and foot of jacket. **£850**

First edition, first impression, with the edition note in the colophon, one of only 788 copies not destroyed before publication.

Comprising 'Burnt Norton' (first published 1936), 'East Coker' (1940), 'The Dry Salvages' (1941), and 'Little Gidding' (1942) – four sombre and mystical meditations, the latter three written against the sirens of the Blitz – *Four Quartets* 'for a time displaced *The Waste Land* as Eliot's most celebrated work. The British public responded especially to the topical references in the wartime poems and to the tone of Eliot's public meditation on a shared disaster' (ODNB).

'In this first impression, the margins of many pages were incorrect because of faulty imposition of the forms as a result of the use of unskilled war-time labour. The entire impression would have been destroyed except that it was necessary to meet the announced publication date in order to preserve copyright, and consequently 788 copies for review and other purposes were distributed before the corrected impression was ready. On 5 May 1943, the 3377 copies then remaining of the first impression were destroyed and replaced by the second impression of 3500 copies. These do not carry the edition note on the verso of the title-leaf' (Gallup).

Connolly 92; Gallup A43(a).

THE WASTE LAND

BY
T. S. ELIOT

"NAM Sibyllam quidem Cumis ego ipse oculis meis
vidi in ampulla pendere, et cum illi pueri dicerent:
Σίβυλλα τί θέλεις; respondebat illa: ἀποθαεῖν θέλω."

NEW YORK
BONI AND LIVERIGHT

17. ELIOT, T. S. *The Waste Land*. New York, *Boni and Liveright*, [1923].

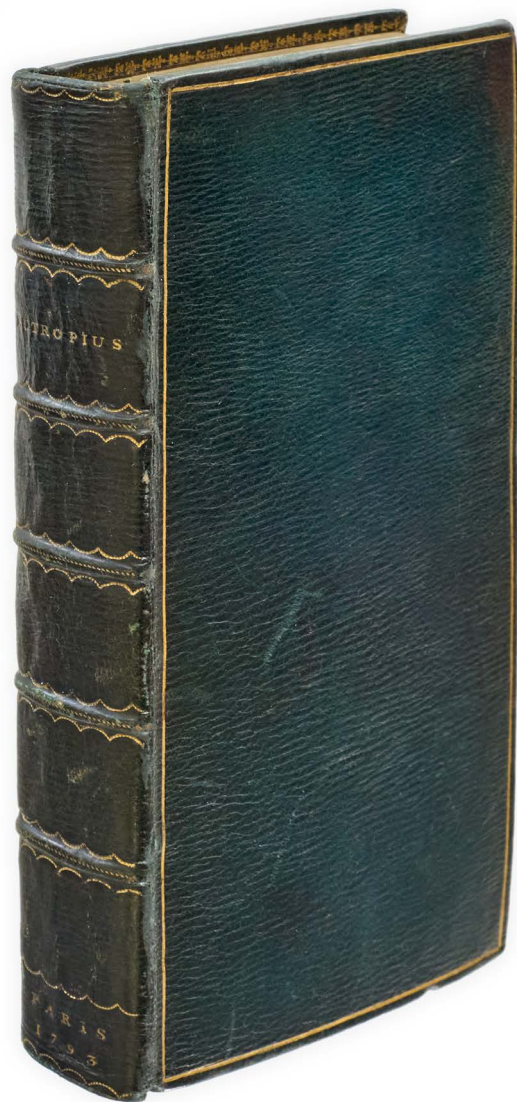
8vo, pp. [vi], 9-64; stamp-numbered 930 of 1000 copies on copyright page, deckle edges; a few minor smudges, nonetheless a very good copy in the publisher's black cloth, front board and spine lettered in gilt; without the dustjacket as often, spine a little sunned, boards lightly rubbed. **£1250**

First edition, second impression, numbered 930 of 1000 copies.

Arguably the most important English poem of the twentieth century, *The Waste Land* had long been envisaged by Eliot but was precipitated by his nervous breakdown in 1921 as well as his disintegrating marriage and the atmosphere of the post-War years. 'Assembled out of dramatic vignettes based on Eliot's London life, *The Waste Land's* extraordinary intensity stems from a sudden fusing of diverse materials into a rhythmic whole of great skill and daring' (ODNB).

The poem was first published in *The Criterion* (October 1922) and *The Dial* (November), with Eliot adding the dedication to Pound and the extensive Notes in the first edition of December of the same year. *Pace* the colophon's reference to 'the Second Edition', the present copy is in fact from the second impression of the first edition, with the missing 'a' in 'mountain' in line 339 (p. 41).

Connolly 30(b); Gallup A6(b).



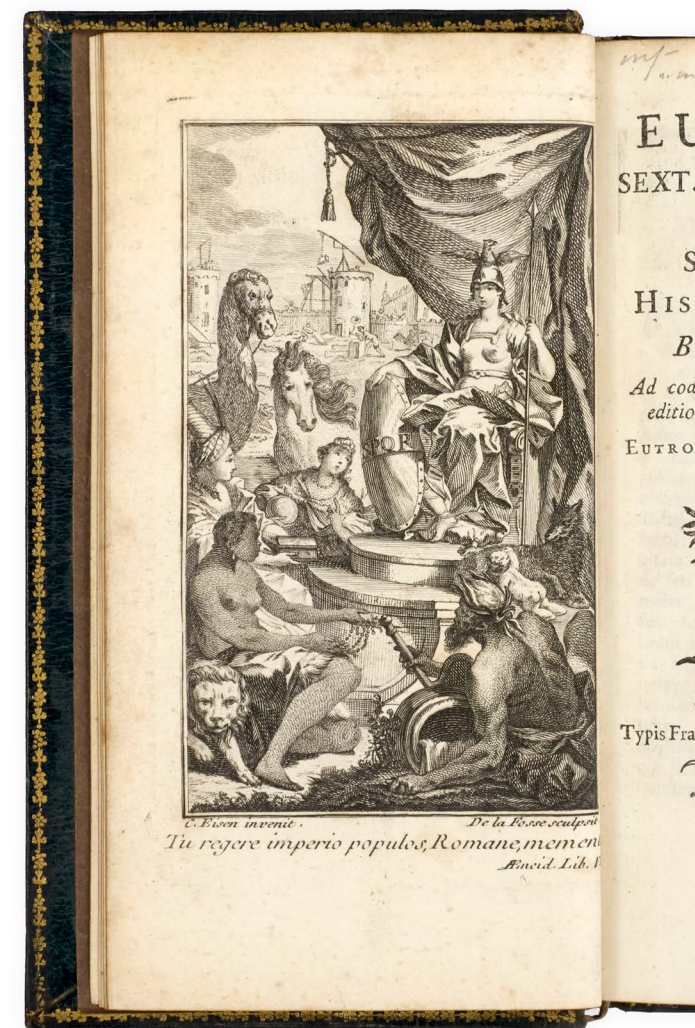
A Roman Triumvirate

18. EUTROPIUS; Sextus AURELIUS VICTOR; Sextus Rufus [FESTUS]. *Historiae romanae breviarium, ad codices manuscriptos & optimas editiones recognitum & correctum ... Fragmenta ad Calcem. Paris, brothers Barbou, 1793.*

12mo, pp. [2], 380, with copper-engraved frontispiece by De la Fosse after Eisen; woodcut *non solus* device to title, woodcut and typographic head- and tailpieces; an excellent copy in contemporary green straight-grained morocco, spine gilt in compartments and lettered directly in gilt, edges gilt, brown endpapers, ribbon placemaker; very slightly rubbed. **£275**

First edition by Capperonnier of this collection of three Roman histories of the fourth century, printed in small format and handsomely bound in contemporary straight-grained morocco.

Although previously printed by Barbou in both Latin and French, Eutropius is here joined for the first time by his contemporaries Aurelius Victor (c. 320–c. 390) and Festus (d. 380) and newly edited by Jean-Augustin Capperonnier (1745–1820). The allegorical frontispiece depicts Rome and her tributaries, with the She-Wolf suckling Romulus at her feet and a city under construction in the background.



Fun-Sized Fables

19. [FABLES.] Petit fabuliste. Paris, [(colophon:) Firmin-Didot], [c. 1840].

64mo (27 × 24 mm), pp. 87, [1 (blank)]; woodcut illustrations throughout; very slightly browned, a couple of headlines shaved or cut into; else a very good copy in the publisher's green velvet-backed white bone panels, title engraved in black to front panel, green silk endleaves, edges gilt. **£200**

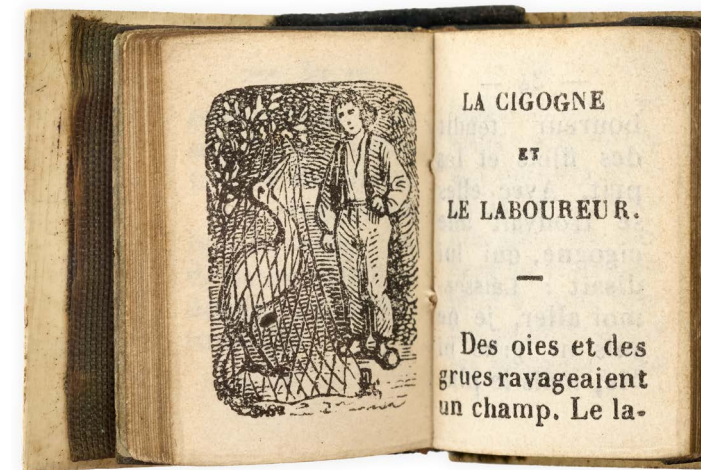
A charming miniature collection of illustrated fables published in nineteenth-century Paris.

Tiny in scale and pleasingly bound in the original green velvet with white bone panels, the collection consists of thirteen fables – most of them original and most concerning animals: the Caterpillar and the Butterfly; the Peacock and the Crane; the Donkey, the Monkey, and the Mole; etc. – with six 'delightful woodcut plates' (Spielmann).

The publishers Firmin-Didot were among the pioneers of miniature printing and popularised the 'point' system of measuring font size (the present edition is in five-point type).

Spielmann 402 (in a variant publisher's binding of red morocco).

Pencil not included.



Hungarian Pro-Habsburg Handbooks in Venice

20. LAKITS, György Zsigmond. *Juris publici ecclesiastici pars generalis, de ecclesia christiana.* Venice, Giuseppe Orlandelli, 1790.

[and:]

—. *Præcognita juris ecclesiastici universi.* Venice, Giuseppe Orlandelli, 1790.

Two works, 12mo, I: pp. [16], 270, [2 (blank)], II: pp. [12], 358, bound without final blank leaf; woodcut device to each title, woodcut head- and tailpieces; both with occasional light foxing, but very good copies; uniformly bound in light grey wrappers block-printed with straight and undulating horizontal bands in black; small tears to spines. £375

Second Venice editions of two pro-Habsburg works on ecclesiastical law by a notable Hungarian jurist, in matching decorative block-printed wrappers.

The Hungarian jurist Lakits (or Lackics, 1739–1814) taught at the universities of Vienna and Ingolstadt before returning to Hungary, later becoming a royal counsellor and Rector of the University of Buda, where he was the first secular professor of ecclesiastical law and the first secular Rector. His two textbooks on canon law were printed in several university towns: Vienna in 1774–5, Venice in 1781, Valencia in 1788, and later in Madrid in 1822. The university press in Buda, which he directed, issued a joint two-volume edition in 1779–81.



JURIS PUBLICI
ECCLESIASTICI
PARS GENERALIS,

DE

ECCLESIA CHRISTIANA.

POTESTATISQUE SACRÆ
CUM CIVILI NEXU.

OPERA

GREGORII SIGISMUNDI
LAKITS,

J. C. Et in Regia Tyrnaviensi Universitate
Juris Ecclesiastici Professoris Publici.



VENETIIS. MDCCXC.
Apud Josephum Orlandelli,
NOMINE
q.™ FRANCISCI EK NICOLAO PEZZANA
SUPERIORUM PERMISSU.

- 6. CCXII. Interpretationes gramaticæ 338
- 6. CCXIII. Subsidia. Notitia linguar. 339
- 6. CCXIV. Scientia regum Subjectarum. 341
- 6. CCXV. Notitia librorum juris. 342
- 6. CCXVI. Recursus ad fontes. 343
- 6. CCXVII. Ratio legis quotuplex? 344
- 6. CCXVIII. Unde ducatur? 345
- 6. CCXIX. Hinc necessitas juris naturæ. 346
- 6. CCXX. Et juris civilis publici univers. 347
- 6. CCXXI. Tum & particularis Regnorum. 349
- 6. CCXXII. Historiæ. & Antiquitatum Ecclesiarum. 350
- 6. CCXXIII. Chronologia, & Geographia Sacra. 351
- 6. CCXXIV. Historia juris ecclesiastici. 352
- 6. CCXXV. Historia jurisprudentiæ litteraria. 354
- 6. CCXXVI. Conclusio. 356



PRÆCOGNITA
JURIS ECCLESIASTICI
UNIVERSI
PROŒMIUM.

Ecclesiastici Juris doctrina amena illa quidem, & utilis, multis etiam omnino necessaria, eadem tamen perdifficilis est, & obscura interdum, atque implicata adeo, ut acutissimi quoque interpretes nonnunquam adhereant. Obscuritatis causa prior est ipsa doctrina ipsius vastitas, ut quæ disciplinam sacrarum universam veterem, & novam ambitu suo complectebatur; tum rerum insignis quadam & varietas, & vetustas. Quare sapienter utique, ac verissime illi judicant, qui sacri Juris studium ab earum rerum explicatione inchoandum esse præcipiunt, quarum rerum cognitio adolescentum mentes veluti præparet, & adversus illas, quæ his tanquam levioribus

Præcogn. J. Eccl. A ne-

In Hungary, following the policy of enlightened absolutism of Maria Theresa and Joseph II, only legal texts closely aligned with the government's stance could be published. Lakits had studied at Vienna under Karl Anton Martini, whose idea of the 'pact of subjection' to the ruler by their subjects was promulgated by his pupils Joseph von Sonnenfels and Lakits, expanding royal power at the expense of the nobility.

György Lakits contested the mixed character (i.e. the power is divided between the ruler and the nobility) of the Hungarian constitution, claiming that it had become deformed over time, and that it originally had an absolutistic spirit ... Lakits's view of the nobility was extremely hostile. Contradicting Montesquieu, he questioned the necessity of the nobility in monarchies at all, pointing out that nobles performed their military duties less and less frequently, while increasingly tying the monarch's hands by an unconstitutional expansion of their own power' (Hönich and Nagy, 'Hungarian constitutional Thought between Tradition and Innovation' in *Nineteenth-Century Hungarian political Thought and Culture*, 2023, p. 81).

The first work is in OPAC SBN's variant B, with the correct pagination 270 (not '170').

Very rare: no copies of either in the US or UK.

Defaced by an Anti-Papist

21. LEO X, Pope. Bulla reformationis S.D.N. domini Leonis. X. Pont[ificis] Max[imi] Sacro approbante Concilio edita. Lecta in Nona Sessione per reverendum patrem dominum Archiepiscopum Neapolitanum in sacrosancta Lateranensi Basilica solemniter celebrata. [Rome, Marcello Silber, 1514.]

Small 4to, pp. [27], [1 (blank)]; woodcut arms of Leo X to title, full-page woodcut depicting the Lateran Council to title verso; dampstain to outer margin throughout, minor spotting; else a good copy in modern boards; early inscription 'Diabolus adest Pontifici no[n] SS.' to full-page woodcut (see below), sections numbered in an early hand with a few other early reader's marks. £850

Early edition, one of several published in the same year, of this important papal bull from the Fifth Lateran Council, the last attempt at reforming the Catholic Church from within before the Protestant Reformation; this copy defaced by an early reader with an anti-papal inscription.



LEO Epus
tuam rememoram / S
C Superne dispositioni
& terrena ineffabili pro
mi beati Petri solio / Ch
uices in terris / Ro. Pon
salute Dñici gregis sibi
cere pastoris officium. Qu
licitudine / cū Ecclesiat
Christifideliū gradus / b
tempore difficultate: ac
ipunitate in deterius ita
gius a recta uia animad
rigatur emendatione / in
candi / quotidie magis i
ce scandalis / prorumper
Cupientes igitur quū
iam nimium inualescenti
pristinā sacrorū Canonū
melius iuxta sanctorū P
formare: eaq; oīa sacro ap
se. re. Iulio Papa. II. pde
icepto / & p nos cōtinuat
sumamus exordium: que
& que sepe per singulas
stiane religioni attulere
maxima scandala peper

LATERANENSE CONCILIVM

Bulla Reformationis S. d. n. dñi
Leonis. X. Pont. Max. Sacro ap
probante Concilio edita. Lecta in
Nonā Sessione per Reuerē. Pa
trem dñm Archiepm Neapolitan.
in Sacrosancta Lateranen. Basili
ca solemniter celebrata.



Meeting from 1512 to 1517, the Fifth Council of the Lateran was initially convoked to respond to the schismatic Conciliabulum of Pisa (1511) but soon turned to deeper problems – many of which would animate the early Reformers only a few years later, such as simony, luxury, and nepotism within the Church's ranks. One outcome was the present bull, *Supernae dispositionis arbitrio*, issued by Leo X in May 1514: favouritism was to be shunned in preferment; cardinals were to be sober and chaste, to attend Mass regularly, and not to employ their subordinate bishops in demeaning domestic tasks; and concubinage, whether lay or clerical, was to be punished. The reforms had little effect, however, and would be overtaken by events only three years later with Luther's challenge to the Church.

Not long after publication the present copy must have found its way into the hands of an early Lutheran or other anti-papal opponent, for the full-page woodcut depicting the Pope presiding over the council bears the hostile inscription, in an early hand, 'Diabolus adest Pontifici no[n] SS. [i.e. sanctissimo? sancti?]' – 'The Devil is by the unholy pontiff's side', or perhaps 'The Devil, not saints, attend the pontiff'.

Library Hub finds only one copy of this edition in the UK (BL).

BM STC Italian, p. 571; EDIT16 13942; USTC 837575.



M. ANN. LUCANI
PHARSALIAE
LIB. VI.

Postquam castra duces pugna in
mente propinqui
imposuere iugis, admotaq; commin
arma,

Parq; suum uidere Dei, capere omnia Caesar
Maenia Graiorum spernit, Martemq; secundum
Iam nisi de genere fati debere recusat.
Fumestam mundo uotis petit omnibus horam,
In casum quae cuncta ferat: placet alea fati
Alterutrum mensura caput, ter collibus omneis
Explicuit turmas, et signa minantia pugnam,
Testatus nunquam Latiae se deesse ruinae.

Ut uidet ad nullos exciri posse tumultus
In pugnam generum, sed clauso fidere uallo:
Signa mouet, reclusq; uia dumosa per arua
Dyrrhachij praecipit rapiendus tendit ad arces.
Hoc iter aquoreo praecipit limite Magnus,
Quemq; uocat collem Taulantius incola Petrus,
Insedit castris Epireaq; moenia seruat,
Defendens tutam uel solis turribus urbem.
Non opus hanc ueterum, nec moles structa tuetur,
Humanusq; labor facilis, licet ardua tollat,
Cedere uel bellis uel cuncta mouentibus annis:
Sed nunimen habet nullo quassabile ferro,
Naturam, sedemq; loci, nam clausa profundo

Vndiq; praecipiti, scopulisq; uomentibus aquor,
Exiguo debet, quod non est insula, colli.
Terribiles ratibus sustentant moenia cautes,
Ioniumq; furens rapido cium tollitur Austro,
Tepla, domosq; quatit, spumatq; in culmina potius.
Huc audiam belli rapuit spes improba mentem
Caesaris, ut uastis diffusum collibus hostem
Cingeret ignarum ducto procul aggere ualli.
Metitur terras oculis, nec cespice tantum
Contentus fragili subitot antollere muros,
Ingentes cautes, auulsaq; saxa metallis,
Graiorumq; domos, direptaq; moenia transfert.
Extrahitur, quod non arces impellere seuis,
Quod non ulla queat uiolenti machina belli.
Franguntur montes: planumq; per ardua Caesar
Ducit opus: pandit fossas, turritaq; summis
Disponit castella iugis, magnoq; recessu
Amplexus fines, saltus nemorosaq; tesqua,
Et syluas, uastaq; feras indagine claudit.
Non desunt campi, non desunt pabula Magno,
Castraq; Caesareo circumdatus aggere mutat.
Flamina tot cursus illic exorta fatigant,
Illic mersa suos, operumq; ut summa reuifas,
Defessus Caesar medijs intermanet agris.
Nunc uetus Iliacas attollat fabula muros
Adscribatq; Deis: fragili circumdata testa
Moenia mirentur refugij Babylonia Parthi.
En quantum Tigris, quantum celer ambit Orontes,
Assyrijs quantum populis telluris Eoa

From a Travelling Library?

22. LUCAN. De bello civili libri decem. *Lyon, Sébastien Gryphe, 1546.*

16mo, pp. 286, [2 (blank)]; woodcut printer's device to title, woodcut initials; title slightly stained with small section of outer margin frayed, very lightly toned, otherwise an excellent copy; bound in contemporary Venetian burgundy morocco gilt, central panel with a large oval centrepiece gilt *aux petits fers* on a ground of groups of three gilt dots, borders ruled in gilt with gilt cornerpieces, spine gilt in compartments and lettered directly 'M. AN | LVC' in gilt, edges gilt; joints a little rubbed with short split to front joint, very neat minor repairs; old ?shelfmark 22-2 to front free endpaper with obscured inscriptions, one in Italian dated 1846. **£1950**

Rare pocket edition of Lucan's verse history of the bloody civil war between Caesar and Pompey, this copy in an attractive and unusual Venetian binding plausibly made for a travelling library.



M. ANNEI
LVCANI DE
BELLO CIVI-
LI LIBRI
DECEM.



VIRVTE DVCE,



COMITE FORTVMA.

APVD SEB. GRY-
PHIVM LV-
GDVNI,
1546.

The prolific Lyon printer Sébastien Gryphe specialised in pocket-sized editions of classical texts, usually produced without commentary or other paratexts, though a short life of Lucan (extracted from Pietro Crinito) has been included here. Sets of these small-format books were often bound uniformly to form travelling libraries, such as that of the Venetian ambassador Pietro Duodo, assembled in Paris in the 1590s. Other copies of this edition were bound for the same purpose; one in a north-Italian armorial binding with the author's name 'LVCA.' at the head of the spine was in the Bibliotheca Brookeriana (sale 1, Sotheby's, 11 October 2023, lot 58). The presence of spine lettering also on our copy at this early date indicates that the volume was either intended for upright shelving or for easy identification in a travelling bookcase.

We have located only two copies of this edition in North America (Fisher, Illinois) and two in the UK (BL, Rylands).

Pettegree, Walsby, and Wilkinson 78188; USTC 149544; von Gültlingen V, 942. Not in Adams (L1576 is the 1547 Gryphe printing). See Galligan, 'Small-format books and portable sets' in *Seventeenth-Century Libraries: Problems and Perspectives* (2023), pp. 177–214.

MARY A GENUINE Wolryche
ACCOUNT

OF THE
LIFE and ACTIONS
OF
James Maclean,
HIGHWAYMAN,

To the Time of his
TRIAL and receiving Sentence
at the *Old-Bailey.*

CONTAINING,
His Robberies, Gallantry at publick
Places, with other remarkable Tran-
sactions.

Together with some Account of PLUNKET
his Companion.

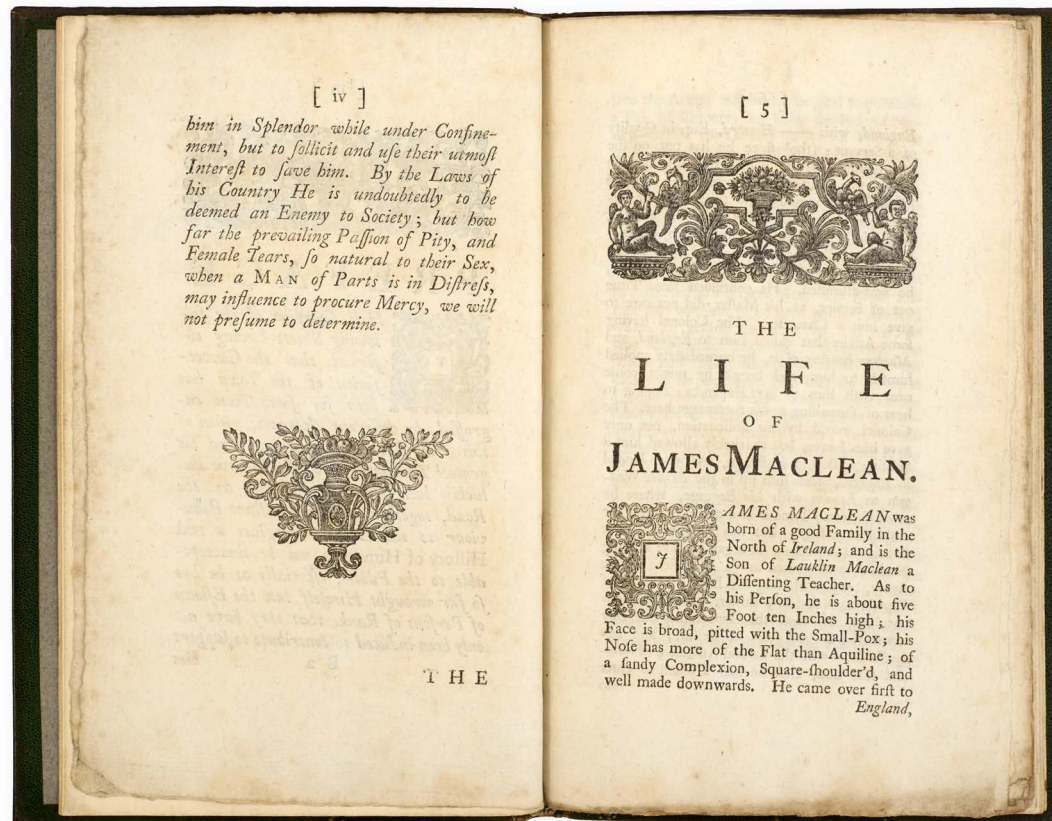
LONDON:
Printed for W. FALSTAFF, near St. Paul's.

Plunkett & Maclean

23. [MACLAINE, James.] A genuine Account of the Life and Actions of James Maclean, Highwayman, to the Time of his Trial and receiving Sentence at the Old Bailey. Containing his Robberies, Gallantry at publick Places, with other remarkable Transactions. Together with some Account of Plunket his Companion. *London, W. Falstaff, [1750].*

8vo in 4s, pp. 33, [1 (blank)]; bound without the half-title; woodcut head- and tailpieces, factotum initials; paper-flaw (unnecessarily but skilfully restored) to upper margin of B4, a little dusty, but a very good copy; bound in early twentieth-century green hard-grained morocco, spine lettered directly in gilt; spine sunned, a little scuffed at extremities; contemporary ownership inscription 'Mary Wolryche' to title, early twentieth-century ink stamp of Philip Cosens (Warren Lodge, Newmarket) to front free endpaper, W. H. Smith binder's ticket to rear pastedown. **£1250**

First edition, the scarcer of two contemporary pamphlet biographies of the 'gentleman highwayman' James Maclaine, likely the model for John Gay's Macheath (and in turn Brecht's 'Mack the Knife').



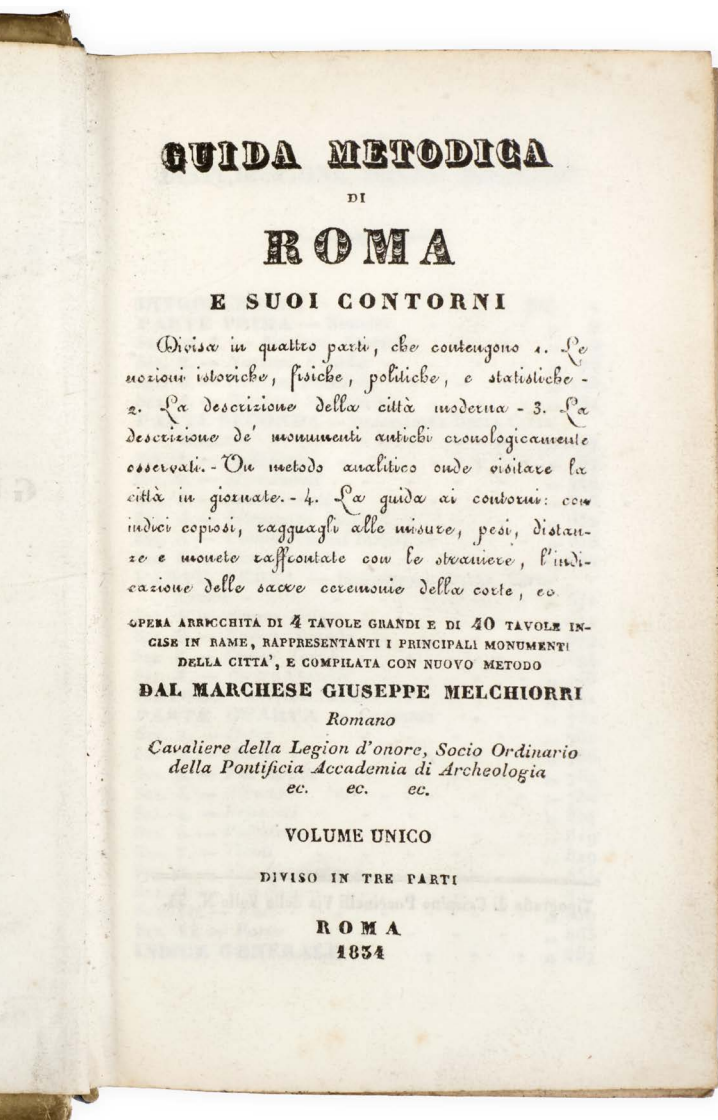
The son of a Scottish Presbyterian minister, Maclaine (1724–1750), having squandered an early inheritance and his wife's money, joined up with a down-at-luck apothecary, William Plunkett, to turn highwayman. The pair committed nearly twenty robberies in the next six months, masked and on horseback. Among their victims were Lord Eglinton and Horace Walpole. Maclaine was finally apprehended in June 1750 – in his rooms were found, among other things, Lord Eglinton's coat and blunderbuss, two pistols, and twenty purses. Taken to the Gatehouse, Maclaine became the talk of the town, 'Numbers of Quality ... crouding in upon him daily'. He was tried at the Old Bailey in September

(his ill-considered defence presented here on pp. 25–31) and executed soon after. His skeleton makes an appearance in Hogarth's depiction of the Royal College of Physicians in *The Four Stages of Cruelty* (1751).

Provenance:

Mary Wolryche (d. 1771), who inherited Dudmaston Hall, Shropshire, after the drunken drowning of her brother, Sir John Wolryche, fourth Baronet (1691–1723).

ESTC T93650, **listing four copies in the UK** (Advocates, BL, Bodley, NLS) **and five in North America** (Huntington, Lewis Walpole, LoC, NYPL, Toronto).



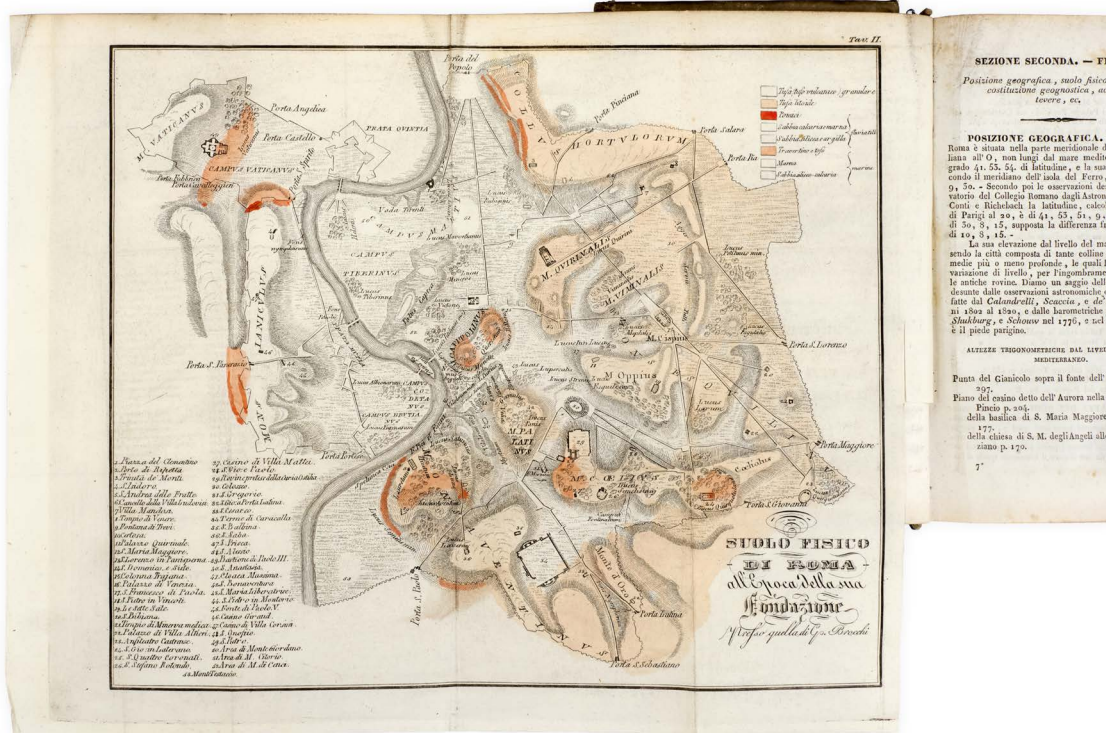
See Rome in a Day (or Nine)

24. MELCHIORRI, Giuseppe. Guida metodica di Roma e suoi contorni, divisa in quattro parti, che contengono 1. Le nozioni istoriche, fisiche, politiche, e statistiche - 2. La descrizione della città moderna - 3. La descrizione de' monumenti antichi cronologicamente osservati. - Un metodo analitico onde visitare la città in giornate. - 4. La guida ai contorni: con indici copiosi, ragguagli alle misure, pesi, distanze e monete raffrontate con le straniere, l'indicazione delle sacre ceremonie della corte, ec. ... Volume unico, diviso in tre parti. *Rome, [tipografia di Crispino Puccinelli,] 1834.*

12mo in 6s, pp. [viii], 155, [3], 157-669, [3], 671-760, [2], 761-887, [1 (imprimatur)], 3 (of 4) folding engraved maps (one with hand-colouring) and 40 engraved plates with captions in Italian and French; with half-title, woodcut ornament to final verso of each section; a few plates with light soiling, occasional light dust-soiling, a very good copy; bound in contemporary Roman vellum, spine gilt in compartments with gilt red morocco lettering-piece, edges speckled green; pencil notes in English to verso of front free endpaper and to p. 372 (*see below*), and a few manuscript additions in purple and grey pencil to p. 74 to bring the list of popes up to date (ending with Pius X, died 1914). **£200**

First edition of Melchiorri's comprehensive guide to Rome, the first to consider all aspects of the city of Rome, ranging from classical to modern times, and dealing with both historical and practical information.





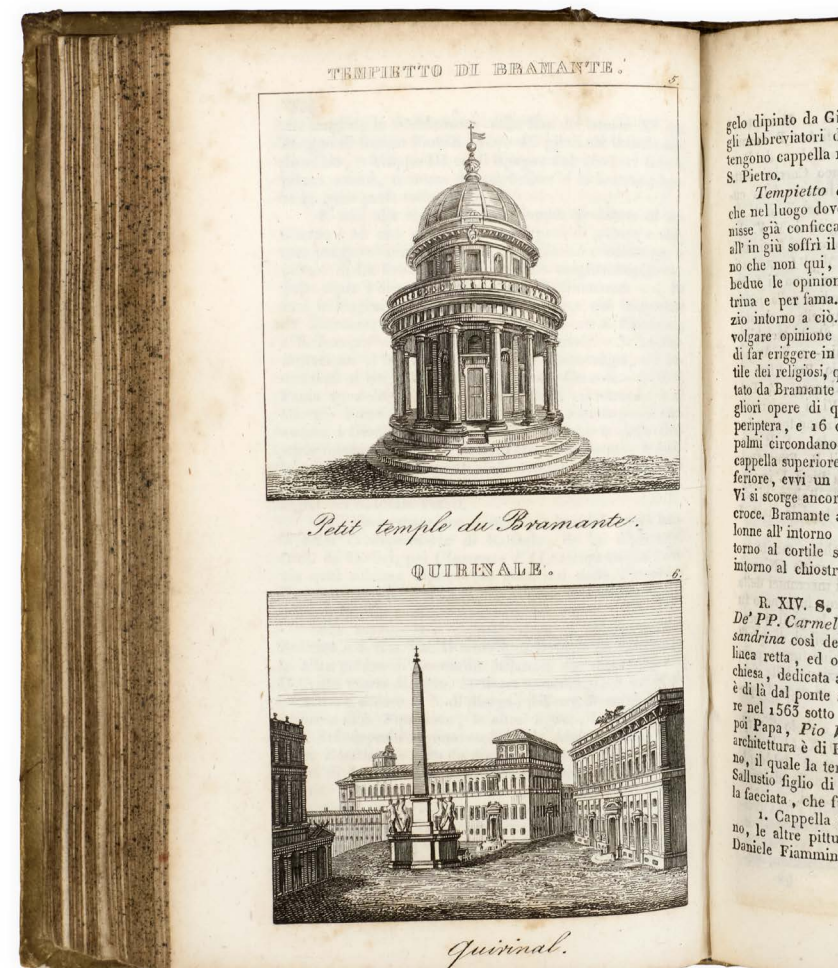
Marchese Giuseppe Melchiorri (1796–1855), cousin of the poet Giacomo Leopardi, was a native of Rome; his antiquarian and archaeological interests led him to collaborate on various publications on the art and antiquities of classical Rome, and he later became director of the Capitoline Museum in Rome. His guidebook to Rome sold well, with two reprints and a French translation appearing by 1840.

Beyond the extensive information on the classical remains and the religious monuments, the contents include practical information

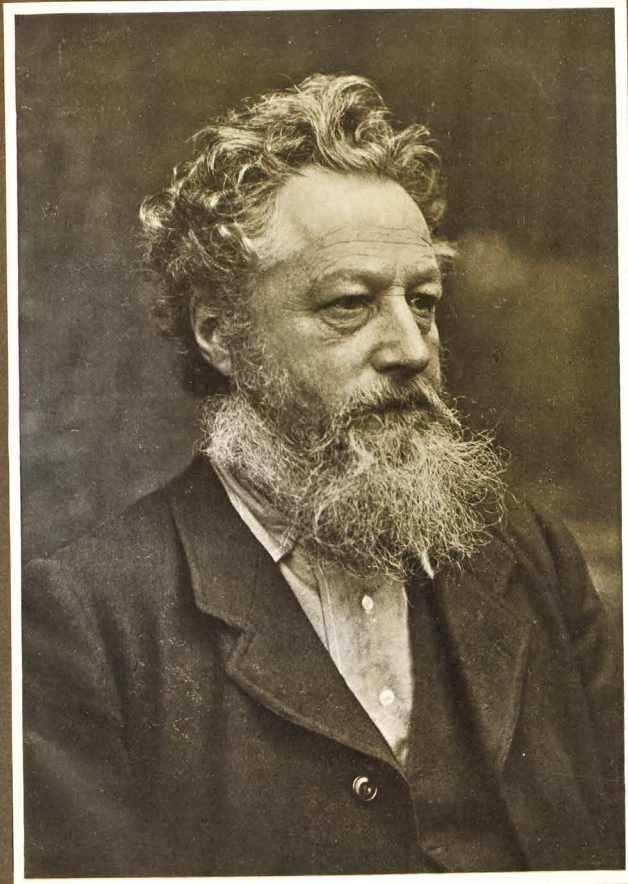
such as details of public libraries and the addresses of artists' studios (including Ingres and Thorvaldsen). His extensive itineraries cover nine days.

The pencil note alongside details of the church of San Giuseppe of the Ursuline nuns (near Campo Marzio) reads as follows: 'Here Countess Albany took refuge from the cruelty of her husband Chas. Ed. Young Pretender'. This episode took place in 1780; she was granted a separation by the Pope in 1784.

Rossetti G-1581; Schudt 383.



Supplement to THE BOOKMAN
February 1911.



WILLIAM MORRIS

FROM A PHOTOGRAPH BY EMERY WALKER



25 / MORRIS

25. [MORRIS, William.] Album of material relating to William Morris and the Kelmscott Press. [1896-1912.]

Folio, pp. [20], with an [8]-page Kelmscott catalogue bound in (dated 1 June 1896), printed in red and black mostly in Golden Type, with large woodcut Kelmscott device, annotations and deletions, some seemingly in the hand Sydney Cockerell; white cloth-backed boards with blue paper sides, spine lettered in black; lightly worn; booklabel of David and Ida Miller to front pastedown. **£600**

An album of ephemera, articles, and images relating to William Morris and the Kelmscott Press.

The album includes an extract from *The Bookman* (February 1911, pp. 219-29) with richly illustrated articles on Morris: a detailed biographical note by Edward Thomas and an essay on 'The Ideas of William Morris' by Holbrook Jackson. Additional material includes a portrait of Morris after a photograph by Emery Walker (a supplement to the same issue), images of Kelmscott House and Kelmscott Manor, of leaves from Kelmscott Press books, and a newspaper cutting from the *Liverpool Daily Post* (9 December 1912).

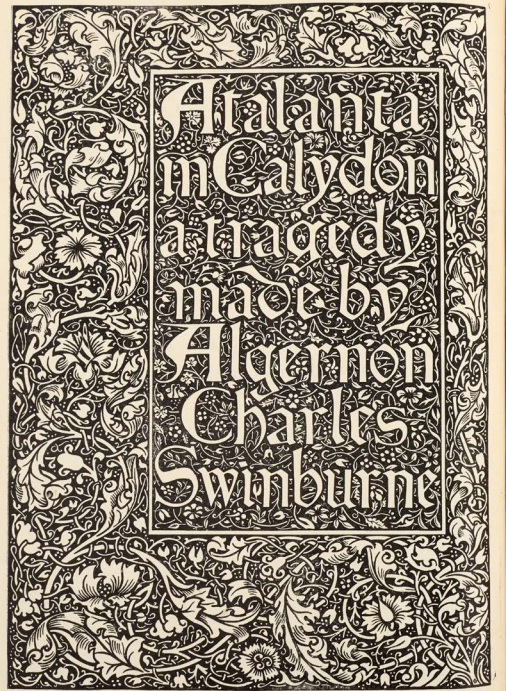
The Kelmscott catalogue, bound in at the rear, includes specimens of Golden, Troy, and Chaucer types and a list of both printed and prospective books, **with several annotations either altering the descriptions (*The Earthly Paradise* to be printed in 225 copies, not 350) or marking works as 'cancelled', 'all sold', or 'nearly ready'.**



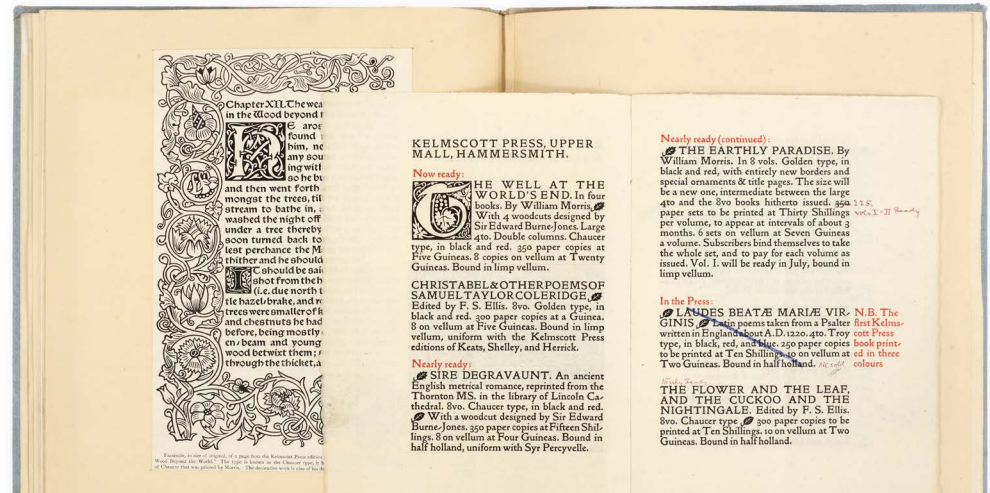
Kelmscott Manor, looking East.



The Mill Pond with the Weaving and Printing Sheds, Merton Abbey.



Reproduction, in size of original, from the woodcut vignette designed by William Morris for the edition of "Atalanta in Calydon" that was printed at the Kelmscott Press. (By courtesy of Mr. Emery Walker and by permission of the William Morris Trustees.)

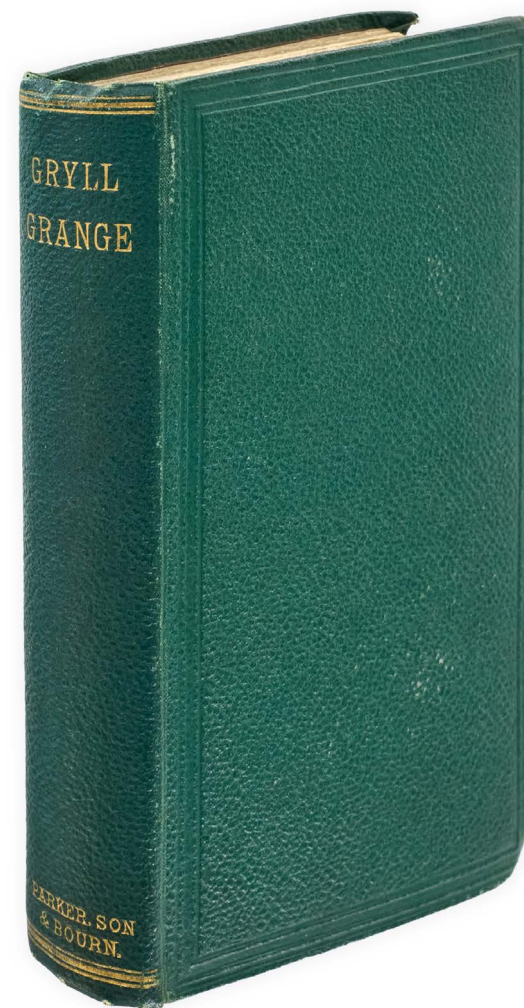
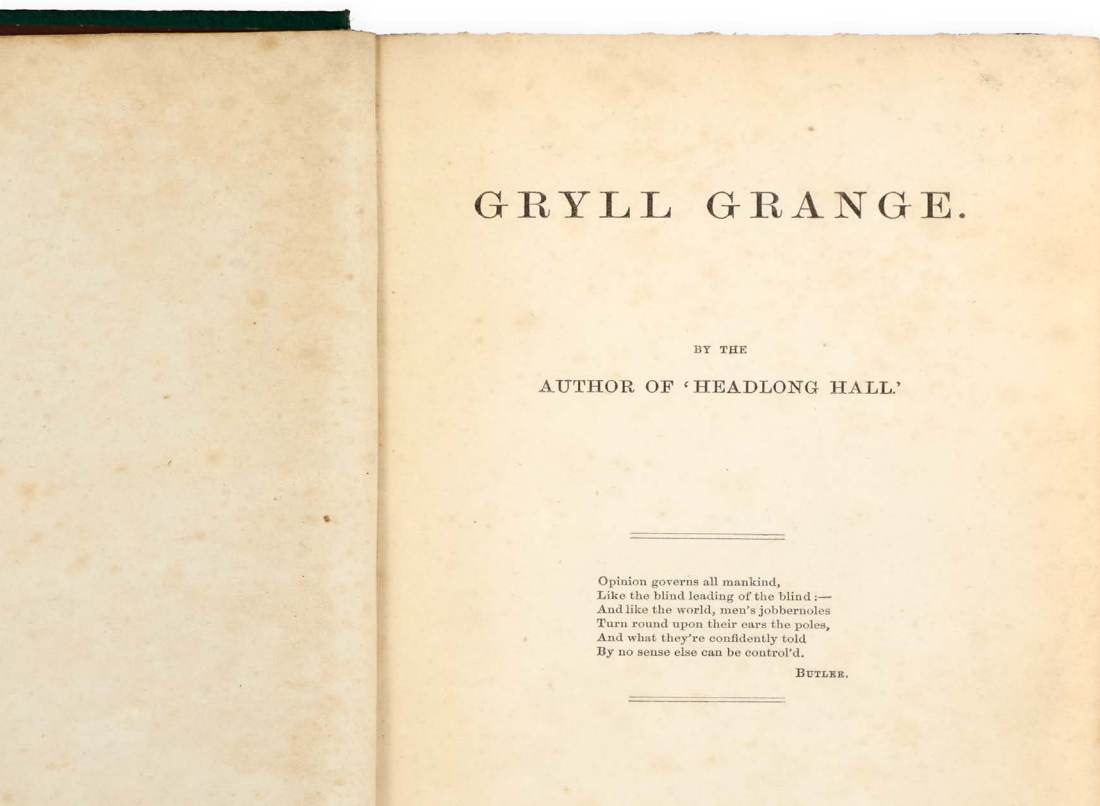


Pantopragmatic Peacock

26. [PEACOCK, Thomas Love.] Gryll Grange. By the Author of 'Headlong Hall' ... London, [Savill & Edwards for] Parker, Son, & Bourn, 1861.

8vo, pp. viii, 316, 4 (integral advertisements); apart from a few spots, a very good copy; bound in the publisher's green pebble-grained cloth, spine lettered in gilt, brown endpapers; a little shaken and rubbed but generally bright, very slightly cocked. £200

First edition in book form, following serialisation in *Fraser's*, of Peacock's final novel, perhaps his most witty and urbane.



At a convivial house party at Gryll Grange the eccentric guests debate a whole range of mid-Victorian issues from the pretensions of science and the zeal of the reformers to the new-fangled 'pantopragmatic cookery', spirit rapping, and the competitive examinations for the Civil Service. Peacock's inveterate hostility to modern innovation imbues every episode. Written at the age of seventy-five, thirty years after his previous novel (*Crotchet Castle*, 1831), *Gryll Grange* is a remarkable performance.

Sadleir 1957k (in the Gaisford set); Wolff 5479.

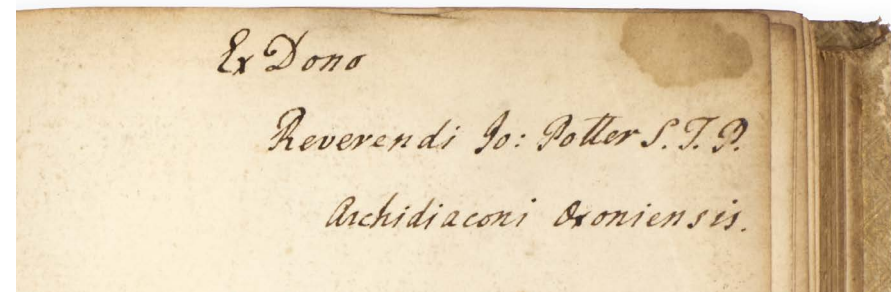


The 'True' Inventor of Printing

27. SEIZ, Johann Christian. *Annus tertius saecularis inventae artis typographicae, sive Brevis historica enarratio de inventione nobilissima artis typographicae, in qua ostenditur, quo tempore, à quo & ubi locorum ea primùm fuerit inventa, post magis magisque exulta & per orbem terrarum sparsa? Et quot quantaque commoda ex ea in genus humanum redundarint?* *Haarlem, Izaak and Johannes Enschedé, [1742].*

8vo, pp. [xxiv], 248, [14], [2 (blank)], with engraved title and 5 engraved plates (of which 1 folding); engraved vignettes to title and dedication, woodcut initials and tailpieces; occasional minor stains, loss to final blank and rear free endpaper; else a very good copy in a contemporary Dutch presentation binding of vellum over boards, panelled in gilt with gilt centrepiece of Minerva with the arms and motto of Haarlem, spine gilt in compartments with gilt red morocco lettering-piece, all edges gilt; edges slightly rubbed, boards somewhat bowed, sewing a little weak in parts; contemporary gift inscription 'Ex Dono Reverendi Jo: Potter S. T. P. Archidiaconi Oxoniensis' to front free endpaper (see below). **£1250**

First Latin edition, translated from the Dutch of 1740, of this celebratory account of Laurens Coster of Haarlem – Gutenberg's rival claimant to the invention of printing – this copy in a Haarlem binding and presented by the son of the dedicatee, the Archbishop of Canterbury.

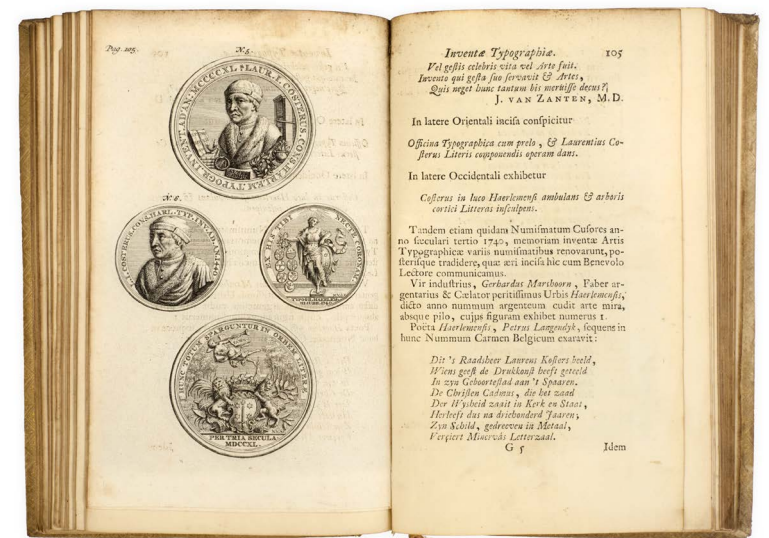




Coster had long been regarded by some (not least the Dutch) as the true originator of moveable type, his invention supposedly stolen by his servant Johann Faust (of Goethe fame, apparently conflated with the printer Fust) who fled with the materials to Mainz. The story came to occupy a place in Haarlemmer and Dutch legend, even into the twentieth century. Doubts grew, however, and to allay these our author, writing on the tercentenary of Coster's putative epiphany, 'undertook to furnish a true and rational account of the invention. He brought forward an entirely new chronology, for which he gave no authority, and one that is to be attributed entirely to an imagination disordered by national pride' (Bigmore & Wyman). To this he joined accounts of the history of writing and of the impact of printing, a bibliography of the Gutenberg–Coster controversy, and six fine engravings showing Coster's house, his monument in the Doctors' Garden at Haarlem, and the medals struck in his honour for the late anniversary.

Provenance:
Presented by John Potter (c. 1713–1770), Archdeacon of Oxford and later Dean of Canterbury, son of John, Archbishop of Canterbury (1673/4–1747), the book's dedicatee. A high churchman in matters ecclesiastical but a Whig in politics, the elder John enjoyed patronage under the first two Georges and did much thereby to advance his son's career in the church. 'However, John lost his father's goodwill and patronage when he married a domestic servant from Lambeth, a marriage which Potter considered unsuitable' (ODNB), and was promptly disinherited.

STCN 308345169; Bigmore & Wyman II, pp. 334–6.



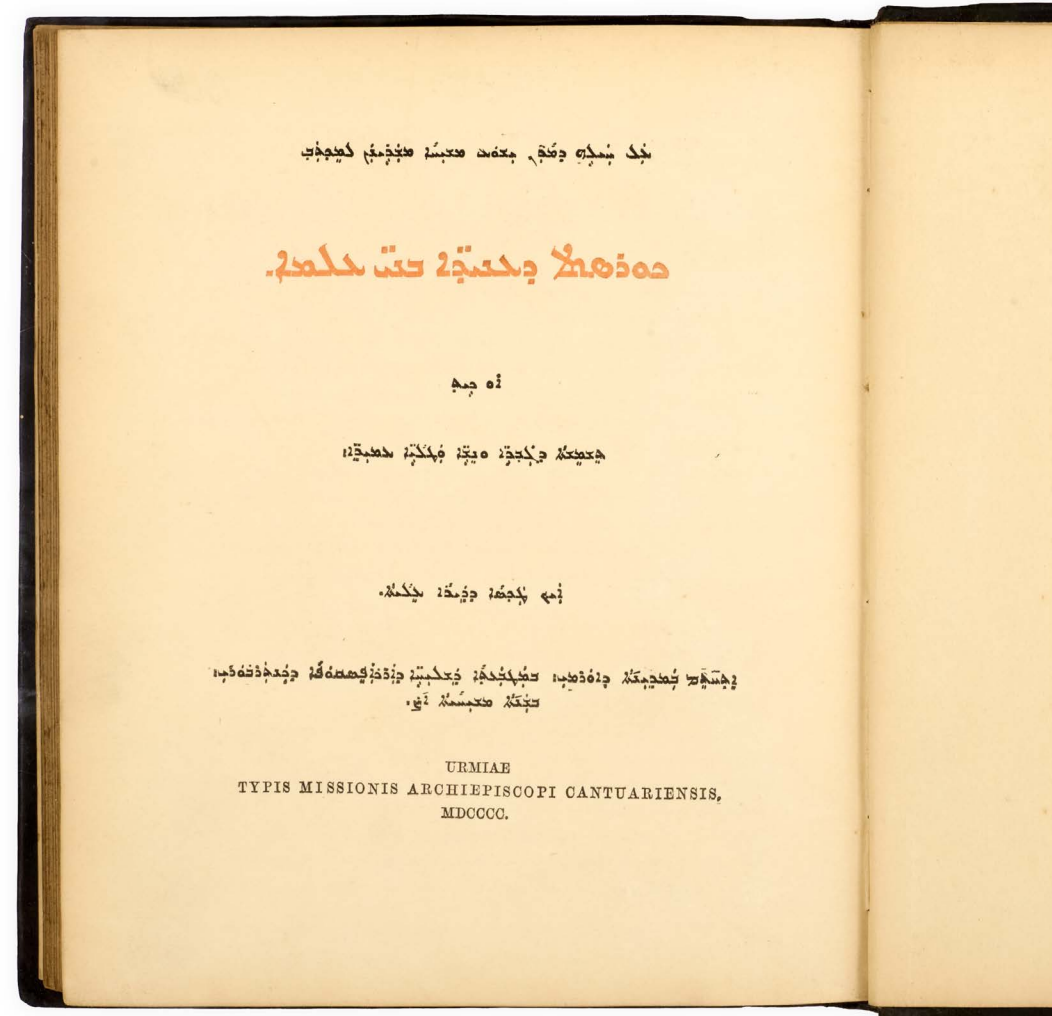
Printed by Anglo-Catholics in Iran

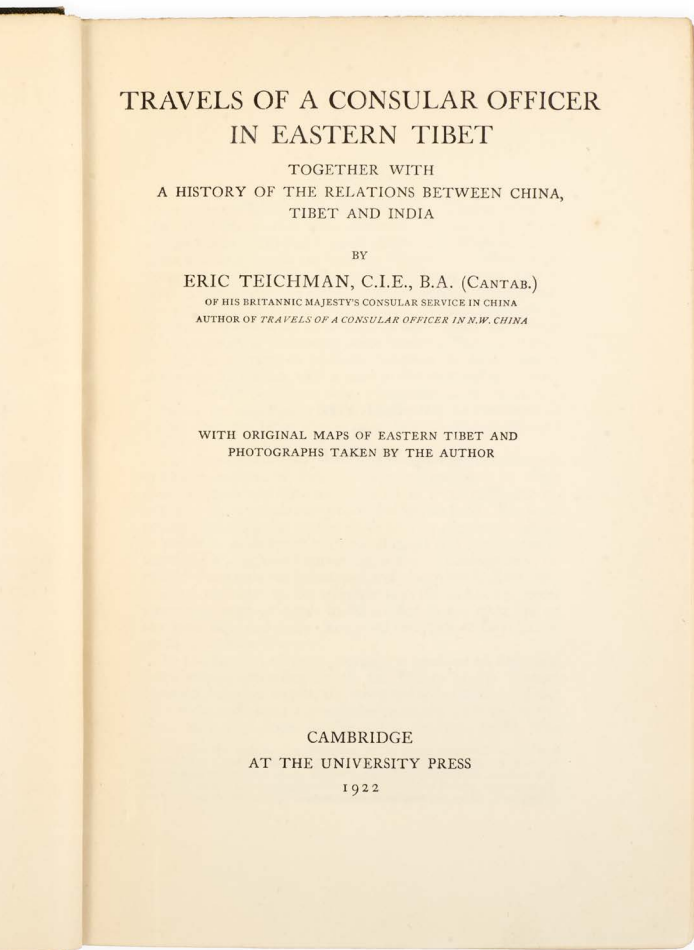
28. [SYRIAC.] ܟܘܪܫܬܐ ܕܢܝܘܢ ܕܡܝܬܝܢ ... [Kurasta d-'anide bnay 'alma ... ; 'The Burial Service for Laypeople ...']. Urmia, Archbishop of Canterbury's Assyrian Mission, 1900.

4to, pp. 7, [1 (blank)], [1 (errata)], [1 (blank)], ܡܚܡ (176), the errata bound after preliminaries rather than at end of text; printed in red and black, woodcut borders to section titles; slightly browned, a few minor stains; else a very good copy in the publisher's black quarter sheep with black cloth sides; boards a little scuffed. **£1850**

Extremely rare edition of the Syriac liturgy for the burial of the dead, printed by Anglo-Catholic missionaries at Urmia in present-day Iran.

Founded by the Archbishop of Canterbury, the High-Church Anglican mission to the Church of the East gave non-proselytising support to Assyrian Christians in Turkey and Persia from 1886 to 1915. No conversions were to be made, the aim being simply to help the Assyrians in their efforts to reinvigorate and reform their church. One particular need was for liturgical and educational books, for which reason the Mission set up a Stanhope press at its headquarters in Urmia in the Persian province of Azerbaijan, commissioning a set of new Syriac types from local Armenian workmen. From this press were issued some fifty-five editions in classical and modern Syriac, most of them exceedingly rare today.





Dashing Diplomat

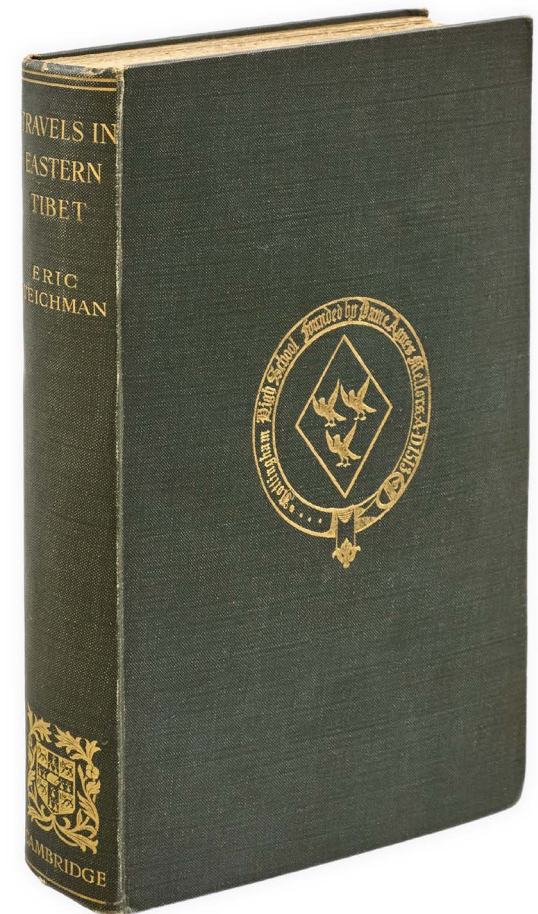
29. TEICHMAN, Eric. Travels of a consular Officer in eastern Tibet. Together with a History of the Relations between China, Tibet and India ... With original Maps of eastern Tibet and Photographs taken by the Author. *Cambridge, University Press, 1922.*

8vo, pp. xxiii, [1], 248, with 32 double-sided photographic plates, 7 maps, and one large folding map in rear pocket; small closed tears to upper margins of pp. v–viii; a very good, clean copy in the original green cloth, spine lettered in gilt; crest of Nottingham High School stamped in gilt to front board. **£250**

First edition, by the diplomat and orientalist Sir Eric Teichman (1884–1944), ‘one of British diplomacy’s dashing characters, [a] flamboyantly enigmatic explorer-cum-special agent’ (Winchester, *The Man who loved China*, 2008, p. 73).

‘Narrative of the author’s journey ... on the borders of the Chinese provinces of Szechuen and Yunnan and of the Koko-Nor country in 1918. He traversed Kham from north to south’ (Yakushi).

Yakushi T25.





THE "DANCE OF THE BLACK HAT"

TRAVELS OF A CONSULAR
OFFICER IN NORTH-WEST
CHINA

BY
ERIC TEICHMAN, C.I.E., B.A. (CANTAB.)
OF HIS BRITANNIC MAJESTY'S CONSULAR SERVICE IN CHINA

WITH ORIGINAL MAPS OF SHENSI AND KANSU
AND ILLUSTRATED BY PHOTOGRAPHS TAKEN
BY THE AUTHOR

CAMBRIDGE
AT THE UNIVERSITY PRESS
1921

30. TEICHMAN, Eric. *Travels of a consular Officer in North-West China . . . With original Maps of Shensi and Kansu and illustrated by Photographs taken by the Author.* Cambridge, University Press, 1921.

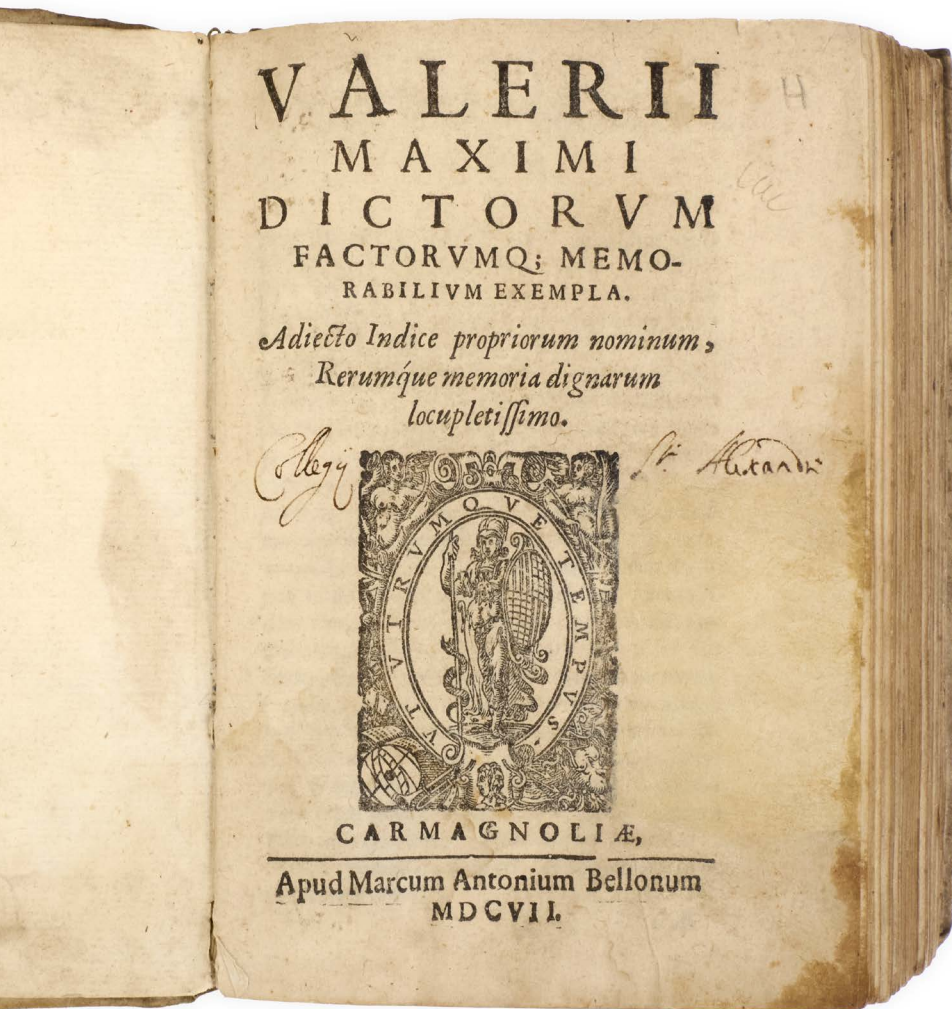
8vo, pp. xiii, [1], 219, [1], with 59 plates and 4 maps (2 folding); sporadic light foxing, but overall a very good copy, in the original red cloth, spine lettered in gilt; spine and top of front board a little sunned, front lower corner slightly bumped; pencil ownership inscription of P. A. Ledward dated 1941 to front pastedown. **£250**

First edition. 'The following chapters give some account of a series of journeys through the North-Western Provinces of China, undertaken in connection with the Anglo-Chinese Opium Treaty and other matters requiring investigation on the spot in conjunction with Chinese officials ... Shensi and Kansu are not very well known to foreigners generally owing to their isolation and to the absence of any towns open to foreign trade therein; but they contain many regions well worth visiting, and Kansu especially, with its profusion of game, European climate, and interesting mixed population of Chinese, Mahomedans, Tibetans, and Mongols, is in many respects one of the most attractive of the eighteen provinces' (preface).

Sir Eric Teichman (1884–1944), diplomat and traveller, was awarded the Murchison grant by the Royal Geographical Society in 1925. His publications were considered of great value to contemporary students of East Asia.

Cordier, *Sinica*, col. 3340; Yakushi T24.

Provincial Printing in Piedmont

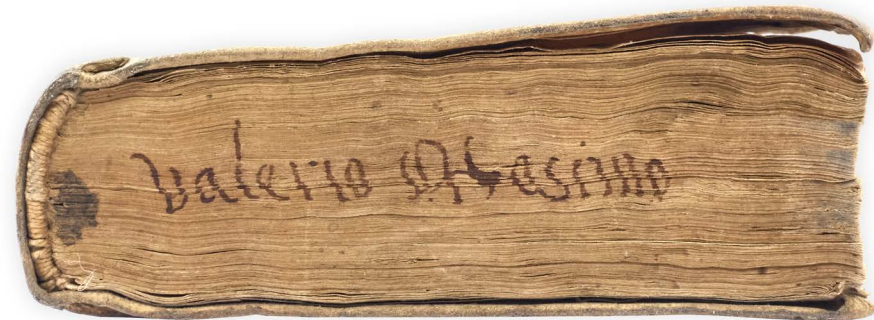


31. VALERIUS MAXIMUS, Gaius. Dictorum factorumque memorabilium exempla. Adiecto indice propriorum nominum, rerumque memoria dignarum locupletissimo. *Carmagnola, Marcantonio Bellone, 1607.*

8vo, ff. 247, [8], [1 (blank)]; woodcut printer's device to title, woodcut initials; title neatly restored at outer margin with no loss to text, small stain to lower corner of first and last few leaves, historiated initial on A4^r censored(?) in ink, otherwise a very good copy; bound in contemporary vellum, tail-edge and spine lettered in ink, remnants of two pairs of tawed ties, spine lined with waste from printed music; binding somewhat soiled; early inscription 'Collegii Scti Alexandri' to title. **£450**

Rare edition of Valerius Maximus, provincially printed at Carmagnola in Piedmont, then part of the Duchy of Savoy.

A mainstay of the medieval and Renaissance curriculum, Gaius Valerius Maximus compiled his nine books of 'memorable deeds and sayings' in the first century AD, during the reign of Tiberius, providing more than a thousand episodes arranged thematically, demonstrating contemporary attitudes and behaviour, and encompassing religion and omens, social customs, good and bad conduct, fortune, and military stratagems.



The printer, Marcantonio Bellone (d. 1621), was active in Genoa and Turin, before settling in Carmagnola from 1584 until his death. His output was typical of a provincial printer, comprising local regulations, schoolbooks (as here), ecclesiastical and religious tracts, reprints, and works printed on commission for local authors. This is his second printing of Valerius Maximus, the first having appeared in 1587.

Provenance:

From the library of the Collegio Sant'Alessandro, founded in the early seventeenth century and subsequently given to the Barnabites of Milan, the inscription probably dating from the later seventeenth century. The college, located in Piazza Sant'Alessandro, was removed from the Barnabites by the Austrian authorities in 1810 and subsequently became a state school.

Rare: we have located a single copy in the US (Vassar), and none in the UK.

USTC 4034558.

VALER. MAX.
DE PAUPER TATE.

CAPVT IIII.
DE CORNELIA.



MAXIMA ornamenta esse matronis liberos, apud Pomponium Rufum Collectorum libro sic inuenimus: Cornelia Gracchorum mater, cum Campana matrona apud illam hospita, ornamenta sua pulcherrima seculi illius ei ostenderet: traxit eam sermone, quousq; schola redirent liberi: & hæc, inquit, ornamenta mea sunt. Omnia nimirum habet, qui nihil concupiscit: eo quidem certius, quam qui cuncta possidet: quia dominium rerum collabi solet, bonæ mentis usurpatio nullum tristiore Fortune recipit incursum. Itaque quorsum attinet, aut diuitias in prima felicitatis parte, aut paupertatem in ultimo miseriarum statu ponere? cum & illarum frons hilaris, multis intus amaritudinibus sit referta: & huius horridior aspectus, solidis, & certis bonis abundet: quod melius personis, quam verbis representabitur.

DE VALERIO PUBLICOLA.

Regio imperio propter nimiam Tarquinij superbiam finito, consulatus initium Valerius Publicola cum Iunio Bruto auspiciatus est. Idemq; postea tres consulatus acceptissimos pop. Rom. gessit: & plurimorum, ac maximorum operum prætextu, titulum

ima-

LIBER IIII. 96

imaginum suarum amplificauit, cum interim fastorum illud columen, patrimonio ne ad exquirarum quidem impensam sufficiente decessit: idec; publica pecunia ductæ sunt. Non attinet vltiore disputatione tanti viri paupertatē scrutari. Abundè enim patet, quid viuus possederit, cui mortuo lectus funebri, & rogus defuit.

DE MENENIO AGRIPPA.

Quantæ amplitudinis M. Menenium Agrippam fuisse arbitremur, quem Senatus, & Plebs pacis inter se faciendæ autorem elegit? quantæ scilicet esse debuit arbiter publicæ salutis. Hic nisi à populo colatis in capita sextantibus funeratus esset, ita pecuniæ inops decessit, vt sepultura honore caruisset: verum iccirco perniciose seditione diuidua ciuitas, manibus Agrippæ in vnum contrahi voluit: quia eas pauperes quidem, sed sanctas animaduuererat: cuius vt superstitis nullum fuit, quod in censum deferretur, ita extincti, hodie quod amplissimum est, patrimonium, Romana concordia.

DE CAIO FABRICIO,

& Qu. Aemilio.

In C. verò Fabricij, & Qu. Aemilij Pappi principum seculi sui domibus, argentum fuisse consistear, oportet: vterq; enim patellam Deorum, & saminam habuit. Sed eo lautius Fabricius, quod patellam suam corneo pediculo sustineri voluit. Pappus quoque satis animosè, qui cum hæreditatis nomine ea accepisset, religionis causa ab alienanda non putauit. Illi etiam prædiuites, qui ab aratro accersebantur, vt

COSS.

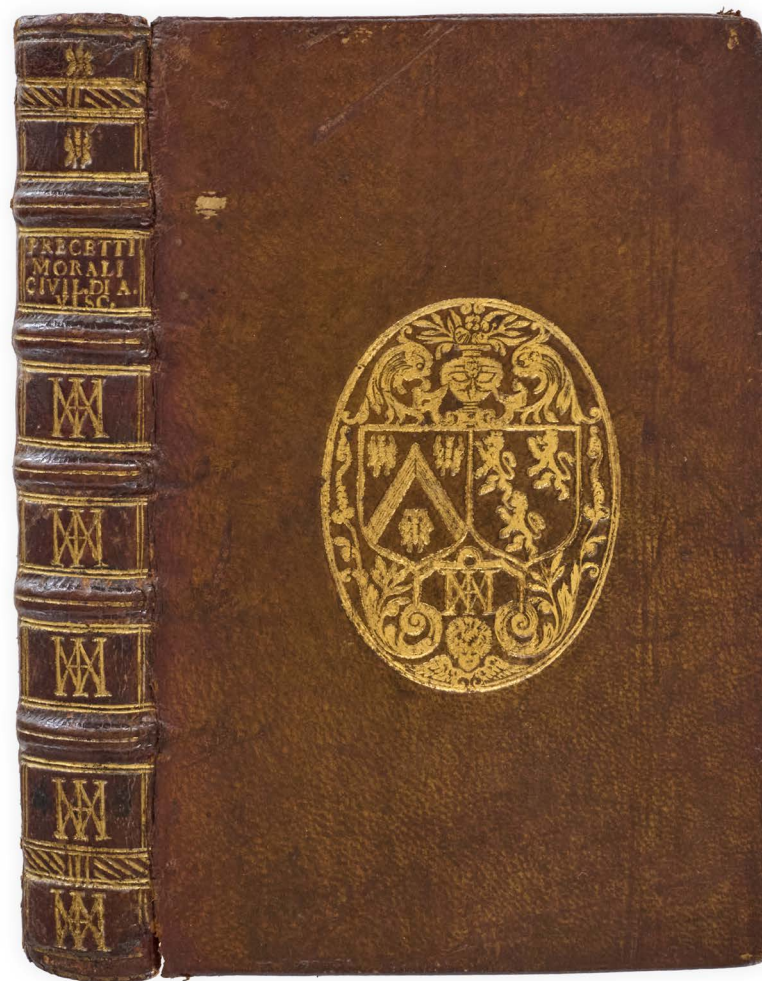
‘Memory is the Best Treasure that a Man can have’

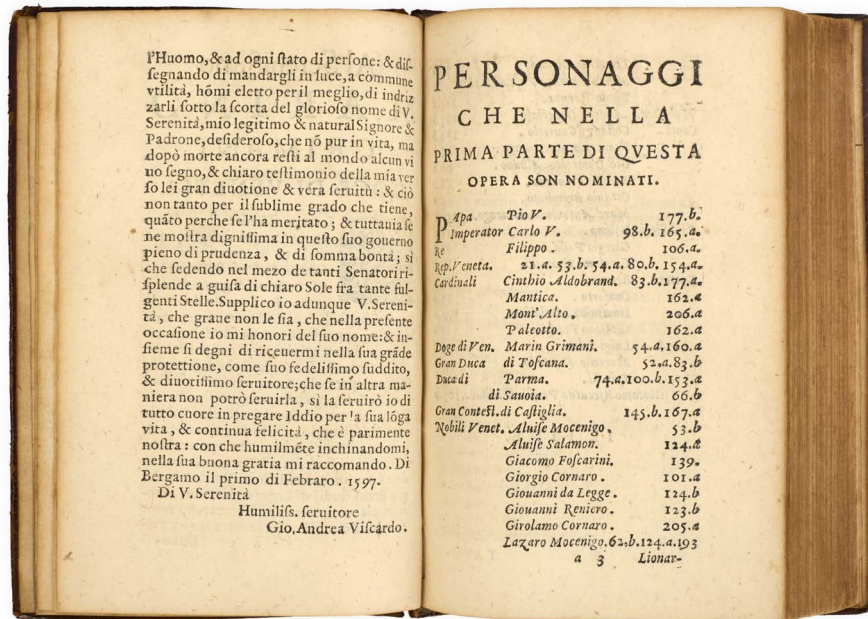
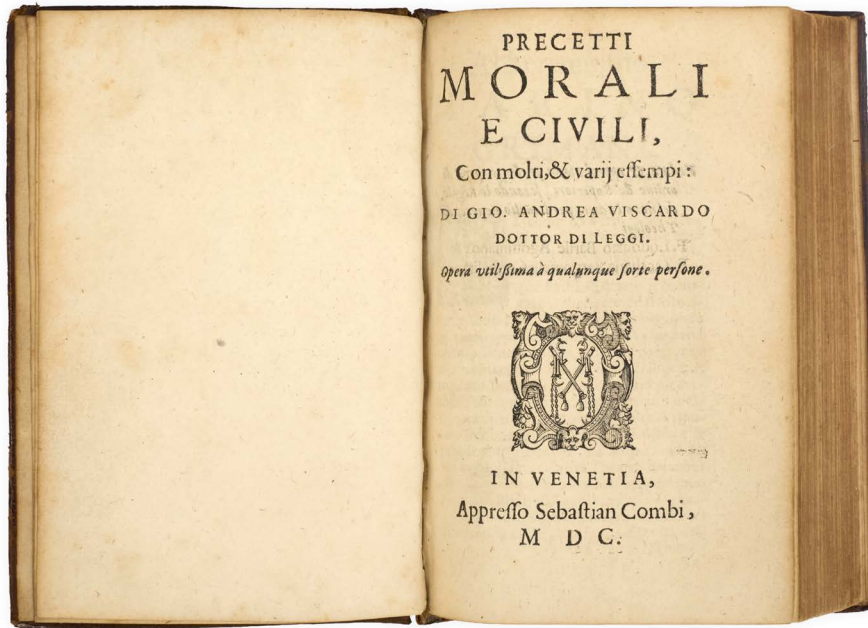
32. VISCARDI, Giovanni Andrea. *Precetti morali e civili, con molti, & varii essempi ... opera utilissima a qualunque sorte persone. Venice, Sebastiano Combi, 1600.*

Vol. I (of II) only, 8vo, ff. [xxiv], 176, 175–206; woodcut ornament to title, woodcut initials and headpieces; occasional light toning, final leaf with text ‘della Prima Parte’ erased after ‘Il fine’ at foot of verso, a very good copy; bound in strictly contemporary Parisian brown morocco with central arms gilt of Jacques-Auguste de Thou and Marie Barbançon (Olivier 216, *fer* 5), spine gilt in compartments with their joint IAM monogram (*fer* 6) and two small bee stamps at head and lettered directly in gilt; caps repaired, small repairs to joints (now starting), a few tiny scuffs; manuscript shelfmark of the Rohan-Soubise library ‘I.C. T.4. L.45’ to front pastedown, tiny bookplate with the letters ‘J.G.’ numbered 142. **£1250**

Second, expanded edition of Viscardi’s moral precepts and examples, in a binding for Jacques-Auguste de Thou and Marie Barbançon.

Giovanni Andrea Viscardi (1544–1599) was a jurist and author from Bergamo, in the service of the Venetian state. The first edition of his ‘moral and civil precepts’ (Bergamo, 1597) was published in a single volume; the text was greatly expanded for this second edition, issued in two, while retaining the same dedication to Doge Marino Grimani. The text is preceded by a list of the significant people mentioned in the text, descending from the Pope and Holy Roman Emperor through cardinals and dukes to nobles and doctors, with a definite Venetian slant, and including Viscardi’s own nephew Marcello Viscardi.





Provenance:

From the library of Jacques-Auguste de Thou (1553–1617), in a strictly contemporary binding with the arms of his first wife Marie Barbançon (d. 1601). His library was inherited by his son, whose financial situation resulted in his creditors issuing a sale catalogue in 1679 (*Catalogus bibliothecae Thuanae*; this volume appears on p. 401, with no mention of more than one volume); the collection was bought *en bloc* by Jean-Jacques Charron de Menars, subsequently purchased by Cardinal Armand de Rohan-Soubise, and inherited by Charles de Rohan, prince de Soubise (1715–1787). The library was sold at auction in Paris in 1789, though it seems that some de Thou volumes left the collection before the sale, including this one.

Rare: we have located only two copies in the US (Newberry, Pennsylvania) and two in the UK (York Minster, Middle Temple; BL has vol. II only).

EDIT16 CNCE 24506; USTC 863521. Not in Adams.

Newly Published

PEARSON, David. *Bookbindings: an illustrated History.* Oxford, Bodleian Library Publishing, 2026.

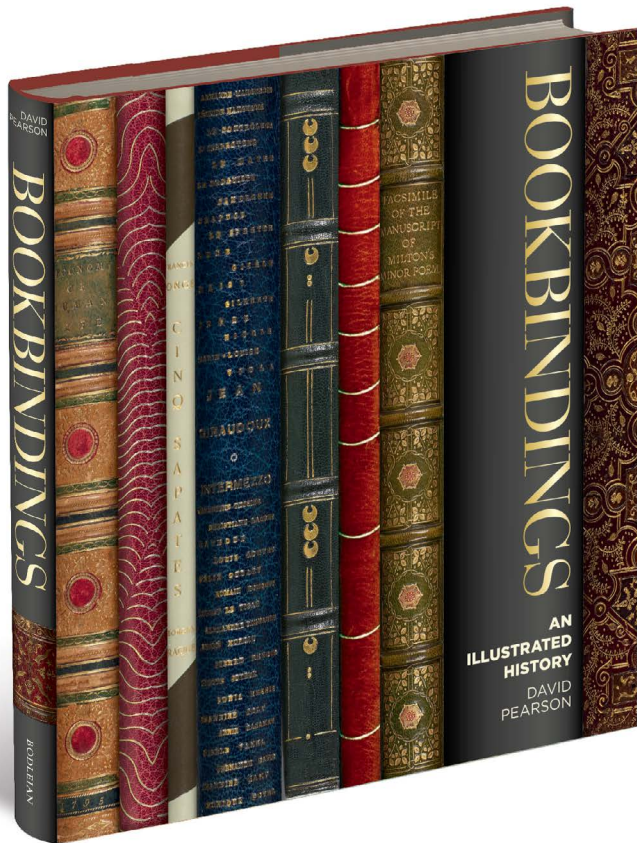
Square folio (259 × 237 mm), pp. [x], 261, [1]; 130 colour illustrations, many of which full- or double-page; red boards, title gilt to spine, photographic dustjacket. **£50**

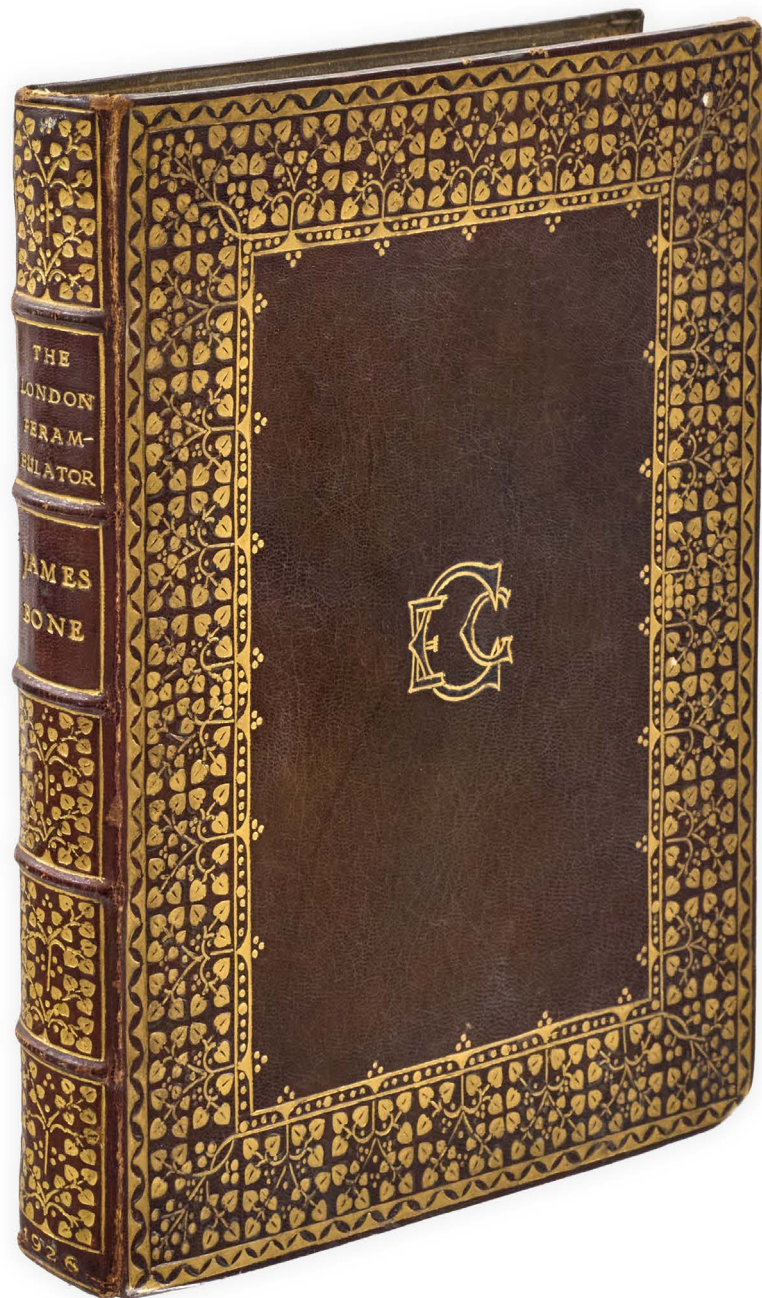
Richly illustrated throughout, this book provides a fascinating history of the development of bookbindings from Roman times to the present day.

Bindings have been an essential – and often beautiful – component of books since the codex form was invented two thousand years ago. They make books work, but they also provide an opportunity for binders to display their skills. Until book trade processes were industrialised in the nineteenth century, every binding was a unique handcrafted object, no matter how simple or elaborate it now looks from the outside. Bindings have been made of all kinds of materials – calfskin, parchment, vellum, ivory, even silver – and embellished using many different techniques, to satisfy the wishes of owners from students to kings. The ways in which they were produced and decorated have evolved steadily over time, and many countries have their own distinctive traditions. Bindings may testify to the taste and social status of wealthy connoisseurs, or to the economic necessities of ordinary households. Because they can often be dated and localised, they also give us information about the histories of individual volumes.

This lavishly illustrated book provides a fascinating history of the development of bookbindings from Roman times to the present day. Almost all the examples are chosen from the shelves of the Bodleian Library, showcasing the outstanding collection of historic bindings to be found there.

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