



QUARITCH

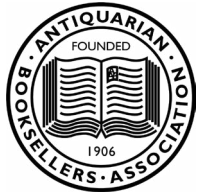
NEW
ACQUISITIONS

JULY 2026

New Acquisitions

Bernard Quaritch Ltd | July 2026

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Cover: *13 Ferment*
Right: *19 Høst & Søn*



Distræt som en Professor
trods sine unge Aar
og med en Chef i Maven
i Skyerne han gaar.
Hvert Kommas Plads han kender
og husker hver en Bog.
Men mon man ikke ogsaa
kan blive lidt for klog.



1. [ALMANACK.] Almanach journalier, très-curieux & 'augmente' [sic] pour l'année mil sept cent soixante-deux, avec une liste des foires & marchés de la province du Maine, par Matthieu Lansbergh. *Le Mans, Ch. Monnoyer, [1762]*.

8vo, pp. [16]; with full-page woodcut (Louis XIV?) to first leaf and another of Anne of Austria to final verso, each between typographic head- and tailpieces, woodcut portrait vignette to title, typographic ornaments and astrological diagrams; very small wormhole to first leaves, outer bifolium slightly dusty and worn, lightly creased where once folded, but a good copy; pamphlet-stitched; contemporary ink notes to title and final verso. **£475**

A seemingly unrecorded Le Mans-printed almanack for Maine, attributed to the catch-all almanack pseudonym 'Matthieu Lansbergh', with a full-page woodcut of Anne of Austria.

In addition to the usual – a calendar of feast days, weather forecasts and lunar cycles, fairs, markets, and changes to currency – is a riddle:

'Je suis un corps sans ame, & j'ai du mouvement;
Je m'arrête aussi-tôt qu'un indiscret me touche;
Je sçai marcher sans pieds, je sçai parler sans bouche,
Et sans sortir d'un lieu je cours incessamment:
Ce que je ne sçai pas je puis même l'apprendre,
Lorsque je ne dis mot je sçai me faire entendre;
Je parle avecque règle, & je suis sans raison.
Un sévère Tyran me tient sous sa puissance,
Et bien que le Soleil m'ait donné la naissance,
J'habite toutefois une sombre prison.'

We are told that last year's answer is 'le Jour', but with the following issue untraced the answer is left to the reader.

OCLC and CCFr find no other pre-Revolutionary issues of this title.

Remarques pour l'année 1762.
D'Epous la création du monde jusqu'à J. C. on compte 4000 ans & depuis sa naissance jusqu'à présent 1762, qui font 5762 ans.
Les Fêtes mobiles.
Septuagési. 7 Févr. PENTECÔTE, 30 May.
les Cendres, 24 Févr. la Trinité, 6 Juin.
PASQUES, 11 Avril. Fête-Dieu, 10 Juin.
Ascension, 20 May. l'Avent, 28 Novem.
Comput utile à l'Eglise Romaine.
Nombre d'Or, 15. Indict. Romaine, 10.
Epacte, 4. Lettre Dominic. C.
Quatre - Temps.
Mars, 3, 5, 6. Septemb. 15, 17, 18.
Juin, 2, 4, 5. Decemb. 15, 17, 18.
Commencement des quatre saisons.
Printems..... 20 Mars à 5 heu. 33 m. du matin.
Esté..... 21 Juin à 4 heu. 33 m. du matin.
Automne..... 22 Sept. à 5 heu. 43 m. du soir.
Hyver..... 21 Déc. à 9 heu. 17 m. du matin.
Des Eclipses.
Il y aura cette année deux éclipses de soleil, la seconde sera visible, & arrivera le 17 Octob. à 7 heur. 12 min. du matin. Il y aura aussi deux éclipses de lune visibles, la première arrivera le 8 may à 2 heur. 26 m. du mat. La seconde le 1 novembre à 7 heur. 19 min. du soir.

ALMANACH
JOURNALIER,
TRÈS-CURIEUX & AUGMENTÉ
Pour l'année mil sept cent soixante-deux.
Avec une liste des Foires & Marchés de
la Province du Maine.
PAR MATTHIEU LANSEBERGH.
AU MANS,
Chez CH. MONNOYER, au pont-neuf.
Avec Permission.



A Gourmand's Almanack



2. [ALMANACK.] *Le petit gastronome, almanach pour l'année 1810. Paris, chez Janet, [1810].*

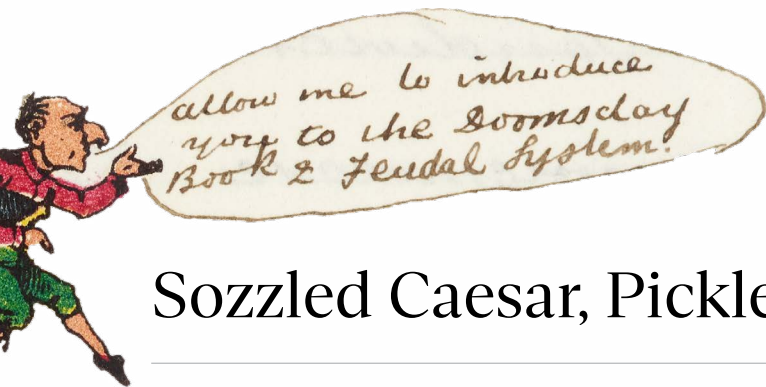
128mo? (28 × 20 mm), pp. 64; engraved throughout, with 8 full-page illustrations; stain at head of title-page, some creasing to corners, a few light marks; pamphlet-stitched in contemporary red straight-grained morocco, borders roll-tooled in gilt with gilt centre-piece of a dog, spine gilt, edges gilt; textblock loose, very slight wear to extremities. **£475**

Very rare miniature almanack for 1810 on a gastronomic theme, published by Pierre-Étienne Janet.

The volume begins with Marc-Antoine Madeleine Désaugiers's gastronomic song 'Il faut boire et manger', each page of lyrics with a facing engraving, the scenes depicted including people eating at a table and the harvesting of grapes. This is followed by collections of mottos for girls and then boys, with references to gluttony, Bacchus, and wine, and the volume ends with a calendar for the year.

Pierre-Étienne Janet (1746–1830) began his career as a binder before branching out into bookselling, specialising in almanacks and music.

Only one copy recorded on OCLC, at the University of British Columbia; not on Library Hub.



Sozzled Caesar, Pickled Princes

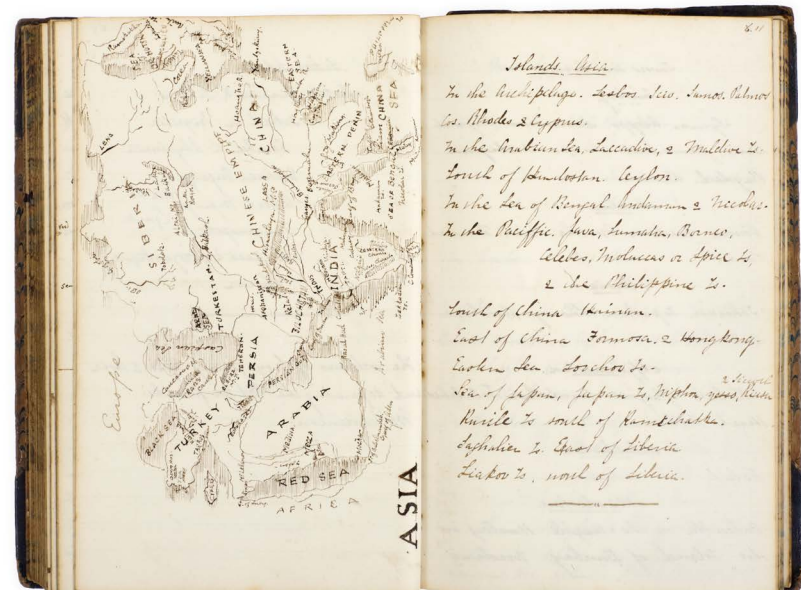
3. BARNES, Lionel. 'Notes on English History and Geography'. [*Likely Southsea*,] 1868-9.

Manuscript on paper, 12mo, pp. [iii], 295, [3], 49, '51', 53-66, [3]; one leaf excised from second part (pp. 51-2); written chiefly on rectos, small decal colour transfers (mostly to versos) throughout, occasional ink sketches, maps, tables, and genealogies; a few of the transfers a little worn, but withal in excellent condition; bound in contemporary half sheep with marbled sides, printed label to front board and front pastedown, edges marbled, marbled endpapers; a little rubbed, extremities slightly worn, short split to rear joint. **£950**

A charming if somewhat irreverent Victorian manuscript history of England, written and illustrated by a thirteen-year-old boy, with delightful and rather creatively purposed colour transfers throughout.

Beginning with the introduction of Christianity to England and running through to the Crimean and Second Opium wars, this schoolboy's narrative is furnished with test questions, hand-drawn genealogies and tables, a section on world geography, and an index. Perhaps its most charming aspects, however, are its author's ink illustrations and the colourful decal transfers found throughout the manuscript. Evidently from an unrelated (likely Germanic) set of decal prints, these small images were likely transferred by applying water to colour-printed sheets which were then pressed against the pages of our manuscript. Their incongruity of subject posed no problem for our boy historian: thus a stout nineteenth-century man in a red double-breasted coat, tankard in hand, is captioned 'Julius Cæsar', a goat in a suit and bowtie 'First Prince of Wales', and two wine-besotted men in an embrace represented as George II and III.

Lionel Aubrey Walter Barnes (later Barnes-Lawrence, 1855-1906), our thirteen-year-old chronicler, was the son of the ornithologist and clergyman Henry Barnes-Lawrence. Lionel appears to have compiled the present history while a student at Eastman's Royal Naval Academy in Southsea. He later served as Captain of the Port of Gibraltar and Harbour Master of Hong Kong, where he died from exposure to the catastrophic typhoon of 1906.



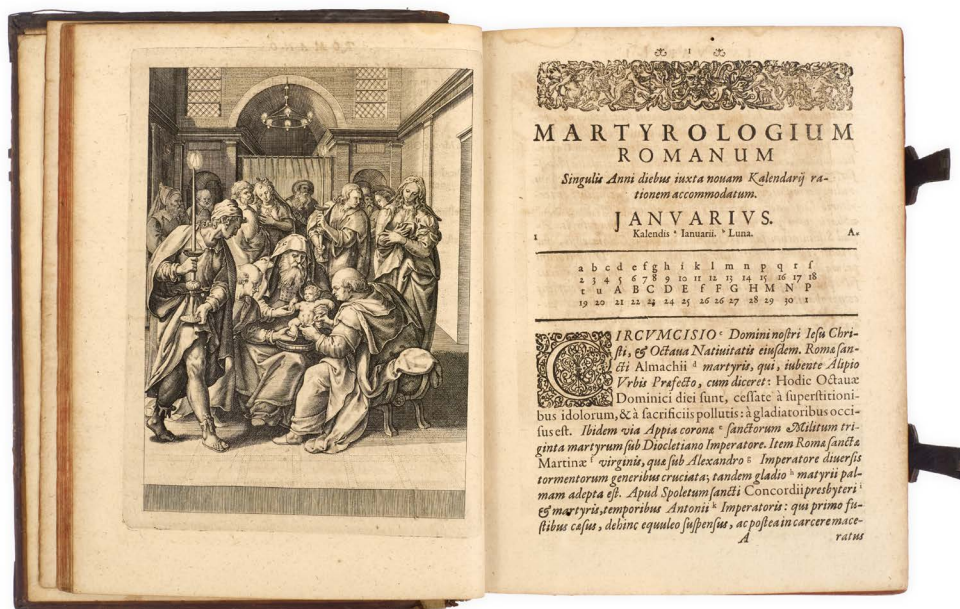
Roman Martyrology

4. BARONIO, Cesare. *Martyrologium Romanum*, Gregorii XIII auctoritate recognitum ... nunc ante mortem auctoris, ab ipso ... revisum, auctum, et ex singulari decreto Pontif. Max. ... publici iuris factum, cum figuris aeneis. Huic novissimae editioni accesserunt et additae sunt notae ... *Mainz, Johann Theobald Schönwetter, 1631.*

4to, pp. [xlviii], 805, [1 (blank)]; bound without *Index nominum omnium sanctorum*, *Index topographicus*, and *Index nonnullarum rerum* at end (never present); with 14 full-page copper engravings (some repeats), title in red and black with copper-engraved Barberini arms, woodcut initials, headpieces; a little marginal damp-staining to first and last few leaves, a few small wormholes, some browning, closed paper-flaw to Rrrr1, nonetheless a very good copy; bound in contemporary calf over bevelled wooden boards, covers richly roll-tooled in blind to a panel design with central oval stamp of the Crucifixion, spine blind-ruled in compartments, the first painted grey and with shelfmark 'i i 2', the second painted red and with title 'Martyrologium Romanum', brass clasps to fore-edge, remains of brass strips to board-edges, edges stained red, sewn on 4 double cords laced and pegged in, spine lined with manuscript waste; small losses to spine and to one corner, rubbed and marked; ownership inscription to half-title 'V. C. Lambertus Cattenbelt 17 huius inclytae Cartusiae Castri Mariae, vulgo Wedderen prior me Coloniae emi curavit ao. 1709', another to front free endpaper 'Rev. C. P. Hankey from the library of the Rev. Nath. C. S. Poyntz ... Sept. 1920', red ink stamp to margin of †5r 'E lib. N. C. S. Poyntz'. **£875**

Uncommon edition of Cesare Baronio's important revision of the Roman Martyrology, in an attractive binding and with interesting provenance.





Oratorian, cardinal, and Vatican librarian, Baronio (1538–1607) is best known for his important ecclesiastical history, the *Annales Ecclesiastici*. He was twice considered as a candidate for the papacy, his hopes dashed by Spanish opposition having offended Philip III in his *Annales*.

The *Martyrologium Romanum* was compiled by Baronio and a team of scholars and issued by Gregory XIII in 1584 as the official martyrology of the Roman Catholic Church, replacing that of Usuard, in use since the Middle Ages. Revised editions, reflecting the progress of historical knowledge and fresh canonisations, duly followed.

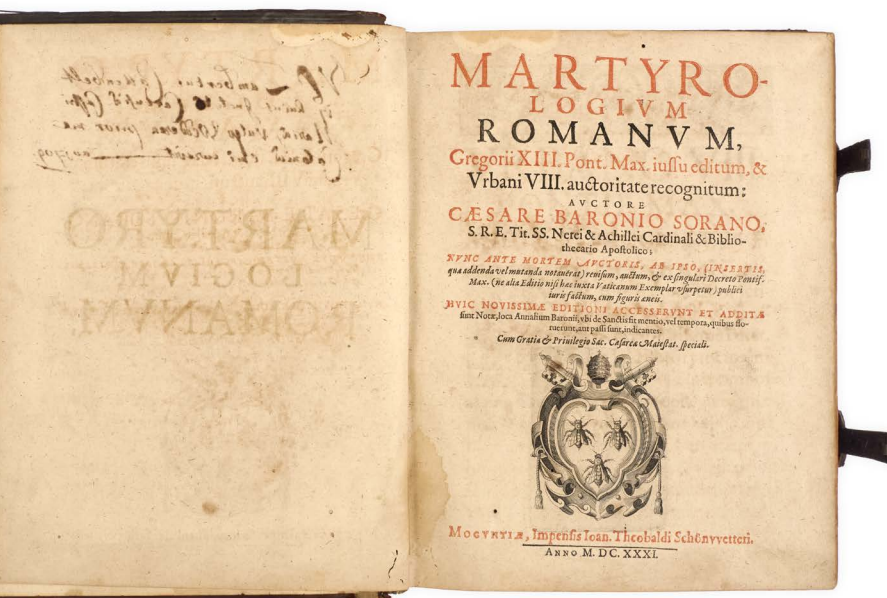
The text runs in chronological order from the feast of the Circumcision (1 January) to St Sylvester's Day (31 December), the full-page engravings illustrating episodes from the life of Christ and the Virgin Mary, and groups of saints. The various indexes to the volume – commonly but not always found accompanying the text – were clearly never present here, and were likely bound separately as a second volume.

Provenance:

1. Purchased at Cologne in 1709 by Prior Lambertus Cattenbelt for the Marienburg charterhouse in Weddern, near the Westphalian town of Dülmen. The charterhouse was founded in 1476 and dissolved in 1802.
2. Nathaniel Castleton Stephen Poyntz (1846–1920), of Pembroke College Oxford, Vicar of Dorchester.
3. Cyril Patrick Hankey (1886–1973), of Pembroke College Cambridge, Dean of Ely.

Only two copies of this edition located in the US (California State, Georgetown).

USTC 2099782; VD17 12:118973Q.



STATUTS
ET
REGLEMENS
CONCERNANT LES PROFESSIONS
DES MARCHANDS
DRAPIERS-MERCIERS
ET AUTRES CORPS RÉUNIS
DE LA VILLE DE CAEN,

Réimprimés à la diligence des Sieurs DELOGES,
RUEL, BERRURIER l'aîné, CAUMONT &
VASNIER DESCOURDELLES, anciens Gardes;

Et des Sieurs RIBOULT, VOLLÉE & ROUSSEL,
présentement Gardes en charge de ladite Communauté.



A CAEN,

De l'Imprimerie de P. J. YVON, à Froide-rue.

M. DCC. LXIV.

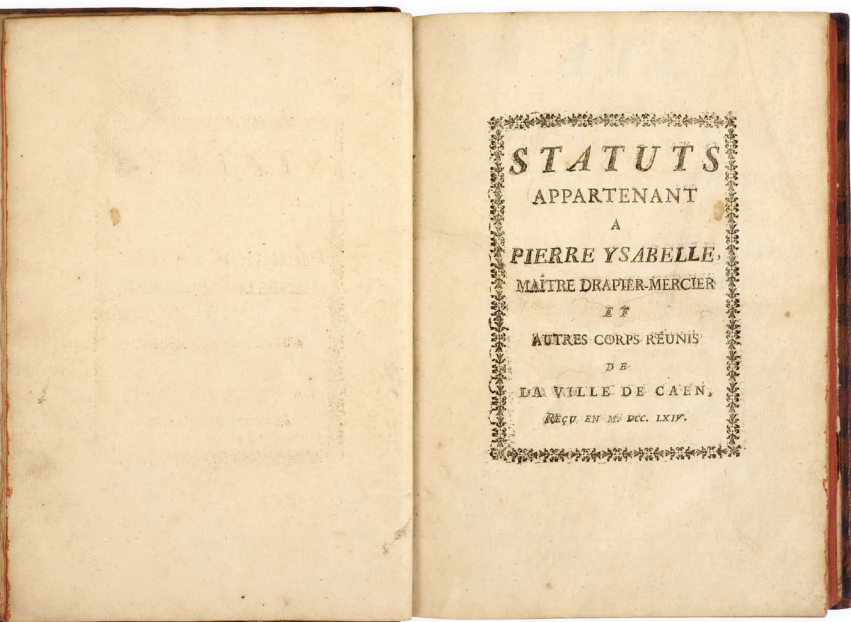
AVEC PERMISSION.

Regulating Caen's Drapers and Mercers

5. [DRAPERS.] Statuts et reglemens concernant les professions des marchands drapiers-merciers et autres corps réunis de la ville de Caen, réimprimés à la diligence des Sieurs Deloges, Ruel, Berrurier l'aîné, Caumont et Vasnier Descourdelles, anciens gardes; et des Sieurs Riboult, Vollée et Roussel, présentement gardes en charge de ladite communauté. *Caen, Pierre-Jacques Yvon, 1764.*

4to, pp. [2], 144; typographic ornaments; a few leaves cut close at head, nonetheless a very good copy; bound in contemporary mottled sheep, spine gilt in compartments with gilt paper lettering-piece ('Status'), edges stained red; some wear to extremities and small abrasions to covers, very neat repairs to lower corners and to endcaps; **with a specially printed leaf bound in before the title** ('Statuts appartenant à Pierre Ysabelle, maître drapier-mercier et autres corps réunis de la ville de Caen, reçu en M. DCC. LXIV'; closed horizontal tear very neatly repaired) and 58 blank leaves bound in at the end with 6 pp. of manuscript notes; gilt brown morocco book-label of Kilian Fritsch to front pastedown. **£1250**

A very rare collection of statutes and decrees relating to the merchant drapers and mercers of Caen, in Normandy, owned by a new member of the guild admitted in the year of publication, and with several medical recipes added in manuscript at the end.

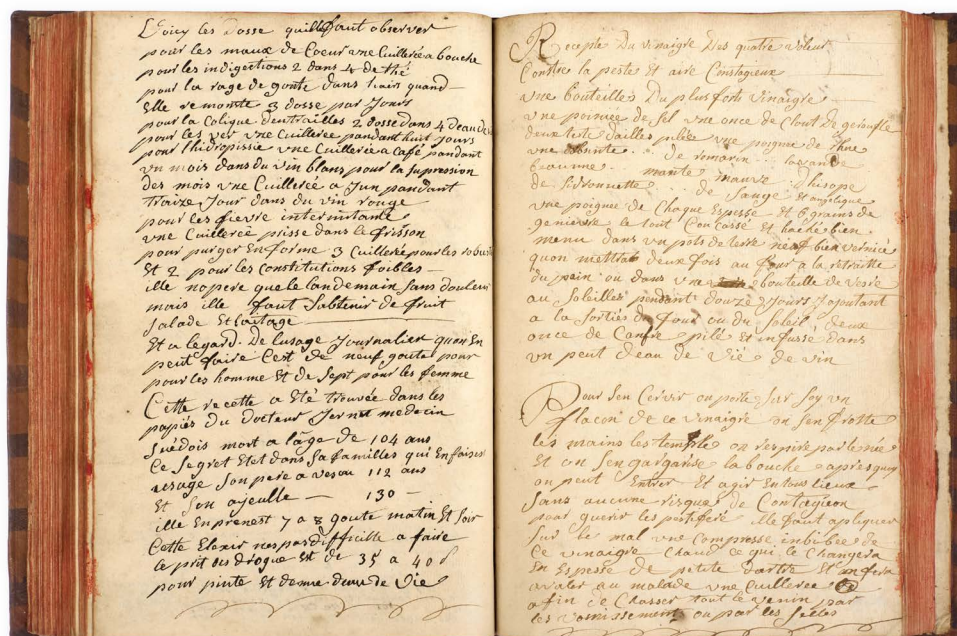


The statutes tell us that candidates for admission as master drapers were required to make six pairs of stockings, three for men and three for women, for inspection by the guild's officials. Having passed this text, newly admitted masters were then required to pay for their own welcoming dinners. There is a detailed list of the products which Caen's mercers could sell, alongside all sorts of fabrics and clothes, including jewellery, precious stones, drugs, swords, medals, firearms, paintings, prayer books, fishing tackle, and much else. Other statutes relate to apprentices, transgressions, guild members' shops passing to widows and heirs, and foreign merchants visiting Caen for fairs. An interesting assemblage of historical documents relating to the guild and its activities follows, which also features decrees relating to bathhouse keepers and wigmakers, and police reports punishing a peddler, and regarding the sale of salted fish, umbrellas, and bellows, the theft of brassware, and the dispersal of goods by lottery.

Bound in before the title-page is a specially printed leaf identifying the master draper and mercer Pierre Ysabelle of Caen as the volume's owner, and at the end are six pages of manuscript notes no doubt written out by Ysabelle himself or by a member of his household. These begin with detailed instructions for making 'an elixir for long life', including recommended doses to tackle headaches, gout, colic, worms, fever, and other maladies. This recipe, according to the writer, was found among the papers of a Swedish doctor who lived to 104. A prescription for a potion against plague follows, with instructions for applying it to hands and temples, breathing it in through the nose, and gargling it in the mouth. Cures for worms in children and for dropsy, and a recipe for a purgative *tisane* conclude the notes. The spelling is most interesting, no doubt reflecting the contemporary Caen accent, e.g. 'Ille faut prandre un sidron [i.e. citron] et en presser le jus'.

Only one copy traced on OCLC, at Senate House Library.

Goldsmiths' 9967; Higgs, *Bibliography of economics* 3141 ('A most interesting collection from 1574 to 1763').





Brindley in Brocade

6. [CLASSICS.] A group of eleven editions in twenty-one volumes from Brindley's series of Latin classics. *London, J. Brindley, 1744–1754.*

Eleven works in twenty-one vols, 12mo, with engraved title with Prince of Wales's feathers to each vol., 6 engraved plates in Lucretius, 2 folding engraved plates in Caesar; Tacitus vol. III bound with a duplicated quire R bound in place of quire P; woodcut and typographic ornaments throughout; occasional moderate foxing and toning, otherwise excellent copies; bound in contemporary (likely French) burgundy morocco gilt, edges gilt, yellow silk placemarkers, star-and-dot brocade endpapers by Johann Michael Munck of Augsburg (signed variously 'In Augsp.', 'Bey Johann Michael Munck', 'No. 30'); some minute worming to a few spines, three endcaps chipped; engraved armorial device cut out of paper depicting a griffin segreant contourné to front flyleaf verso of all but one vol.

£2500

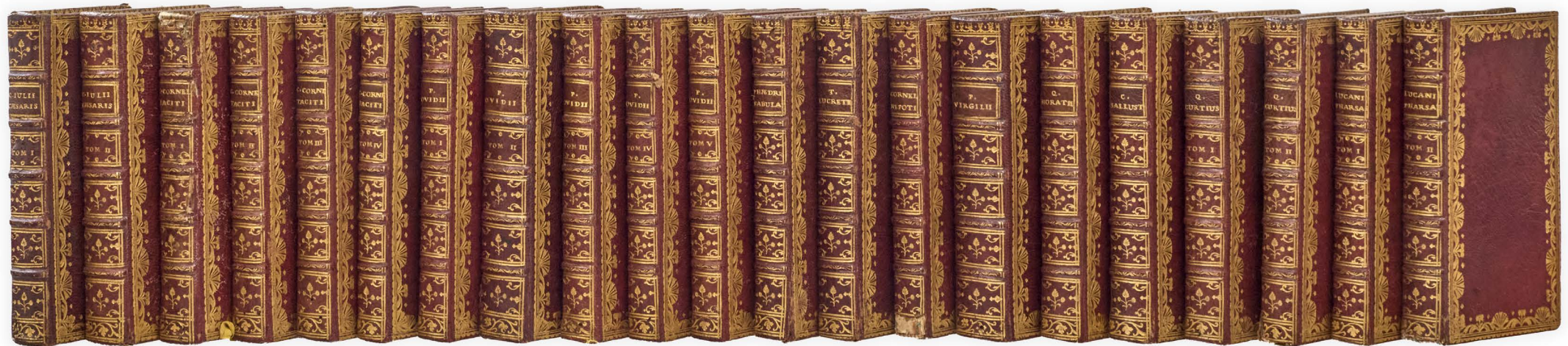
An attractive set of twenty-one volumes from Brindley's series of Latin classics, handsomely bound and with resplendent gilt brocade endpapers signed by the well-known Augsburg papermaker Johann Michael Munck (fl. 1730–1760).



Published and 'very well printed' (Plomer) by J. Brindley (*fl.* 1724-1758) – bookseller and binder to the Royal Family (hence the Prince of Wales's feathers to each title here) – the present series was largely edited by the Irish classicist and coiner Usher Gahagan (d. 1749). Arrested and sentenced to death while the series was ongoing for 'diminishing the coin of the realm', Gahagan attempted to win a pardon by translating Pope's 'The Temple of Fame' and 'The Messiah' into Latin verse dedicated to Newcastle, the then prime minister. His efforts were in vain, and he was hanged at Tyburn.

Our set comprises the works of Caesar (2 vols, 1744, ESTC T136731), Curtius Rufus (2 vols, 1746, T144277), Horace (1744, T46227), Lucan (2 vols, 1751, T114117), Lucretius (1749, T32128), Nepos (1744, T83013), Ovid (5 vols, 1745, T99863), Phaedrus (1750, T141020), Sallust (1744, T133040), Tacitus (4 vols, 1754, T152387), and Virgil (1744, T139210).

For the endpapers, see Haemmerle 250; Kopylov 126.



LETTERA
AD UNA SPOSA
TRADOTTA
DALL' INGLESE
DA UNA FANCIULLA
MUGELLANA.



IN VERONA, MDCCLIX.

Per Giannalberto Tumermani Libraj.
Con Licenza de' Superiori.

Banned Bridal Advice

7. [COCCHI, Beatrice.] Lettera ad una sposa, tradotta dall'inglese da una fanciulla mugellana. Verona, Giannalberto Tumermani, 1759.

8vo, pp. XXXII, with etched frontispiece (with separately etched imprint); large etched vignette to title, etched initial and head- and tailpiece vignettes, woodcut tailpiece; a few scattered stains, tears to backfolds of bifolia A1.8 and 2.7, nonetheless a very good copy; sewn longstitch in contemporary *carta rustica* with traces of printed patterned paper. £950

Second edition, very rare, of this anonymously published satirical marital advice, attributed to Beatrice Cocchi and soon after placed on the *Index librorum prohibitorum*.

Presented as a letter to a young wife from a friend of her parents, the *Lettera* advises its reader not to show affection to her husband in front of others but rather to save such things 'for private hours, of which there are so many each day, which provide time to deploy a passion as polished as any ever described in a French novel' (p. XI *trans.*); not to affect too much anxiety for an absent husband, as the wives who do so most are 'those who would pay a messenger generously for the news that their husbands had broken their necks on the road' (p. XII); not to make conversation with respectable gentlewomen, who would pose 'a manifest danger of contracting some frivolity or affectation or vanity or folly or vice' (p. XIV), and to pay particular attention to their advice on how to win arguments with one's husband, how to discover and exploit his weaknesses, how to operate with flattery and insinuation, and when to feign tears (to avoid doing the same, of course).

The text, first published in Florence in 1751, is widely attributed to Beatrice Cocchi (1736–1818), daughter of the physician and scholar Antonio Cocchi (1695–1758). In 1762 it was published with her father's controversially materialist treatise on the same subject, *Del matrimonio: Ragionamento d'un filosofo mugellano*, with both works added to the *Index* in 1763.

OCLC finds only two copies outside Italy (BL, BnF); no copies traced in the US.

*mostrarvi, giacchè nol sò altrimen-
ti, il rispettosò animo mio, siccome
in ogn' incontro recherommi a glo-
ria di tale rammemorarlovi.*

Di Verona li 28. Novembre 1759.



LET.

XVII



LETTERA MORALE

AD UNA GIOVANE
MARITATA.

ESSENDO passata ormai la furia e
l'importunità di ricevere e di ren-
der le visite per cagione del vostro
sposalizio, voi principiate ad entrare in un
corso di vita, ove molto avrete bisogno di
consiglio per ritenervi dal cadere in un gran
numero d'errori vanità e follie, alle quali il
vostro sesso è soggetto. Io ho sempre avuta

A 4 una

Bound in *Cuir Repoussé*

8. COLERIDGE, Samuel Taylor. Poems ... with an Introduction by Alice Meynell. *London, Blackie & Son Ltd, [1905].*

12mo, pp. xii, 313, [1 (blank)], with lithographic title and frontispiece; printed in red and black with ornaments throughout; a few small scattered stains; bound in contemporary calf by Bumpus (front turn-in signed in gilt), with coloured *cuir repoussé* thistle to front board, spine lettered directly in gilt, edges gilt; somewhat rubbed and stained, but a good copy; ink inscription 'K. R. Heckford' to front pastedown and subsequent inscription 'To Dora, | in memory of | many Happy | Occasions | Love | Auntie Kate | July 1971'. **£160**

The attractive Blackie 'Red Letter' edition of the poems of Samuel Taylor Coleridge, in a highly unusual signed Bumpus binding with a *cuir repoussé* thistle to the front board.



Rt Hon H. A. Bruce

The Ten Canons
— of —
Proportion and Composition
— in —
Gothic Architecture —
— Established —
and practically applied
— to the —
Design of Modern Churches
of all the Eight Types
— and —
On every Scale.

*As all Nature's thousand changes
But one changeless God proclaim;
So in His wide Kingdom ranges
One sole meaning still the same
This is Truth! ETERNAL REASON,
Which from Beauty takes its deep,
And perles through time and season
Finds for aye its loveliness.*

GOETHE

*Built on the ancient Plan a Cathedral pure and perfect
Built on the only Law that Life be suggester of Beauty
Nothing concealed that is done but all things done to adornment.*

CLOUGH

N.B. This volume only includes the first Chapter (that which relates to the various types of Churches) of the second of the five books which — are comprised in the Work entitled as above — together with an analysis of the proportions of fifty of the most perfect mediæval interiors — selected from the last Chapter of the first Book. — The place of these extracts in the complete work is shown in the printed Synopsis of the five Books which immediately follows in — which the abstract of the portions given at length in this volume may be distinguished by the red lines noted opposite to them in the 'Morgan' —

Presentation Prospectus

9. **CONYBEARE, Henry.** The ten Canons of Proportion and Composition in Gothic Architecture, established by an Analysis of the best mediæval Examples, and practically applied to the Design of modern Churches of all the eight Types, and on every Scale ... [– Synopsis of Contents]. [London, c. 1868.]

Folio, ff. [2], 26, [7], with 11 lithographic tables (of which three double-page), one lithographic plate, 13 lithographic illustrations tipped-in as folding flaps, 37 photographic plates (the majority blind-stamped 'S. Ayling | Photo | 493 New Oxford St | N' on their mounts, each with mounted lithographic caption, of which two absent), a letterpress *Synopsis* (pp. 24, 17, 8, 8, 7, [1], printed rectos only, 4 pp. per leaf), and 4 further fragments of letterpress text mounted on blanks; text, tables, and illustrations lithographically printed on rectos only after the authorial manuscript, several correction slips pasted in, flaps and photographs slightly erratically numbered (figs 1-54); lightly toned with a few occasional spots, but a very good copy; bound in the original green pebble-grained morocco, front board lettered in gilt with 8 lines of verse (see *below*), borders roll-tooled in gilt with gilt cornerpieces, rear board similarly bordered in blind, spine lettered in gilt, top-edge gilt, orange endpapers; neatly rebacked with spinepiece partially relaid, a little worn; ink inscription 'Rt. Hon. H. A. Bruce' to title. **£3500**

A peculiar and prodigious prospectus for an enormous but unrealised work on Gothic architecture by the engineer and architect Henry Conybeare, richly illustrated throughout both with his drawings and with large architectural photographs.



Fig. 12.
St. Mary's, Indianapolis
Exterior, from E. S. E.

pattern. The altar rail is of brass and forms on plan a segment of a circle. The riser of the chancel step is of tiles inscribed "Non Nobis Domine, non nobis sed tuo laudem da Gloriam". The Eagle fig Chapter 8 (designed by the Architect) is of brass with a jewelled collar and crown. The prayer desk is shown in figure Chapter 8.

The church contains thirty two windows all of which are of stained glass, that of the two apse windows is from Mans and Auerne and is peculiarly rich in effect.

The general design of the font is shown in the illustration fig. 10 and also in fig Chapter 8. From a circular step of polished black marble. 4 ft 6 in. in diameter rises a circular plinth of the same material supporting eight shafts of Calcutta marble clustered round a central column of black marble the foliated capitals and bases of the shafts being gilt. In these capitals rests the bowl of the font formed of one block of polished black marble with eight sides, each a perfect square. In the centre of each square is sunk a jewelled rosette of gilt bronze (of similar design to those below the rose window) Each side is bordered with a row of smaller jewels (emerald and ruby alternately) set in gilt cap-shaped settings. A vertical row of similar jewels but larger is similarly set in the central black marble shaft between each pair of the smaller shafts. The idea of thus combining gilt bronze and coloured enamels on a ground of polished black marble is taken from the Tomb of Mary of Burgundy in the Church of St. Anne at Bruges.

The bench ends are rectangular, containing sunk panels filled up by scroll work of gilt metal fig Chapter 8. The panels of the pulpit (which is approached directly from the Vestry) are similarly treated.

The exterior of the east end and also the bell-turret is shown in the exterior view fig. 12. The eight shafts of this turret are of polished red serpentine and harmonize well

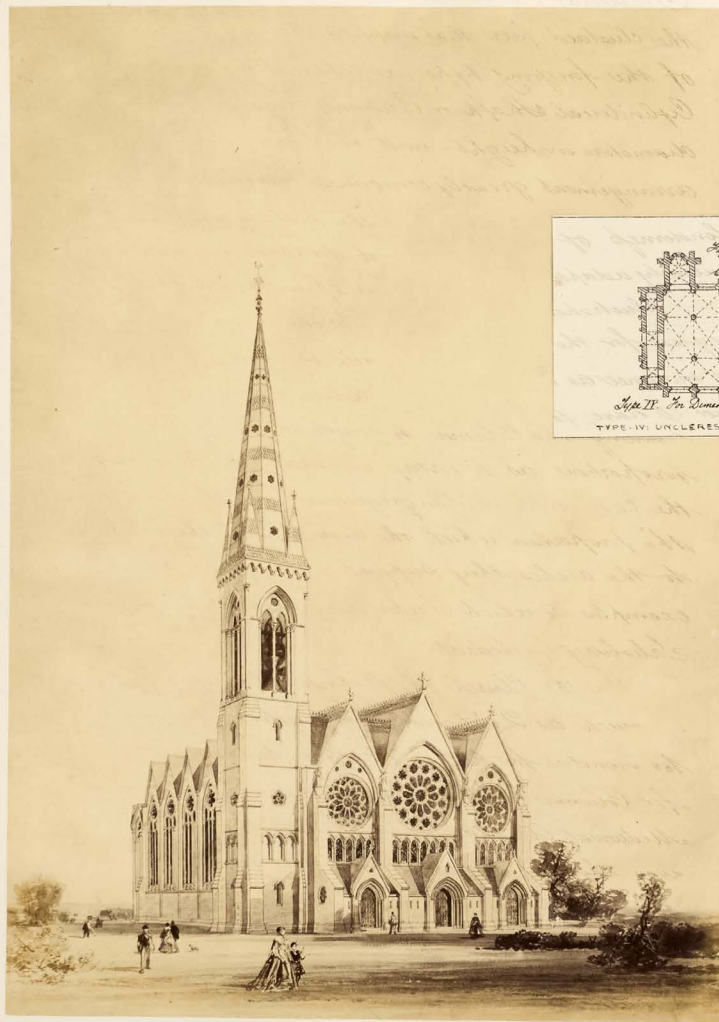


Fig. 29
Design for Parish Church at Slough
Elevation from W.S.W.

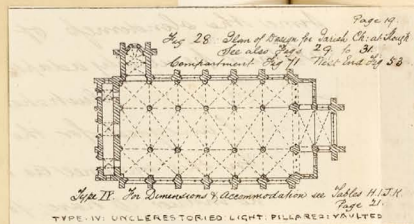


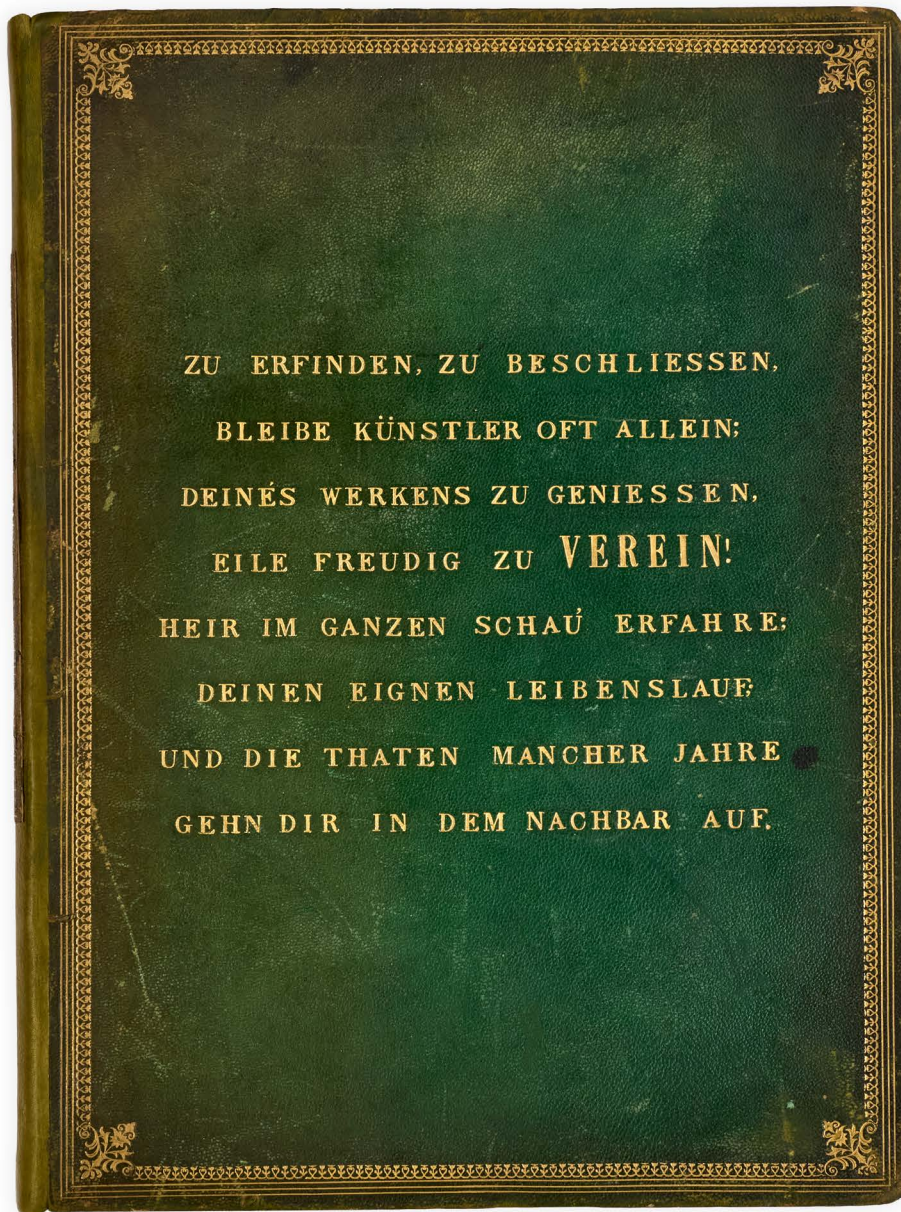
Fig. 28. Plan of Design for Parish Church at Slough
See also Page 29, to 31.
Comparison of Fig. 28 with Fig. 29
Type IV. UNCLERSTORIED LIGHT PILLARS IN VAULTS

The fourth or light-pillared type

In several Continental examples and in a few English ones the clustered piers that support the nave arches of a church of the foregoing type are replaced by slender mono- or cylindrical shafts or columns, sometimes as much as 22 diameters in height - and the wall above is omitted. This arrangement greatly economises material and at the same time the slenderness of the pillars renders such an interior peculiarly adapted for congregational use - Figs 28 and 30 are illustrations of a church of this type which I designed for the Parish Church at Slough.

In this instance as will be seen from the perspective of the interior I have followed Continental precedent in reducing the columns to single shafts of such slender proportions as to interfere much less than is ordinarily the case with the congregations view of the officiating clergy the proportion which the diameter of these columns bears to the arches they support is the same as in the Continental examples to which I refer and in the Lady Chapel of or Salisbury Cathedral.

In the Church of St. Sarge at Angers the columns are as much as 22 diameters in height a proportion altogether too slender for pillars of stone, but exactly the right proportion for columns of cast iron and we may be sure that the Medæval Architects who invariably selected the material that was the most fitting of any they were acquainted with for the object they had in view would have employed cast iron had it been obtainable whenever they desired to erect such slenderly proportioned supports for as the material for columns thus slenderly proportioned cast iron is obviously "the right thing in the right place" it is invariably adopted by the French Architects in similar cases and has also been used with excellent effect for the nave-pillars of the Church of Christ Church Victoria Street Westminster which has recently

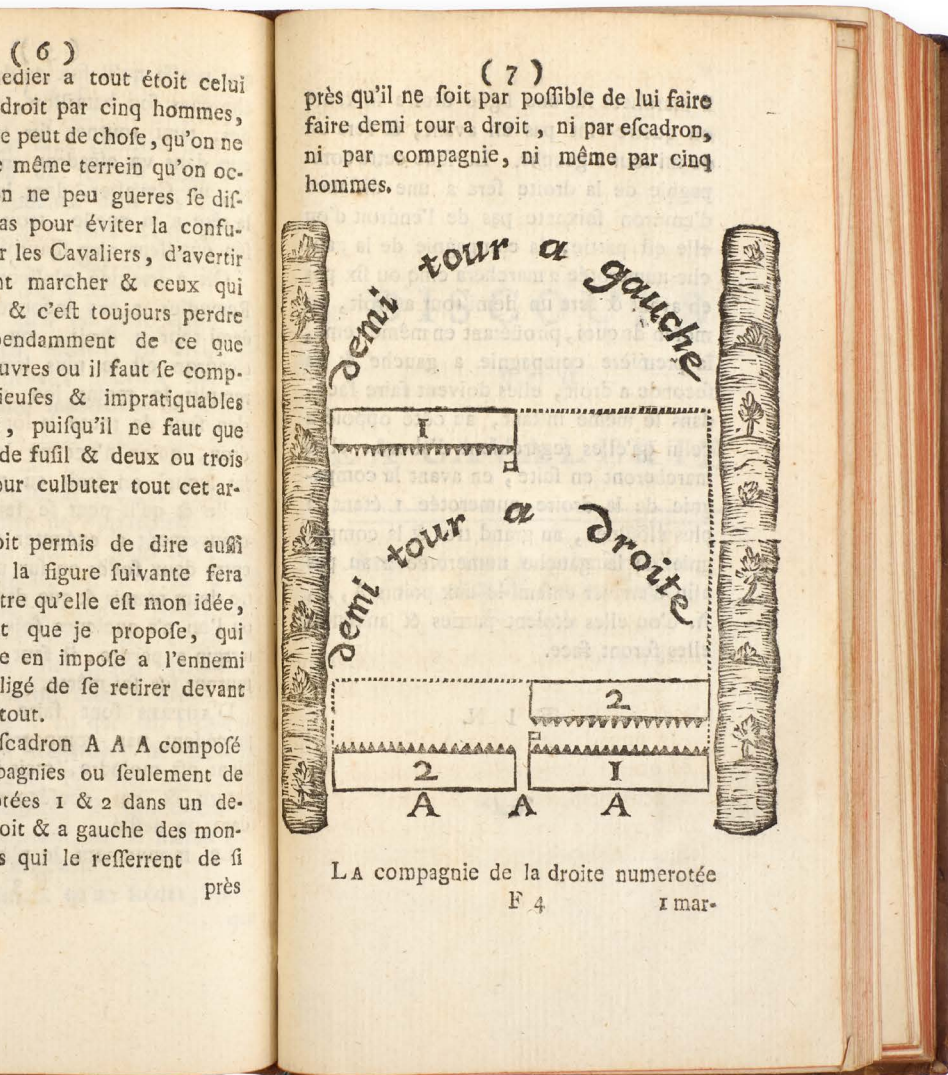


ZU ERFINDEN, ZU BESCHLIESSEN,
BLEIBE KÜNSTLER OFT ALLEIN;
DEINÉS WERKENS ZU GENIESSEN,
EILE FREUDIG ZU VEREIN!
HEIR IM GANZEN SCHAU' ERFAHRE:
DEINEN EIGNEN LEIBENSLAUF
UND DIE THATEN MANCHER JAHRE
GEHN DIR IN DEM NACHBAR AUF.

The present volume was presumably prepared to solicit support for the completion of the work; this copy was inscribed to Henry Austin Bruce (1815–1895), Home Secretary in Gladstone's first ministry before being elevated to the peerage as Baron Aberdare and appointed Lord President of the Council in 1873. The binding is lettered with the first stanza of Goethe's 'Künstlerlied', the third stanza of which appears in English on the title page.

OCLC and Library Hub together find only two other copies (CUL, Columbia); the University of Minnesota appears to have a fragment of the synopsis only.

See Binnie, *Early Victorian Water Engineers* (1981), pp. 223–236, and Davies, *Splendours of the Raj: British Architecture in India, 1660 to 1947* (1985). The widely repeated suggestion that Conybeare 'emigrated to Caracas in 1878 and died out there in 1884', first traced in Binnie, appears to be erroneous.



An All-Round Education

10. [CULANT-CIRÉ, René Alexandre, *Marquis de.*] Recueil de fables, contes, epigrammes & pensées diverses de Monsieur le M. de C... C..., avec le symbole raisonné du philosophe, un discours sur la cavalerie & la comédie de l'impudent piece en vers & en cinq actes. Le tout mis au jour par *. 'The Hague' [Paris?], 1767.**

12mo, pp. [5], '2', 7-42, [viii (part-title, contents, preface)], [3]-72, 8 (*Remarques*), 34 (*Discours*), 126 (*L'impudent*), with 2 copper-engraved folding plates; part-titles to *Remarques* and *Discours* with the imprints 'Imprimé à Paris, pour la premiere fois, ches [- chez] Ch. Ant. Jombert ... 1757 [- en 1761] ... Réimprimé en MDCCLVII [sic] [- en 1767]' (see below), typographic ornaments to title, woodcut ornaments to part-titles, typographic head- and tailpieces, woodcut illustration; a very good copy in contemporary French mottled calf, spine gilt in compartments with gilt green glazed paper lettering-piece, edges stained red, marbled endpapers, blue ribbon place-marker, sewn on 3 sunken cords; very lightly rubbed, lettering-piece chipped; engraved armorial bookplate of Auguste Desains 'notaire a S^t Quentin' to front pastedown. **£650**

First collected edition, very rare, of various writings on diverse subjects by Culant-Ciré, including the first appearance of several of his works, including *Symbole raisonné du philosophe*, a satirical attempt at proving the necessity of the existence of God, and the comedy *L'impudent*.

The pieces by René Alexandre de Culant-Ciré (1718-1788), marquis de Culant, a cavalry officer, literary writer, and musicologist, here include fables, poetry, philosophy, and a comic play in verse, *L'impudent*. Although some fables are evidently inspired by La Fontaine's, such as 'Les fourmis', 'Le rat et l'elephant', and 'Le sanglier et le jeune renard', others are more original, such as 'Le Monarque et ses courtisans', 'Les cornes', and 'Le laboureur, le geometre, et le charlatan'.

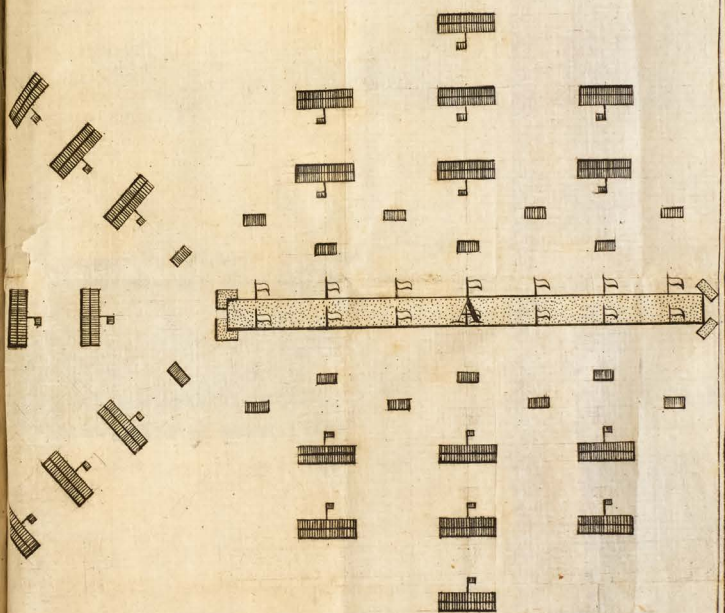
Monsieur le Duc DE
du Marquis DE CU

le 13. Juillet 1763.

leur, avec la Lettre
ait l'honneur de m'é-
mois votre Discours
fait également hon-
neurs & a votre Zèle,
cette marque de vo-
is en fais mes remer-
ie de croire que lors-
opos de venir dans
s renouvellerai avec
des sentimens avec
eur d'être Monsieur
très obéissant Servi-

Duc de CHOISEUL.

A Colonne pleine, composée de 14 bataillons. *Fig 1^{re}*
Escadrons de Cavalerie, en bataille sur 3 rangs.
Petites troupes de Cavalerie sur 2 rangs. *p^{2e} 26*



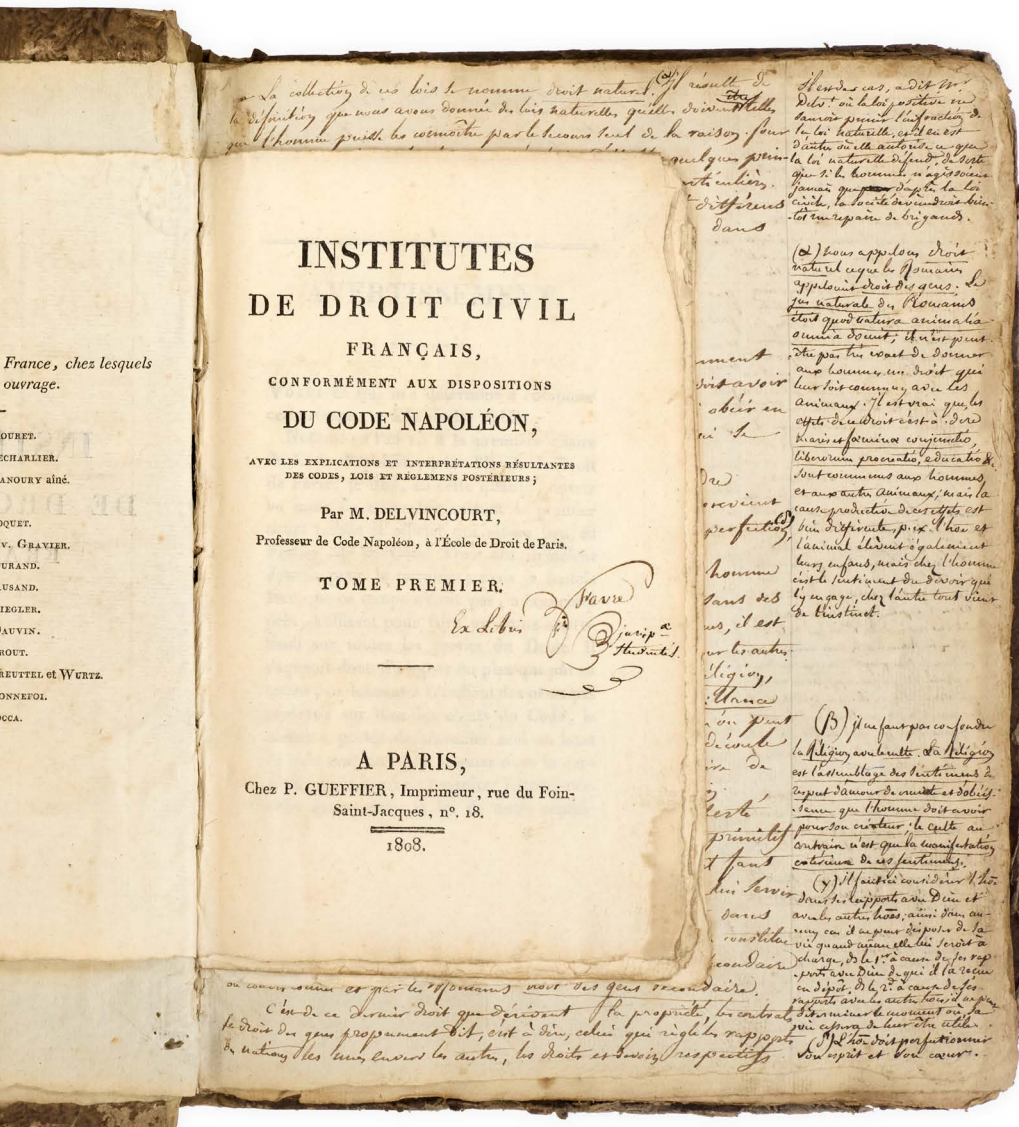
5 10 20 30 40 50 60 70 80 90 100 toises

Plan de la Cavalerie

Alongside the literary works are two treatises on military tactics – *Remarques sur quelques evolutions de la cavalerie et des dragons* and *Discours sur la cavalerie* – illustrated with folding copper-engraved plates showing battle formations. Although some parts had been published previously, with their previous imprints given on the part-titles, **this seems to be the first appearance of several works.**

Not on Library Hub. OCLC finds a single copy in the US, at the University of California, San Diego, seemingly incomplete.

See Mennessier de La Lance, *Essai de bibliographie hippique* (1912) I, p. 335.



Learning Napoleonic Law

11. DELVINCOURT, Claude Étienne. *Institutes de droit civil Français, conformément aux dispositions du code Napoléon, avec les explications et interprétations résultantes des codes, lois et réglemens postérieurs ... Tome premier. Paris, Pierre Gueffier, 1808.*

Vol. I only (of III), 8vo bound in 4to, pp. xi, [1], 393, [1 (blank)]; interleaved throughout; half-title dusty, pp. 55–58 torn and loose, a few small tears and chips, but a good copy; bound in vellum-backed boards with pale brown paste-paper sides, spine lettered in ink; cut and small losses to spine, edges and corners worn, covers rubbed, slight worming to joints; contemporary ownership inscriptions of 'Favre jurisprud. studentis' to front endpaper and title; with Favre's occasional marginal annotations to the text and his notes to c. 100 interleaved pages. **£1850**

The first of three volumes of a pioneering guide to the Napoleonic Code Civil by the jurist Claude Étienne Delvincourt, interleaved and annotated by a contemporary student of jurisprudence: a valuable witness to legal education and learning in the First French Empire.

Enacted in 1804, the Code Napoléon 'was based on the premises of creating a purely rational body of law, of the equality of all citizens, the separation of civil from ecclesiastical regulation, and on the principles of freedom of person, freedom of contract, and inviolability of private property' (*Oxford Companion to Law*). It was both revolutionary and extremely influential.

Delvincourt (1762–1831) became an *avocat* at the Paris parlement in 1785, and after the Revolution served for many years as head of the Faculté de droit de Paris. He was among the first commentators on the new Code Napoléon at what must have been an exciting time for French legal scholars.

This academic excitement is reflected here in the extensive annotations of a law student named Favre – likely based upon lectures he attended – which demonstrate his particular fields of interest: natural law; equality; personal law; French citizenship and the rights deriving therefrom for both the French and foreigners; the law relating to domicile; divorce; children; guardianship; the emancipation of minors; interdictions upon those judged unable to manage their affairs; usufruct and property; and servitudes (restrictions on property). Favre's early notes on civil law in general are especially profuse, even including annotations upon his own annotations. There are occasional dates: a Paris court of appeal decision of 31 January 1809 is noted, for example. The annotations are not uncritical: one points out a contradiction, while an article on guardianship is described as 'written in a somewhat irregular manner'.

Le troisième droit naturel est le propriété, c'est-à-dire le droit d'être le maître d'une chose et d'en disposer comme on le juge convenable à l'exclusion de tout autre. Il est évident

en raison des circonstances⁽⁹⁾ et comme une action n'est injuste en droit, qu'autant qu'elle est contraire aux dispositions d'une loi positive existante, il en résulte que cette Loi ne peut étendre son autorité sur les actes antérieurs à son existence. C'est donc un principe consacré par toutes les législations, et notamment par l'art. 2 du code, que la loi (positive) ne dispose que pour l'avenir, et ne peut avoir d'effet rétroactif (1).

2°. Les Loix naturelles étant essentiellement équitables, et l'objet naturel de la

(1) On excepte ordinairement de cette disposition les lois interprétatives, c'est-à-dire, celles qui font connaître dans quel sens on doit entendre une loi précédente. Il est vrai que l'effet de ces lois remonte ordinairement à la date de celles qu'elles interprètent; mais comme elles sont censées ne faire qu'un avec cette même loi, on ne peut pas dire, à proprement parler, qu'elles ont un effet rétroactif: elles l'ont même si peu, qu'elles ne préjudicient en rien aux droits acquis irrévocablement à des tiers avant leur émission, quand même ces droits seroient contraires à l'interprétation qu'elles donnent de la loi primitive. On peut voir un exemple de ces principes, dans les articles 2 et 3 de la loi du 4 septembre 1807, interprétative de l'art. 2148 du Code. (*Bulletin*, n^o. 2749.)

Nous observerons à cette occasion que l'on distingue en droit deux espèces d'interprétations; celle dont il s'agit ici, qui est faite par le législateur lui-même et qui se nomme interprétation par voie de règlement, et celle qui est faite par le juge, et dont il sera question dans la suite de ce chapitre. Elles diffèrent en ce que la première détermine le sens de la loi d'une manière générale, et pour tous les cas semblables, au lieu que l'autre ne s'applique de droit qu'à l'affaire qui

[illegible]

a la charge par lui de rembourser les dépenses qu'ils ont pu occasionner à des tiers.

Enfin le quatrième droit naturel est celui —

gême.

Entirely Engraved

12. EDMONDSON, Joseph. *Precedency. [London], for the author, [c. 1780].*

16mo, ff. [2], 14; engraved throughout on individual plates, with Prince of Wales's feathers to title; lightly foxed, minor soiling to head of a few leaves, nonetheless a very good copy; bound in contemporary red morocco, borders roll-tooled in gilt, spine gilt in compartments, edges gilt, marbled endpapers; a little scuffed with short slit to front joint; late eighteenth-century ink ownership label 'J: Copley' to front free endpaper, early nineteenth-century armorial bookplate of Sir Joseph Copley to front pastedown (Franks 6836). **£475**

First edition of this Georgian social hierarchology, entirely engraved for and self-published by the coach-painter-turned-herald Joseph Edmondson, in contemporary red morocco gilt with a roll incorporating heraldic motifs.

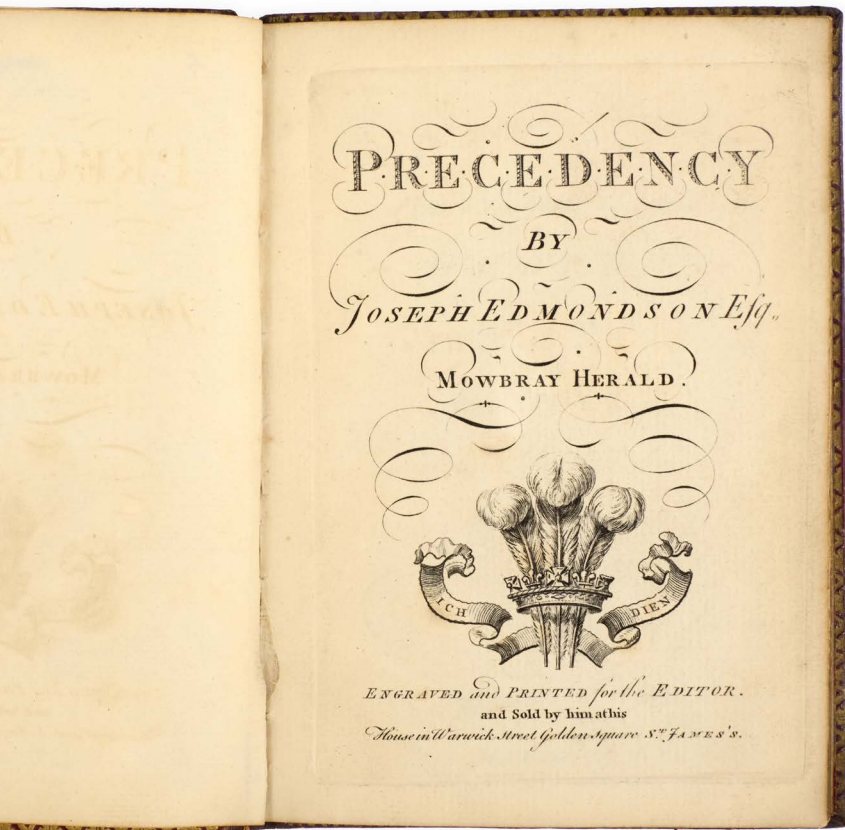
Dedicated to the Prince of Wales (whose feathers adorn the title), this brief work opens with the order of precedence for men from the King and Prince of Wales down through various archbishops, lords, bishops, other office-holders, sons of the above, and, finally, 'Burgesses, &c'. Next is the precedence of women (running from the Queen to 'Wives of Burgesses'), the precedence of a procession by the Knights of Bath to the Chapel Royal in 1726, and an account of the collar days for the knighthood.

Originally apprenticed as a barber, Edmondson (c. 1732–1786) took up the trade of emblazoning arms on coaches, which presumably led to his interest in heraldry. His purchase and publication of the great manuscript collection of peers' pedigrees known as the *Baronagium genealogicum* brought renown, but his humble origins and tactlessness attracted the enmity of the College of Arms, to which he was never fully admitted. 'Because of his extravagant lifestyle he was unable to leave any considerable property' (ODNB), and his library was sold (partly to the College) upon his death.

Provenance:

Captain Sir Joseph Copley (c. 1769–1838), third Baronet, son of the Clerk of the Signet Sir Joseph Copley, first Baronet.

ESTC T137072.



Glitter for Gildard

13. FERMENT, Louis. 'Officium sancti Gildardi'. [Rouen?] 1736.

Manuscript on paper, 8vo, pp. 147, [1], + blanks; in Latin, neatly written in a single hand, principally in black ink, up to 15 lines per page (but mostly 6 lines per page with music), with elaborate initials and ornaments in many inks and heightened with gold throughout, several decorated with glitter, with an elaborate title-page and colophon; small hole to title with old tape repair to verso, some scattered light spots, but generally very well preserved; bound in contemporary calf, borders roll-tooled in gilt with gilt cornerpieces, spine gilt in compartments with gilt red morocco lettering-piece, marbled endpapers; somewhat crudely rebaked with spinepiece partially relaid; ink ownership inscription 'Ex Libris | [...] | [...] sacerdotis | 1778.' to final page, partially obscured by a later inscription 'Francisc Petri | Quillebeuf' (see below). **£4500**

A remarkable devotional manuscript with unrecorded liturgies dedicated to two Rouen saints, St Gildard and St Romanus, decorated throughout with elaborate penwork featuring foliage, fruit, flowers, and birds, heightened with both gold and glitter.

St Gildard (or Godard, c. 448–525), traditionally associated with his supposed twin brother St Médard, Bishop of Noyon, was an early Bishop of Rouen who attended the First Council of Orléans in 511; he was venerated not only locally but also in England, with his feast celebrated in 8 June. Although an Office of St Gildard had been published in Rouen by the widowed Catherine Le Boulenger in 1735 (the only edition printed until 1851), the present manuscript, written the following year, differs significantly in its content and arrangement.

Following the Office of St Gildard, the final pages are given over to a liturgy for the Feast of St Romanus, another early Bishop of Rouen, with a penchant for destroying pagan temples and capturing belligerent dragons.

Provenance:

François-Pierre Quillebeuf, a charcutier at rue de l'Egout 23 in Paris, is known through a probate inventory of 1817.





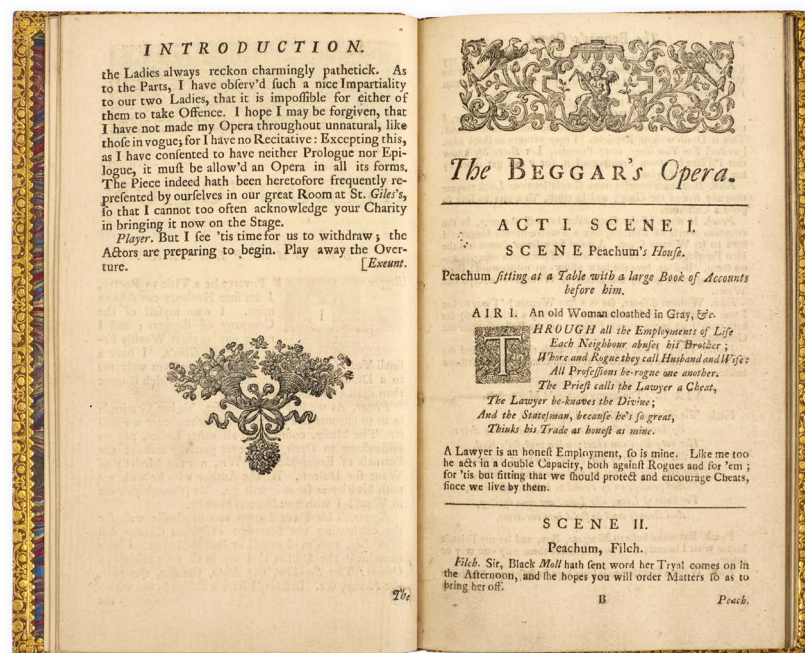
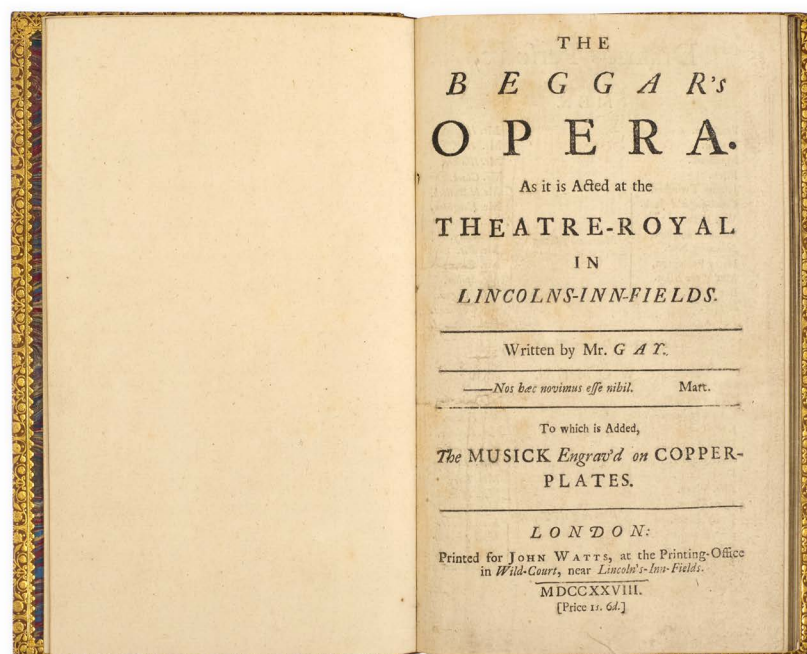
146.

de præmiiū Amen



147.





A Success that Beggars Belief

14. GAY, John. The Beggar's Opera. As it is acted at the Theatre-Royal in Lincoln's-Inn-Fields ... to which is added, the Musick engrav'd on Copper-Plates. *London, John Watts, 1728.*

8vo, pp. [4], 58, 16 (engraved music); bound without the terminal advertisement leaf; engraved music slightly trimmed, otherwise a very good copy; bound in nineteenth-century polished calf by W. Pratt, spine gilt in compartments with gilt green morocco lettering-pieces, edges gilt, marbled endpapers; armorial bookplate of Francis R. C. Grant to front pastedown. **£975**

First edition, first issue, of the greatest of the ballad operas, perennially popular since its first performance on 29 January 1728.

First staged at Lincoln's Inn Fields under John Rich, it took the town by storm, achieving a remarkable run of sixty-odd nights in its first season, and thus reportedly 'making Gay rich and Rich gay'. The work combines comedy and political satire in prose interspersed with songs set to contemporary and traditional English, Irish, Scottish, and French tunes. In it, Gay portrays the lives of a group of thieves and prostitutes in eighteenth-century London. The action centres on Peachum, a fence for stolen goods; Polly, his daughter; and Macheath, a highwayman. Gay caricatures the government, fashionable society, marriage, and Italian operatic style. Particularly evident are parallels made between the moral degeneracy of the opera's protagonists and contemporary highborn society' (*Britannica*).

The first issue was printed without the air 'A Cobler there was, &c.' and the accompanying three bars of letterpress music on p. 53, added as an afterthought after the rest of the music had been engraved and thus causing a rearrangement of the type through the rest of the book in the second issue. The perennially problematic T. J. Wise proposed an alternative sequence, with the music inexplicably removed after the first issue, but has since been discredited.

Rothschild 928; Wise, *Ashley Library II*, pp. 139-140.



15. GEOFFROY, [Jean-Baptiste]. 'Institutiones rhetoricae Reverendo Patre Geoffroy Societatis Jesu sacerdote, in Collegio Ludovici magni dictatae ...' *Paris, 1752* [- 1753].

Manuscript on paper, 8vo (c. 177 × 116 mm), pp. [2 (title)], '233' (*recte* 230), [1 ('table algebrique')], [1 (blank)], [5 (index)], [1 (blank)], with a copper-engraved frontispiece completed in manuscript ('scriptore Le Grand') and 26 copper-engraved plates; in Latin and French, neatly written in brown ink in a single hand, c. 22 lines per page, title within calligraphic border and with Jesuit device, calligraphic headpiece with Jesuit device, occasional corrections; very lightly toned with a few small marks, slight marginal damp-staining to Cicero plate, but generally very well preserved; bound in contemporary red morocco, borders triple-filleted in gilt with gilt centre-piece of 'IHS' device within wreath, spine gilt in compartments with gilt brown morocco lettering-piece, edges gilt, marbled endpapers; a little wear to extremities, neat repairs at head of front joint and to corners.

£1650

An attractive manuscript recording the instruction given in rhetoric by the Jesuit teacher Jean-Baptiste Geoffroy (1706–1782) at the college Louis-le-Grand in Paris in the early 1750s, illustrated with twenty-six engraved portraits of figures from antiquity to the Enlightenment notable for their eloquence, including some of the college's illustrious alumni.

Geoffroy taught at Rouen, Caen, and La Flèche before moving to Paris, where he taught rhetoric for more than twenty years. His course is divided into five parts, covering *elocutio*, or style; *inventio*, on discovering arguments; *de arte tractandorum affectuum*, on manipulating the emotions; *dispositio*, on arranging arguments; and varying interpretations of eloquence from antiquity to Louis XV's France.



The text is full of examples, in Latin and French, drawn from the writings of those whose portraits – by the engraver and print publisher Étienne Desrochers – feature herein. These encompass classical authors (Cicero, Virgil, Horace, Ovid, Quintilian); women writers (Antoinette Des Houlières, Madeleine de Scudéry); thinkers, poets, and dramatists (Voltaire, Vincent Voiture, Jean-Baptiste Rousseau, Paul Pellisson, Nicolas Boileau-Despréaux, François de Malherbe, Pierre Corneille, Jean Racine); Jesuits (Charles Porée, Charles de La Rue, Louis Bourdaloue); bishops and preachers (Jules Mascarón, Jacques-Bénigne Bossuet, Nicolas Pavillon, Esprit Fléchier, François Fénelon, Melchior de Polignac); and lawyers (Antoine Le Maistre, Olivier Patru).

Sommervogel III, col. 1335 appears to refer to this very manuscript as appearing in a catalogue by the bookseller Dufossé of 15 October 1878 (no. 272).





16. GODEAU, Antoine, *Bishop of Grasse*. Paraphrase sur l'épître [– les épîtres] de Saint Paul aux Romains [– aux Corinthiens; – aux Galates, Ephésiens, Philippiens, Colossiens; – aux Thessaloniens, à Timothée, à Tite, à Philemon; – aux Hébreux] ... nouvelle édition, revue et corrigée [– Paraphrase sur les épîtres canoniques]. *Paris, widow Jean Camusat [Denise de Courbes], 1641 [– 1640].*

Six vols, 12mo in 8s and 4s, *Romans*: pp. [xxiv], 264, *Corinthians*: pp. 96, '95-267' (i.e. 97-269), [1 (blank)], 167-168 (P1 cancellans), *Galatians &c*: pp. 211, [5], *Thessalonians &c*: pp. 200, [4], *Hebrews*: pp. 60, 74, [8], *Catholic*: pp. [xxxv], [1 (blank)], 3-221, [7]; each title-page copper-engraved, woodcut initials and head- and tailpieces, typographic ornaments; some inoffensive browning, occasional light staining, small marginal paperflaw to *Corinthians* D4, a few titles very slightly trimmed at head; uniformly bound in contemporary red morocco, boards panelled in gilt, spines gilt in compartments and lettered directly in gilt, edges gilt, marbled pastedowns; very slightly rubbed at extremities, but an excellent set. **£2850**

Six Biblical paraphrases by Bishop Godeau, each rare in its own right, together forming a complete paraphrase of the Epistles, printed by the recently widowed Denise de Courbes with attractive engraved titles and handsomely bound in red morocco.

Among the most significant works of the prolific poet and prelate Antoine Godeau (1605–1672), a founding member of the Académie française and Richelieu's appointment as Bishop of Grasse in 1636, the paraphrases of the New Testament Epistles were, in 1913, 'still recommended and useful, the sense and connexion of ideas being brought out clearly by the insertion of the fewest possible words' (*Catholic Encyclopedia*).

PARAPHRASE SVR L'EPISTRE
DE SAINT PAVL AVX ROMAINS
PAR ANT. GODEAV Evesque
DE GRASSE. Nouvelle Edition
reue et corrigee.



A PARIS, Chez la Veuve JEAN CAMUSAT,
rue S. Jacques, à la Toison d'or.
An. Premier et Second 1641.

PARAPHRASE
Sur les deux
EPISTRES
DE
SAINT PAVL
AUX
CORINTHIENS
Par
ANT. GODEAV
Euesque de
GRASSE.

Nouvelle Edition
reue et corrigee.

A PARIS, Chez la Veuve I. CAMUSAT,
rue S. Jacques, à la Toison d'or.
1641.

PARAPHRASE
Sur les
EPISTRES
DE SAINT PAVL
AUX
GALATES,
EPHESIENS,
PHILIPPIENS,
COLOSSIENS,
Par
ANT. GODEAV
Euesque de
GRASSE.

Nouvelle Edition reue et corrigee.

A PARIS,
Chez la Veuve I. CAMUSAT,
rue S. Jacques, à la Toison d'or.
1641.

PARAPHRASE
Sur les
EPISTRES
DE SAINT PAVL
AUX
THESSALONIENS,
A TIMOTHEE,
A TITE,
A PHILEMON,
Par
ANT. GODEAV
Euesque de
GRASSE.

Nouvelle Edition reue et corrigee.

A PARIS, Chez la Veuve I. CAMUSAT,
rue S. Jacques, à la Toison d'or.
1641.

PARAPHRASE
Sur
L'EPISTRE
DE
SAINT PAVL
AUX
HEBREUX
Par
ANT. GODEAV
Euesque de
GRASSE.

Nouvelle Edition reue et corrigee.

A PARIS, Chez la Veuve I. CAMUSAT,
rue S. Jacques, à la Toison d'or.
1641.

PARAPHRASE
SVR
LES EPISTRES
CANONIQUES.
PAR A. GODEAV
Euesque de
Grasse.

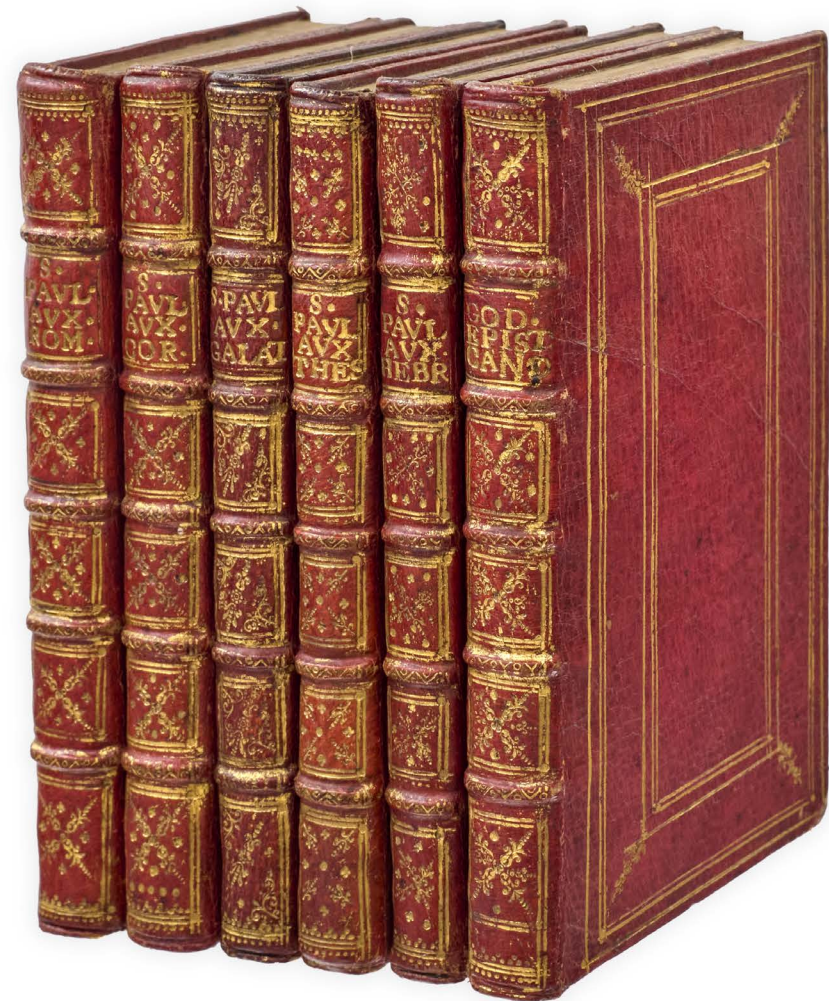


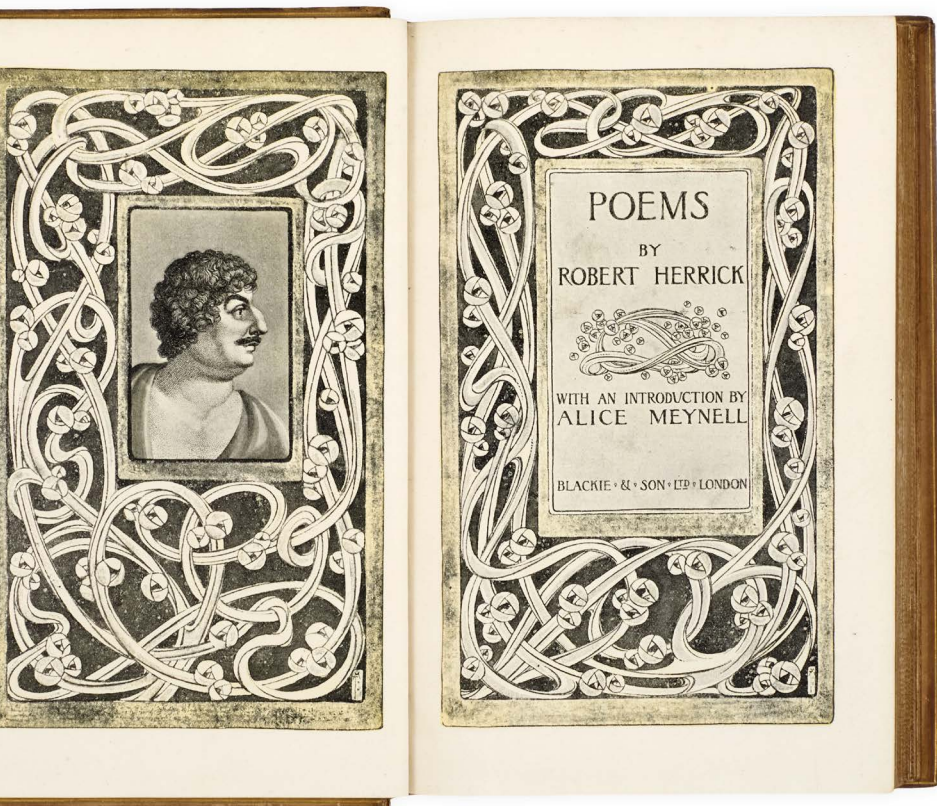
A PARIS,
Chez la Veuve I. CAMUSAT,
rue S. Jacques, à la Toison d'or.
1641.

The five Pauline epistles were published over the course of the 1630s, the majority printed by Jean Camusat, who had been named printer to the Academie in 1634 and whose widow – after his death in 1639 – successfully lobbied to retain her husband's position, against Richelieu's attempts to appoint a new printer in his stead. She went on to print the first edition of Godeau's paraphrase of the Catholic Epistles in 1640 and to gather the Pauline paraphrases, previously published separately, as a 'new edition, revised and corrected' and printed uniformly in 1641. In three volumes the privileges, or added comments, assert De Courbes's right to continue printing under privileges granted to her late husband.

The *Corinthians* here includes both the cancelland P1 and, with textual corrections, the cancellans printed and bound as the final Aa2.

Library Hub finds parts at only two locations in the UK: the Pauline Epistles only, at the British Library, and *Thessalonians* 'with a number of other paraphrases' at Blickling Hall. OCLC finds **only scattered holdings in the US:** three parts at the Newberry (*Romans*, *Hebrews*, and *Catholic*), two parts at UCLA (*Romans* and *Corinthians*), single volumes of *Romans* at Cornell and Huntington, of *Corinthians* at the Library of Congress, St Thomas, and University of Washington, and **no copies of *Galatians* or *Thessalonians*.**





17. HERRICK, Robert. Poems ... with an Introduction by Alice Meynell. *London, Blackie & Son Ltd, [1911].*

12mo, pp. xvi, 374, with lithographic title and frontispiece; printed in red and black with ornaments throughout; bound in contemporary calf by Bumpus (front turn-in signed in gilt), with coloured *cuir repoussé* thistle to front board, spine lettered directly in gilt, edges gilt; somewhat rubbed and stained, but a good copy; ink inscription 'K. R. Heckford' to front pastedown and subsequent inscription 'To Dora in | memory of | many Happy | Occasions | Love | Auntie Kate | July 1971'.

£145

The attractive Blackie 'Red Letter' edition of Herrick's poems, in a highly unusual signed Bumpus binding with a *cuir repoussé* thistle to the front board.



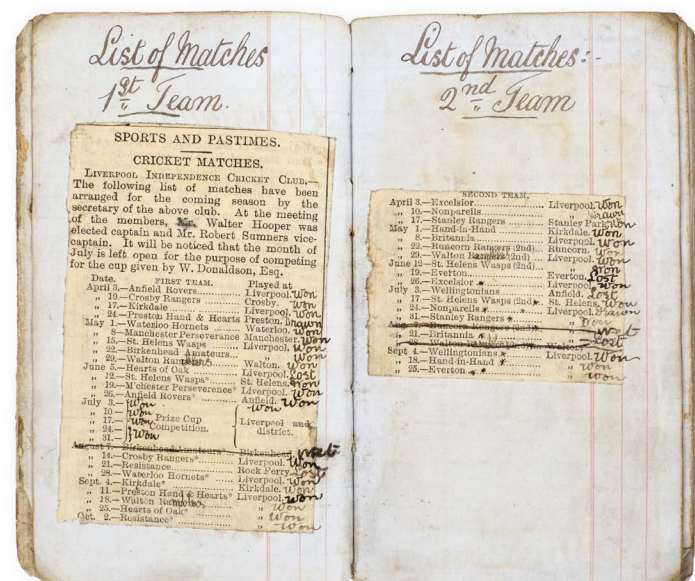
Cricketing Cuttings

18. HOOPER, William. 'Liverpool Independence Cricket Club. Reports of Matches. Season 1880.' [*Liverpool, 3 April to 2 October 1880.*]

Manuscript on paper, 12mo, pp. [50] + blanks; neatly written in brown ink, in a single hand, on ruled accounting paper, a printed match report pasted to each page; a little dusty with a few small stains, but generally well preserved; in a limp straight-grained purple roan stationery binding, initials 'L. I. C. C.' scratched into front cover; rather worn.

£250

A pocketbook record of matches for the season of 1880, compiled by William Hooper, Captain of the seemingly otherwise unrecorded Liverpool Independence Cricket Club.



The volume includes newspaper cuttings of reports of weekly matches by both the first and second teams between April and October, played at various locations around the North-West. It was a successful season for both teams: the first won twenty-two games and the Prize Cup Competition, drawing one match and losing only two; the second team won thirteen, drew two, and lost three.



A Publisher's Parody

19. [HØST & SØN.] Den allernyeste store Bastian, eller en Vise om det artige Personale. [Copenhagen], Høst & Søn, [1936].

8vo, pp. [iv], 24; chromolithographic illustrations throughout, **letterpress Danish text mounted over the German original (see below)**; some scattered spots, slightly cockled, but a very good copy; publisher's chromolithographic boards with Danish title mounted to front board and blank slip mounted to spine; a few small stains and smudges, slightly cocked. **£650**

An unrecorded pastiche of *Struwwelpeter*, re-purposed into a playful parody of the employees at the Copenhagen publisher and bookseller Høst & Søn to celebrate its centenary.

A publisher's in-house parody, the text of *Den allernyeste store Bastian* is printed on slips and pasted over the German original. Given the popularity of *Struwwelpeter* in Denmark in the nineteenth and early twentieth centuries, the book is an unsurprising choice, although it is curious that the publishers have used a copy of the German original (an undated Insel edition) rather than the Danish translation, first published in 1847 and titled *Den store Bastian* from 1867.



The verses of this new ditty ('Vise') offer 'a few observations about the staff at a well-known company', albeit without mentioning the names of the staff or the company and hinting at a prize for the reader who correctly guesses the identity. Mocking the quirks of all the members of the company from the managers and booksellers to the apprentices and delivery man, the humour suggests this was intended for an internal audience, although many verses are amusingly familiar even to the outsider:

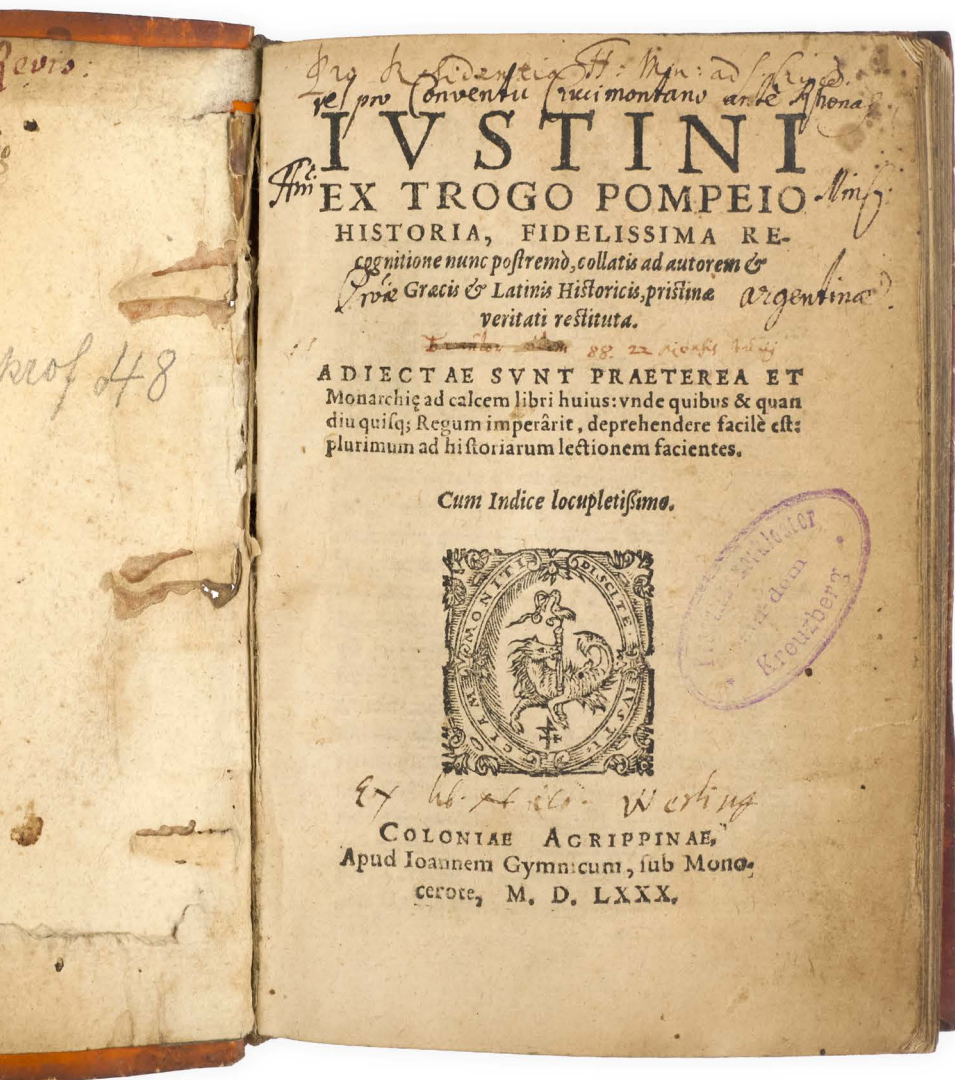
From learned professors and auctions at Hee
he buys tons of books, wherever profits might be.
Almost all – so he says – are 'sold out' or 'so rare',
and a sixfold markup is his minimum fare.

*Hos lærde Professorer og til Auktion hos Hee
han køber Tons af Bøger, naar han kan money se.
Han 'udsolgt', 'sjælden' kalder hver anden Bog omtrent.
Som Minimum skal tjenes seks Hundrede Procent.*

Founded by Andreas Frederik Høst (1811–1897) in 1836, the publishing house was owned by the family until 1917, when it was purchased by Joannes Lind (1890–1935). The company later became a subsidiary of Gyldendaal, where Høst & Søn still specialises in children's books.

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





With Franciscan Provenance

20. JUSTIN. Justin ex Trogo Pompeio Historia, fidelissima recognitione nunc postremo, collatis ad autorem & Graecis & Latinis historicis, pristinae veritati restituta. Adjectae sunt praeterea et monarchi[a]e ad calcem libri huius: unde quibus & quandiu quisque regum imperarit, deprehendere facile est: plurimum ad historiarum lectionem facientes. Cum indice locupletissimo. *Cologne, Johann Gymnich [III], 1580.*

8vo, pp. [xxxii], 342, [6]; woodcut Gymnich device to title, woodcut initials throughout; short closed tear to outer margin of title, a little browned with the odd spot, but a very good copy; bound in contemporary German orange-painted vellum, later paper labels to spine, yapp fore-edges with remains of tawed ties, edges stained blue, sewn on 3 split tawed thongs laced in; vellum a little rubbed; contemporary ownership inscriptions of Nicolaus Werling to front pastedown and title, early ownership inscription of the Friars Minor 'Pr[o]v[inc]ie argentiae' to title, late seventeenth- or eighteenth century ownership inscriptions of the Franciscan friary at Kreuzberg and their later ink stamp to title, a few early underlinings and penials. **£650**

Very rare Cologne edition of Justin's abridgement of the lost *Historiae Philippicae* of Pompey Trogue, in contemporary German painted vellum and owned over several centuries by two Franciscan friaries in Alsace and the Rhön.

The *Historiae* or *Epitome* was one of the most widely read texts of the Middle Ages and Renaissance, printed more than one hundred times in the sixteenth century. The work includes several striking passages 'such as the description of the multitude of Athenians pouring out to see Alcibiades on his return from exile, and of Brennus and his army of Gauls at Delphi. Since Trogus' work has not survived, Justin's book is valuable for the history of Macedon and the Hellenistic kingdoms' (OCCl).

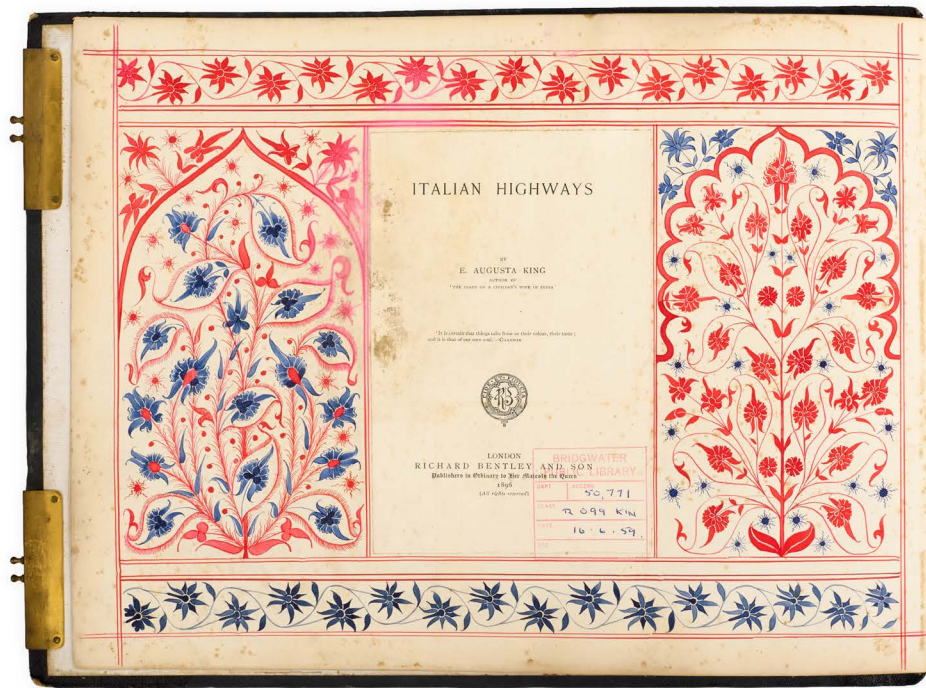


Provenance:

1. One Nicolaus Werling, with his contemporary ownership inscriptions.
2. The Franciscans of the 'Province' of Strasbourg, with their early ownership inscription. Established there since the thirteenth century, the Franciscans of Alsace largely fell victim to the Reformation, with all the region's friaries abandoned over the course of the sixteenth century save those at Thann et Hagenau, whose friars returned there in 1597 after a fifty-year absence.
3. The Franciscan friary at Kreuzberg, in the Rhön mountains of central Germany, with their late seventeenth- or eighteenth-century ownership inscriptions and later ink stamp. Sitting atop the *Heiliger Berg der Franken*, where the Irish missionaries SS. Kilian, Colman, and Totnan are said to have erected the eponymous cross, the friary was founded in 1677 and has operated a noted brewery since the eighteenth century.

OCLC finds no copies outside Continental Europe. Not in Library Hub.

USTC 668639; VD16 T 2064.



ITALIAN HIGHWAYS

It was the end of October when we crossed the midland from Dover to Oxford on an absence of many months from England beyond an intention of visiting Munich, we had no very definite plans, and intended to go with the tide of excursionists, expecting to be home in time to meet the Alps when they were in full bloom. The first half was a Ghent, lying eighty, very eighty, as it does not of the main route. It is not much removed by distance, whose leading road is decorated by the smallest obstacle, and at this season it was absolutely deserted, except of course by such straggling tourists and what there is of the local population.

With these few facts, and incidentally with the fact that the road was not a good one, we set out. They put immense loads for their size, and we had a good deal of trouble to get them over the hills. The road was not a good one, and the weather was not a good one. The road was not a good one, and the weather was not a good one. The road was not a good one, and the weather was not a good one.

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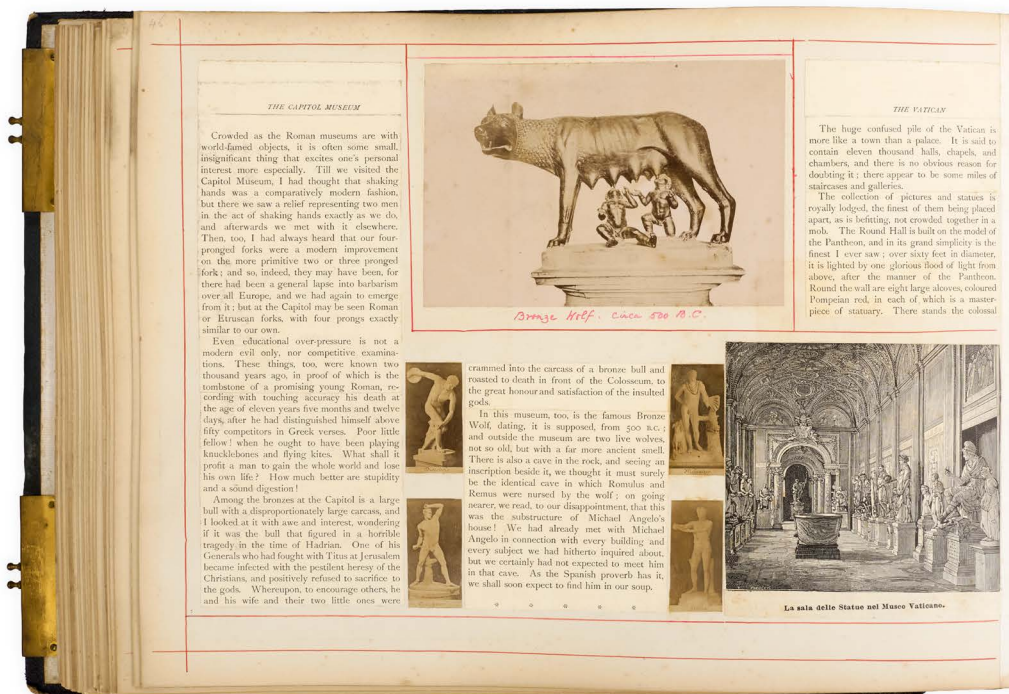
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Travels and Travails in Italy The Author's Extra-Illustrated Album

21. KING, E. Augusta. Italian Highways ... London, Richard Bentley & son, 1896.

Oblong folio, pp. [1], 100, [1]; printed leaves dissected and mounted in an album with extensive printed, photographic, and occasionally hand-drawn illustrations, ruled in red throughout with captions in red ink, title mounted within calligraphic border in red and blue inks; some spotting with occasional damp- or dust-staining; contemporary half black roan with pebble-grained cloth sides, spine lettered directly in gilt, brass clasps to fore-edge (of which one lacking); rather worn and shaken, joints split; autograph transcriptions of reviews to front endpapers, clipped reviews pasted to rear endpapers, presentation plate of 'Miss King. | Ashcott Hill.' to the Bridgwater Public Library dated 1918 to front free endpaper and subsequent Bridgwater markings. £1850

Elizabeth Augusta King's own album of her nine months' travels to and in Italy, dissecting a copy of her published account *Italian Highways* and extensively extra-illustrating it with photographs and other printed and drawn illustrations.



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Departing England in October 1894, King (*née* Egerton, 1843–1917) landed at Ghent before proceeding south through Germany, climbing onto the roof of the newly completed cathedral at Cologne ('a wilderness of airy flying-buttresses and fretted pinnacles and quaint gurgyles, on to the streets strewn with human specks') and stopping in Frankfurt and then Munich, where she admires its architecture, its monuments, and the orderliness of its concertgoing public ('Think of that, O Londoners, and marvel!').

On reaching Italy, King makes only brief stops (Verona, Lucca, Bologna, Rome) on her route to the South, spending the winter visiting sights in and around Naples, Sorrento and Amalfi, Pompeii and Herculaneum, and Paestum; on visiting the Blue Grotto, she complains of the impossibility of capturing its light in a photograph. In the spring she returns to Rome for a longer stay, hearing the elderly Leo XIII celebrate Mass in the Sala Ducale (St Peter's and the Sistine Chapel no longer being used) and hearing the *Miserere* on Holy Thursday; deciding to visit Colosseum, 'so tourist-trodden and belectured by daytime', on a moonlit night, only to find it even busier than in the day; and complaining of the difficulty of gauging the scale of fittings at St Peter's, such as the baldacchino of which 'you had read that it was a hundred feet high, and you expected it to look gigantic; whereas it is positively insignificant beneath a dome that rises four hundred feet from the pavement'.

Setting off from Rome at the end of April, King travels to Orvieto and its newly excavated Etruscan ruins, on 'through a stretch of country curious and hideous in its desolation' to Siena, celebrating there the feast of St Catherine, and to San Gimignano. A lengthier stay at Florence is followed by stops at San Marino, Ravenna, Ferrara, and Padua, before travelling on to Innsbruck and returning home in July.



Throughout her travels, King gives detailed descriptions of the buildings, monuments, and people she encounters, with accounts of local history and customs and references to recent events, including wondering how long Rome, with the Vatican now surrounded by United Italy, would stand as 'the Eternal City', and comparing St Peter's scale to the new Eiffel Tower. Her account is not uncritical, disliking Michelangelo's sculpture and (somewhat hypocritically) expressing a disdain throughout for tourists. She seems less comfortable, however, with criticism of her book: extensive quotes from reviews are transcribed on the front endpapers, and newspaper clippings pasted at the rear are accompanied by King's own letter to a newspaper complaining of some of the harsher criticisms. Despite her displeasure, however, the worst comments ('dull to a degree', *The Pall Mall Gazette*, and 'one of those books of which it is difficult to justify the existence', *The Times*) are tempered by mild praise, and others are distinctly favourable.

Italian Highways is King's second and final book, following her *Diary of a Civilian's Wife in India, 1877-1882* (1884).

"This is a close sketch of Rome, and is wonderful detailed garden."

Morning Post

"My dear Mr King in the course of the long paper devoted to Italian travel, the number of the paper is not less than 100,000 copies, and it is a great credit to the paper to have so many copies of it."

Knowledge

"A most entertaining reference, full of all kinds of information, called from the best writers of the age, a perfect little volume, and one of the most useful of its kind."

"This book is a most useful reference, full of all kinds of information, called from the best writers of the age, a perfect little volume, and one of the most useful of its kind."

My darling, in London, 1889

"I have been thinking of you a great deal lately, and wondering how you are getting on. I hope you are well and happy, and that you are enjoying your travels. I have been thinking of you a great deal lately, and wondering how you are getting on. I hope you are well and happy, and that you are enjoying your travels."

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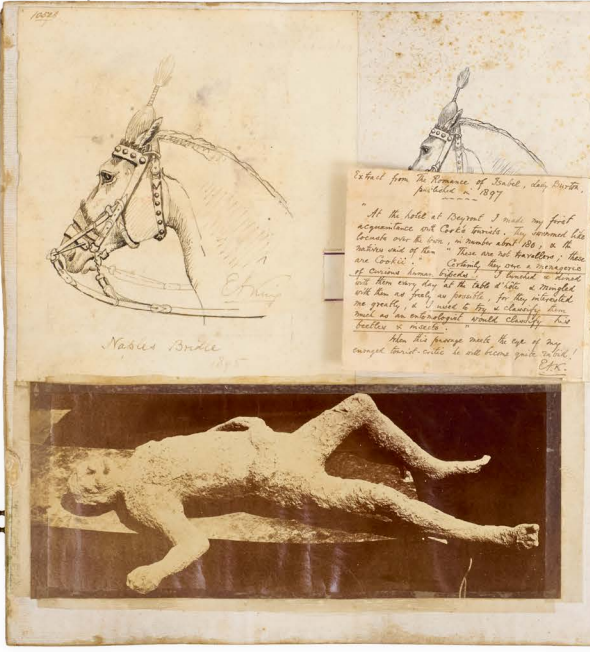
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REFERENCE LIBRARY



Italian Highways. By E. A. King. (Dusty old book.) There is no need for this. King's opinion, as is well known to the travelling public, is that the book is a most useful reference, full of all kinds of information, called from the best writers of the age, a perfect little volume, and one of the most useful of its kind."

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IS REVIEWING WHAT IT SHOULD BE?—II. OPINIONS OF AUTHORITIES. In preparation of our list of modern writers, we have been favoured by three comments in rapid succession. "The principles of good writing," said Mr. Norman, "is not to be too good. The book is a most useful reference, full of all kinds of information, called from the best writers of the age, a perfect little volume, and one of the most useful of its kind."

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The Globe. THE GLOBE. "I have been thinking of you a great deal lately, and wondering how you are getting on. I hope you are well and happy, and that you are enjoying your travels. I have been thinking of you a great deal lately, and wondering how you are getting on. I hope you are well and happy, and that you are enjoying your travels."

The World. WEDNESDAY, DECEMBER 9, 1886. "I have been thinking of you a great deal lately, and wondering how you are getting on. I hope you are well and happy, and that you are enjoying your travels. I have been thinking of you a great deal lately, and wondering how you are getting on. I hope you are well and happy, and that you are enjoying your travels."

"Dull to a degree." Pall Mall Gazette. "I have been thinking of you a great deal lately, and wondering how you are getting on. I hope you are well and happy, and that you are enjoying your travels. I have been thinking of you a great deal lately, and wondering how you are getting on. I hope you are well and happy, and that you are enjoying your travels."

THE FIELD. SATURDAY, JANUARY 9, 1887. "I have been thinking of you a great deal lately, and wondering how you are getting on. I hope you are well and happy, and that you are enjoying your travels. I have been thinking of you a great deal lately, and wondering how you are getting on. I hope you are well and happy, and that you are enjoying your travels."

"I have been thinking of you a great deal lately, and wondering how you are getting on. I hope you are well and happy, and that you are enjoying your travels. I have been thinking of you a great deal lately, and wondering how you are getting on. I hope you are well and happy, and that you are enjoying your travels."

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Evelyn's *Compleat Gard'ner*

22. LA QUINTINIE, [Jean-Baptiste] de; John EVELYN, translator. The *Compleat Gard'ner; or, Directions for Cultivating and right Ordering of Fruit-Gardens and Kitchen-Gardens; with divers Reflections on several Parts of Husbandry. In six Books ... To which is added his Treatise of Orange-Trees, with the Raising of Melons, omitted in the French Editions ... Illustrated with copper plates. London, Matthew Gillyflower and James Partridge, 1693.*

Folio, pp. l: [xliv], 106, [8 (ff. '107-110')], 111-114, [8 (ff. '115-117', '116')], 119-184, [4], 116, 137-204, [3], [1 (blank)], 4, 80, with engraved frontispiece portrait and 11 engraved plates (of which 2 folding); 10 engraved vignettes and 4 woodcut illustrations in text, engraved vignette to p. '62 omitted, title printed in red and black; closed tear to plate facing p. '1, paper-flaw to upper outer corner of 'N1 (barely touching headline), a few short closed marginal tears, the odd minor stain, else a very good copy; bound in contemporary speckled calf, spine gilt in compartments, sympathetically rebacked with spine-piece largely relaid and gilt red morocco lettering-piece, endpapers renewed; a little scuffed and bumped; ownership inscriptions of Richard Musgrave and faint arithmetic calculation to title.

£2000

First edition in English, translated by John Evelyn, of this splendidly illustrated work on fruit trees and gardening by the *directeur général* of Louis XIV's gardens, expanded to include the first appearance in print of Evelyn's treatises on orange trees and melons.

[illegible]

The Kings Entrance bordered with
Rose-tree of Ruesseltz, and Robins,
in full Bander.
The Great Garden, which reaches round
the Great Square,
is the Great-Square.
So I found to keep Kertiss-hocher,
and other trees in it.
The Apartment of the Great Garden
are filled with Admirable & Noble
trees, such as the variety of the
Great Garden are planted with
Grass.
The Northern Expositions of
all the Gardens are with
Pear-trees.

The 16. Square A.B.C. are of
Summer Pear, D.E. Autumn
Pears, the other 10. Squares are
of Winter Pears.
The 16. Apple-trees are round about
the Eleven Gardens on the Side of
Saturnus.
There are trees in this Place only the
Garden of Apollo, which is near
adjoining the Garden marked 33.
This is after other times the Yard for
Dunghill



VOL. I. PART I.

CHAP. I.

How Necessary it is for a Gentleman, who designs to have Fruit and Kitchen-Gardens, to be at least reasonably Instructed in what relates to those Kind of Gardens.

THAT Part of *Gard'ning*, I begin to treat of here, certainly affords a Gentleman who understands and applies himself to it, a great deal of Pleasure; but that very *Gard'ning* being manag'd by an unskillful *Jay Gardner*, is liable to many Inconveniences, and Vexations. There are Two Noted and undeniable Truths, fince nothing in the World requires more Forethought and Activity than thole kind of *Fruit* and *Kitchen-Gardens*. They are, as it were, in a perpetual Motion, which inclines them always to Act either for Good or Ill, according to the good or ill Conduct of their Maister; and so largely recompence the Ingenious, as they severely punish the Unskillful.

The Proof of my first Proposition consists in that certainly nothing affords more Delight, first, than to have a *Garden* well seated, of a reasonable largeness, and fine Figure, and that perhaps of our own Contriving or Modelling.

In the second Place, to have that *Garden* at all times not only Neat, for Walking, and to divert the Sight, but likewise abounding in good Things to please the *Pallate*, as well as for the preservation of Health.

Thirdly,

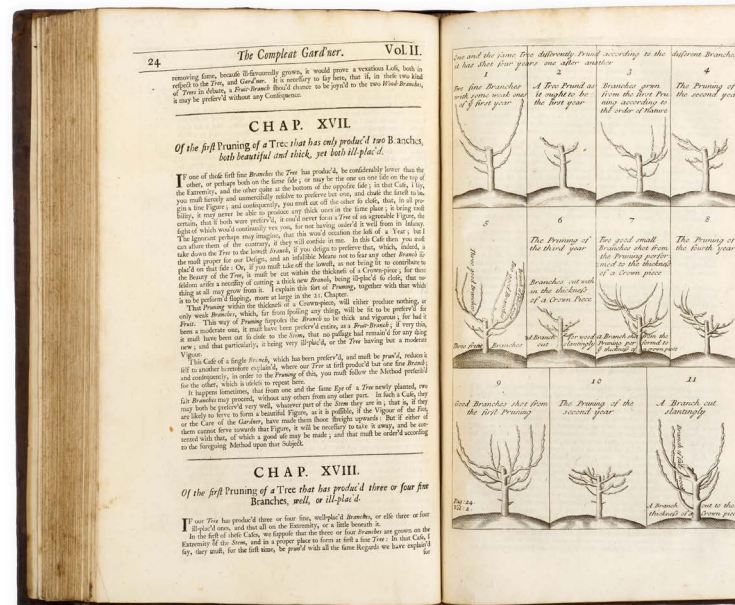
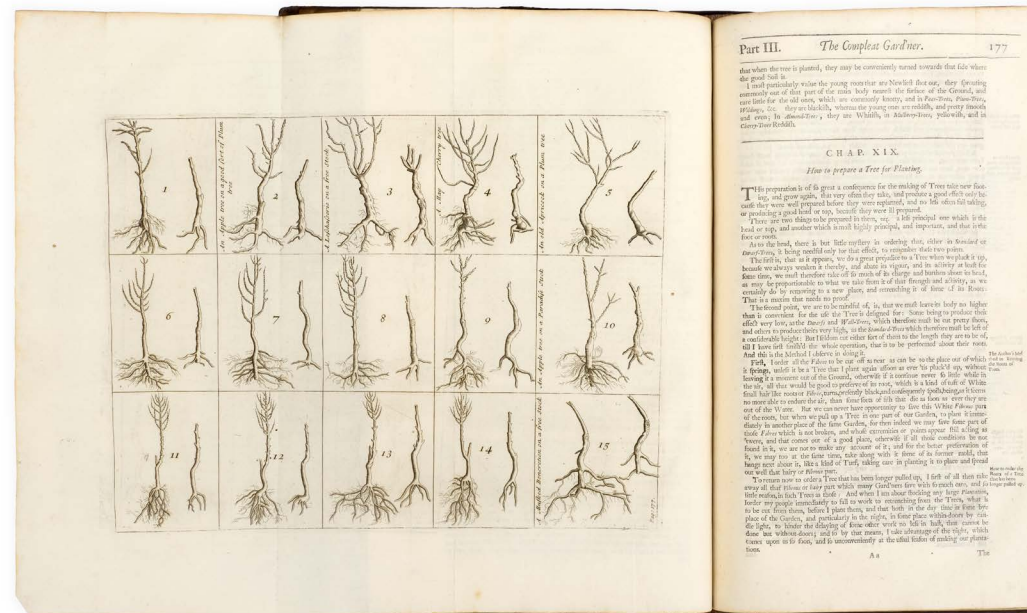
Evelyn's translation expands on the French edition (1690), with the addition of Quintinie's *Treatise of Orange-Trees and Some Directions concerning the Ordering of Melons*, translated from a manuscript sent to Evelyn after Quintinie's visit to Sayes Court some thirty years previously; the texts are printed together as 'a large folio, almost the last of Evelyn's major publications' (Keynes). The large plates show the kitchen garden at Versailles, methods of pruning and grafting, and gardening tools, in addition to which 'A fine engraved portrait of the author was prefixed and the text was embellished with a charming series of small copper plates illustrating various garden activities of the period' (*ibid.*).

The work was never reprinted in full, though it was abridged for an octavo edition of 1699, without reference to Evelyn and with his additions removed.

Provenance:

Richard Musgrave (1652–1727), of West Monkton, Somerset, was an elder brother of the physician and antiquary William Musgrave (1655–1721), Secretary to the Royal Society and editor of the *Philosophical Transactions*, nos 167–178. Richard died without issue and his library was inherited by Mary Musgrave (née Clarke), wife of his eldest nephew George Musgrave (1682–1724).

ESTC R212118; Henrey 218; Hunt 388; Keynes 103; Wing L 431.



9
 Visitation à
 adoration de l'Enfant

Entrée à Jérusalem

Scène

carrière
 sous le tombeau

Arrière
 Porte de la

grotte
 Sépulture

De son le Roi de la
 celui qui vient au Mont n'aime pas au fane
 celui qui vient au Mont n'aime pas au fane
 de son le Roi de la
 celui qui vient au Mont n'aime pas au fane
 celui qui vient au Mont n'aime pas au fane

Multiplication des pains d'azyme
 Le Mâle
 La Pâque

La Vierge Etienne, le le crucifixion de deux jours

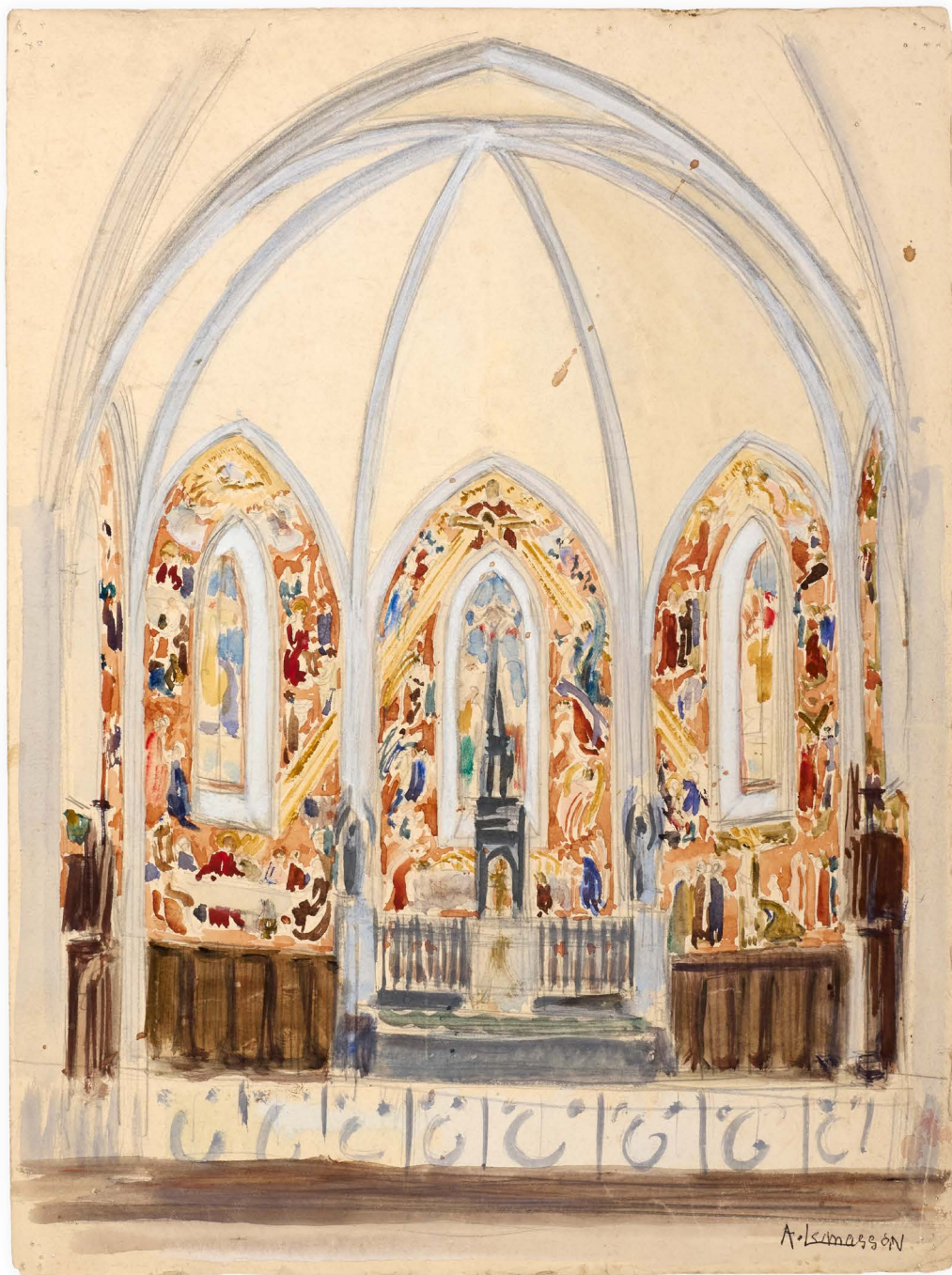
Arrière de Jésus crucifié
 Source de Moïse à l'entrée de la Grotte
 Serpent d'airain
 Mort d'Abel
 Zaphran de la Terre Promise
 Jonas

Plus de 1000 ans de l'histoire de Jésus-Christ
 Jésus crucifié à la Croix - En fin de l'histoire
 la gentilité qui pour la gloire



3m

120



Murals for Médard

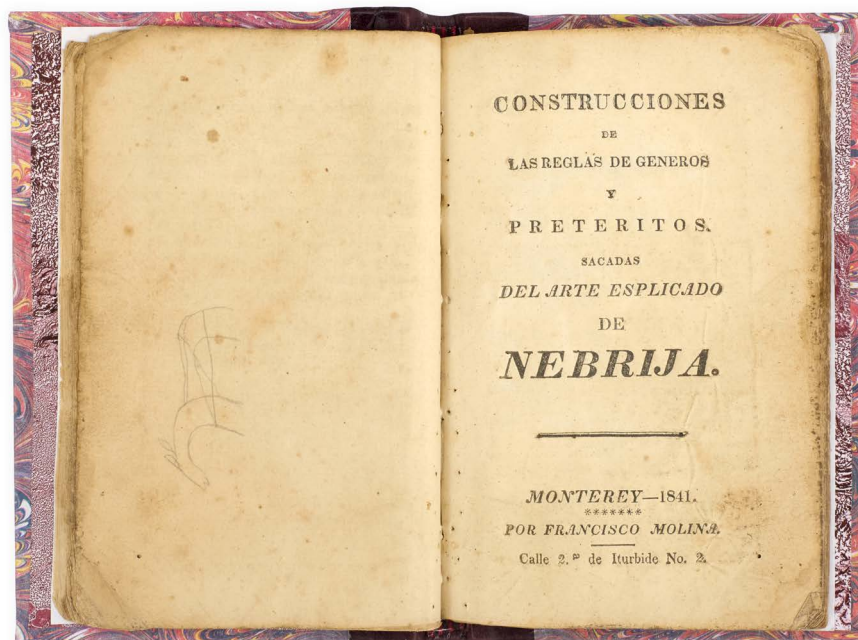
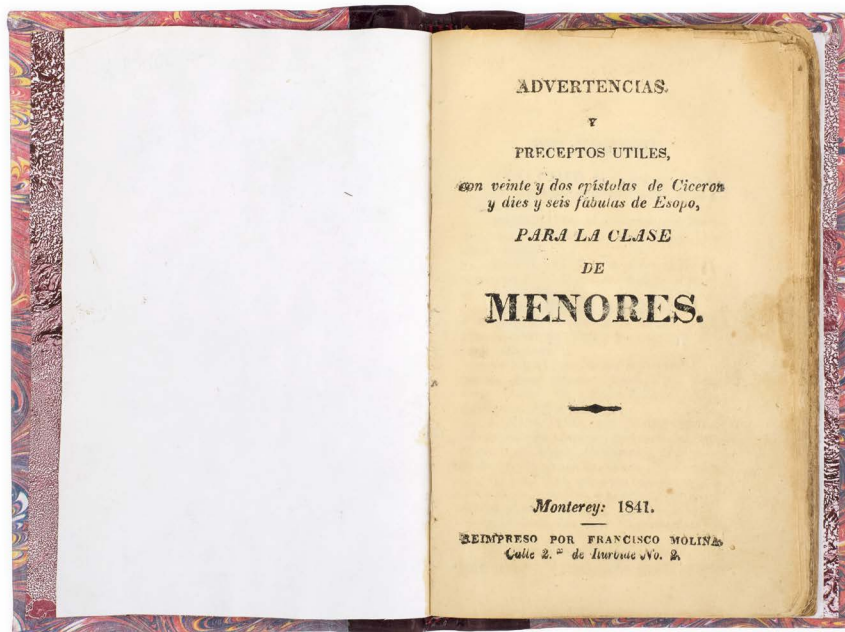
23. LEMASSON, Albert. Two pencil and watercolour sketches for frescos at the church of Saint-Médard at Saint-Mars-du-Désert. [*Saint-Mars-du-Désert*, c. 1942.]

Two watercolours on paper (378 × 282 and 282 × 378 mm), sketched in pencil, one with extensive pencil notes, the other signed in ink 'A. Lemasson', both labelled in pencil to verso 'Saint Mars du Desert'; executed on the blank versos of two leaves (proofs?) from Lemasson's *Les Églises de la Thiérache* (1938, title and limitation); some slight foxing and staining, pinholes to corners, but generally bright and well preserved. **£375**

An attractive pair of sketches for Lemasson's frescos in the chancel of the church of St Médard in his hometown of Saint-Mars-du-Désert.

A native of Saint-Mars-du-Désert in the Loire-Atlantique, Albert Lemasson (1892–1982) studied at the École nationale supérieure des beaux-arts after his service in the First World War. Although adept in several media, he came to specialise in ecclesiastical frescos, often executed alongside his brother Paul (1897–1971).

The frescos at the church of St Médard were completed during the Second World War, with the two sketches here depicting the apse firstly in perspective and secondly with the five arches shown schematically. The first sketch is closer to the designs as executed, with the Crucifixion on the right and the Last Supper on the left, with further scenes above and around them and rays of light proceeding from the top of the central arch and passing through other scenes into neighbouring arches; the second sketch shows considerable variation from this scheme, with extensive pencil notes – many crossed through – suggesting a degree of experimentation.



Unrecorded Mexican Imprints

24. [LATIN.] Advertencias y preceptos utiles, con veinte y dos epístolas de Ciceron y diez y seis fábulas de Esopo, para la clase de menores. *Monterrey, Francisco Molina, 1841.*

[bound with:]

NEBRIJA, [Antonio de]. Construcciones de las reglas de generos y preteritos. Sacadas del Arte explicado de Nebrija. *Monterrey, Francisco Molina, 1841.*

12mo, *Advertencias*: pp. 34, *Construcciones*: pp. [2 (blank)], 71, [1 (blank)]; a little browned, a few minor stains, minor worming affecting a handful of characters, else very good copies; bound in modern sheep-backed boards with marbled sides, spine gilt in compartments and lettered directly in gilt; early ownership inscription 'Mi dueño Gertrudis Treviño' to final leaf verso, a few pencil doodles. **£750**

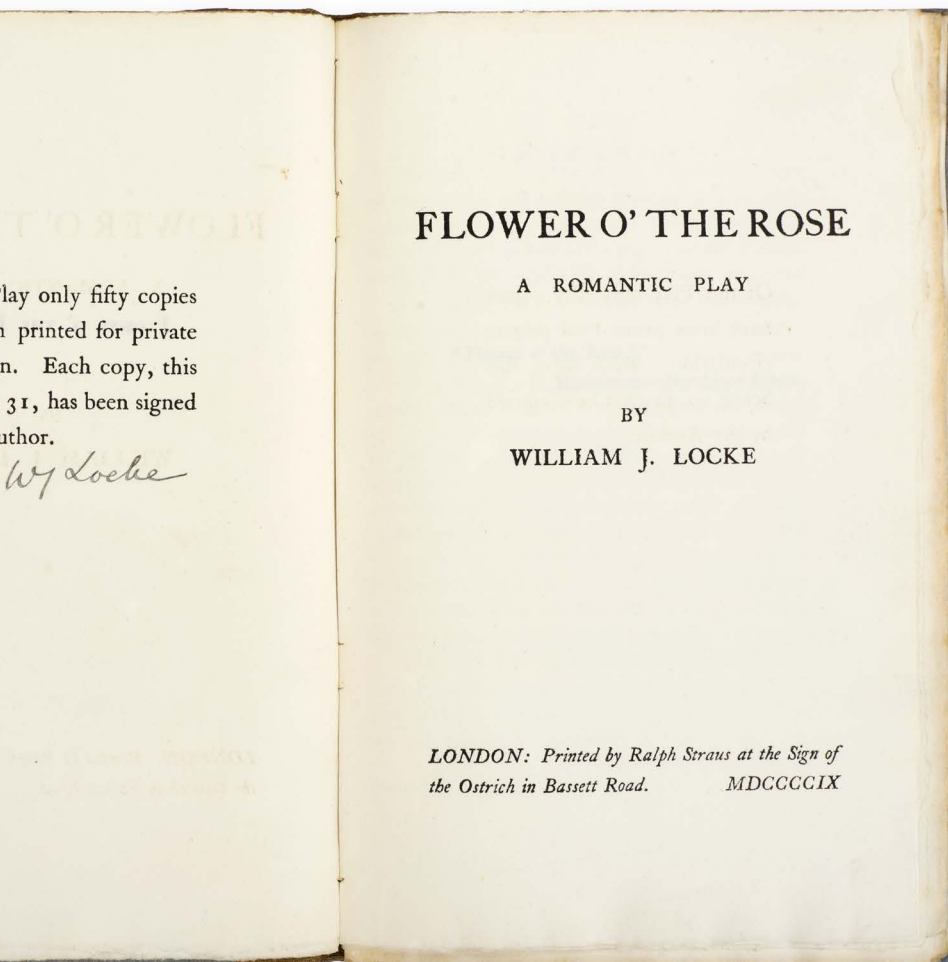
Two unrecorded Latin primers provincially printed in Monterrey, with extracts from Cicero's *Epistolae* and Aesop's fables.

The first work – originally published in Mexico City in 1720 and reprinted in a dozen or so editions thereafter, all very rare – consists of a brief summary of the Latin parts of speech followed by extracts drawn from the letters of Cicero and the fables of Aesop. The second, adapted from a mnemonic poem by the great Spanish humanist Nebrija, gives rules for the gender of nouns and the formation of the perfect tense and supine. Both were intended for young pupils.

Francisco Molina, who issued both works, was printer to the Mexican government from the 1830s under both the First Republic and the Centralist Republic, publishing a number of official documents and declarations in Monterrey, many of which survive only in single copies. In the year before the publication of both our works Monterrey had briefly formed part of the breakaway República del Río Grande.

Our copy of the *Contrucciones* was evidently owned by an early female student, one Gertrudis Treviño, perhaps of the prominent Nuevoleonese family of that name.

Not in OCLC; not in Palau (cf. 2923 for earlier editions of the *Advertencias*).



With a Plot by Wilde – Presentation Copy from the Printer

25. LOCKE, William J. *Flower o' the Rose: A romantic Play.*
London, Ralph Straus, 1909.

8vo, pp. [vii], [1 (blank)], 24, [1], [1 (blank)]; very light browning to a few fore-edges, but an excellent copy; uncut in the original cloth-backed blue boards, printed label to front board; ink inscription 'To | Pickford Waller | with the printer's compliments | Ralph Straus || New Year. 1910.' to front free endpaper, with an autograph letter signed 'Ralph Straus' ('Dear Mr Waller', 4 January 1910, 1 p.) tipped in, Waller's lithographic bookplate by Austin Osman Spare to front pastedown, booklabel of Robin de Beaumont to front free endpaper verso and his acquisition notes to front endpapers. **£850**

First and only edition, numbered thirty-one of fifty copies and signed by the author, of this stage romance based on a plot by Oscar Wilde; the first of only three books printed by the novelist Ralph Straus at his home in Kensington, this copy presented by him to the collector and Aestheticist Pickford Waller.

'The idea of this little play was first given to me by Mr. Lewis Waller [the actor, theatre manager, and associate of Wilde's] on a summer afternoon at Aix-les-Bains in the year 1900. The plot had been told him by the late Mr. Oscar Wilde who, as Mr. Waller then believed, had never written it in play form' (Foreword). Locke wrote the play some time after and, with the blessing of Wilde's executor, had it produced at His Majesty's Theatre in 1904. 'It was not until two or three years afterwards that the missing manuscript of Mr. Oscar Wilde's play, now famous as "A Florentine Tragedy," was by happy chance discovered' (*ibid.*). Never finished, *A Florentine Tragedy* was first published as a fragment in the posthumous edition of Wilde's collected works of 1908.

As noted in his letter of presentation to Pickford Waller, tipped in here, this was the first book printed by Ralph Straus (1882–1950), novelist and biographer of Dickens. The imprint reads 'at the Sign of the Ostrich in Bassett Road', i.e. Straus's home in North Kensington. We have identified only two other productions by Straus, both editions of Petronius' *Satyricon* illustrated by Norman Lindsay, published in 1910 and 1920 in 265 and 250 copies respectively.

Provenance:

1. Pickford Waller (1849–1930, no relation to Lewis), collector and designer, with a gift inscription and autograph letter addressed to him from Straus and with his bookplate designed by Austin Osman Spare. A leading member of the Aesthetic Movement, Waller was an important designer in his own right (chiefly of wallpapers, fabrics, and books) as well as a patron of artists such as Spare, Charles Conder, and James McNeill Whistler.

2. Robin de Beaumont (1926–2023), bookseller and collector, with his booklabel and acquisition notes.

Eric Barton with Dominic 12.78 £5X7



78
Pickford wakes
with the printer's comp

Ralph Straus.

New Year. 1910.

LETTRES CURIEUSES

TOUCHANT

Le Fils de la Marquise
de Mailly de Neele.

A PARIS,

Chez Jeanne Seigneur, Veuve de François Quoniam,
Rue Galante, à l'enseigne de la Femme fidele.

26. [MAILLY DE NEELE, Charlotte de, *Princess of Nassau-Siegen.*] Lettres curieuses touchant le fils de la marquise de Mailly de Neele. 'Paris, Jeanne Seigneur, veuve de François Quoniam, rue Galante, à l'enseigne de la femme fidele', [not before 1753].

4to, pp. 32; corners worn and creased with small losses to first leaves, occasional light marks and some browning to edges, but a very good copy; stab-stitched in contemporary marbled wrappers, small paper label to front wrapper; wrappers worn and frayed. **£750**

Rare collection of letters and documents concerning the scandal surrounding the allegedly illegitimate son of Charlotte de Mailly-Nesle, Princess of Nassau-Siegen, with the false imprint of an unfortunately named widow.

Charlotte de Mailly-Nesle (1688–1769) was married in 1711 to Prince Emmanuel Ignatius of Nassau-Siegen (1688–1735), a Knight of the Order of the Golden Fleece who had served in the Spanish army and later became a colonel in the Austrian army, and separated from him in 1716. She moved to Paris and, in 1722, gave birth to Maximilian William Adolph, a son whom Emmanuel Ignatius initially recognised as his own but later rejected as illegitimate, accusing his wife of adultery from his deathbed. The dispute over his legitimacy continued for over two decades, even after Maximilian's death in 1748: Charlotte succeeded in having her son recognised by Clement XII – appealing to his concern that Nassau-Siegen would otherwise fall to a Protestant line – and by the French court, but the claim was rejected by the Holy Roman Emperor and ultimately failed.

The present work gathers various documents relating to the case, including the correspondence of Emmanuel Ignatius with his relative the Count of Autel regarding his plans to disinherit Maximilian, a letter from the Holy Roman Emperor and the Resolution of the Aulic Council rejecting the claim of Maximilian, his (several) baptismal certificates, and the declaration of Emmanuel Ignatius that he had left no legitimate child upon his death. **It appears under a fittingly false imprint, as 'Jeanne Seigneur, widow of Francis Quoniam, on Flirtation Road, at the sign of the faithful woman' (loosely trans.).** Although a Latin word with learned associations, 'Quoniam' took on the same meaning in French as in English (cf. Chaucer's *Wife of Bath*), appearing in Le Roux's slang dictionary as 'Mot inventé, pour signifier à mots couverts la nature d'une femme, & est fort usité à Paris' (vol. II, p. 373).

OCLC does not record any copies outside the Netherlands and Belgium. Not in Brunet, *Imprimeurs imaginaires*. See Le Roux, *Dictionnaire comique, satyrique, critique, burlesque, libre et proverbial* (1786).

Franciscan Fraternity

27. [MICHELS, Eleonora.] Seraphische Bruderschaft der HH. fünf Wunden, aufgerichtet von Sixto V. Röm. Pabst im Jahr 1587. *Frankfurt am Main, Johannes Bayrhofer, [28 May 1780].*

8vo, pp. [4]; with large copper-engraving printed to p. [1] within typographic borders; a few small marginal chips, but generally very well-preserved; completed in manuscript ('Eleonora Michels ex Civitate Juliacensi', 28 May 1780). £575

A seemingly unrecorded sign-up sheet and handbook for a Franciscan lay fraternity for both men and women, issued by the monastery at Marienthal near Geisenheim and completed in manuscript by Eleonora Michels from Jülich.

Prefaced by an engraving showing St Francis and his Stigmata, the text begins with a declaration, signed and dated by Eleonora Michels, that she has taken on membership of the fraternity; it is followed by the rules of the fraternity, including the responsibilities and privileges of its members and the various absolutions available to them, and ends with five prayers, one for each of the five Holy Wounds.

No copies traced in KVK or OCLC.



28. [PASSAU.] Ursprung der Wallfahrt Maria Hilf bei Passau.
[Passau?] 1845.

16mo, pp. 8; woodcut Virgin and Child to title; some light spotting, but a very good copy; folded and cut as issued. £175

First and only edition, very rare, of this history of the Marian pilgrimage church outside Passau, founded in 1610.

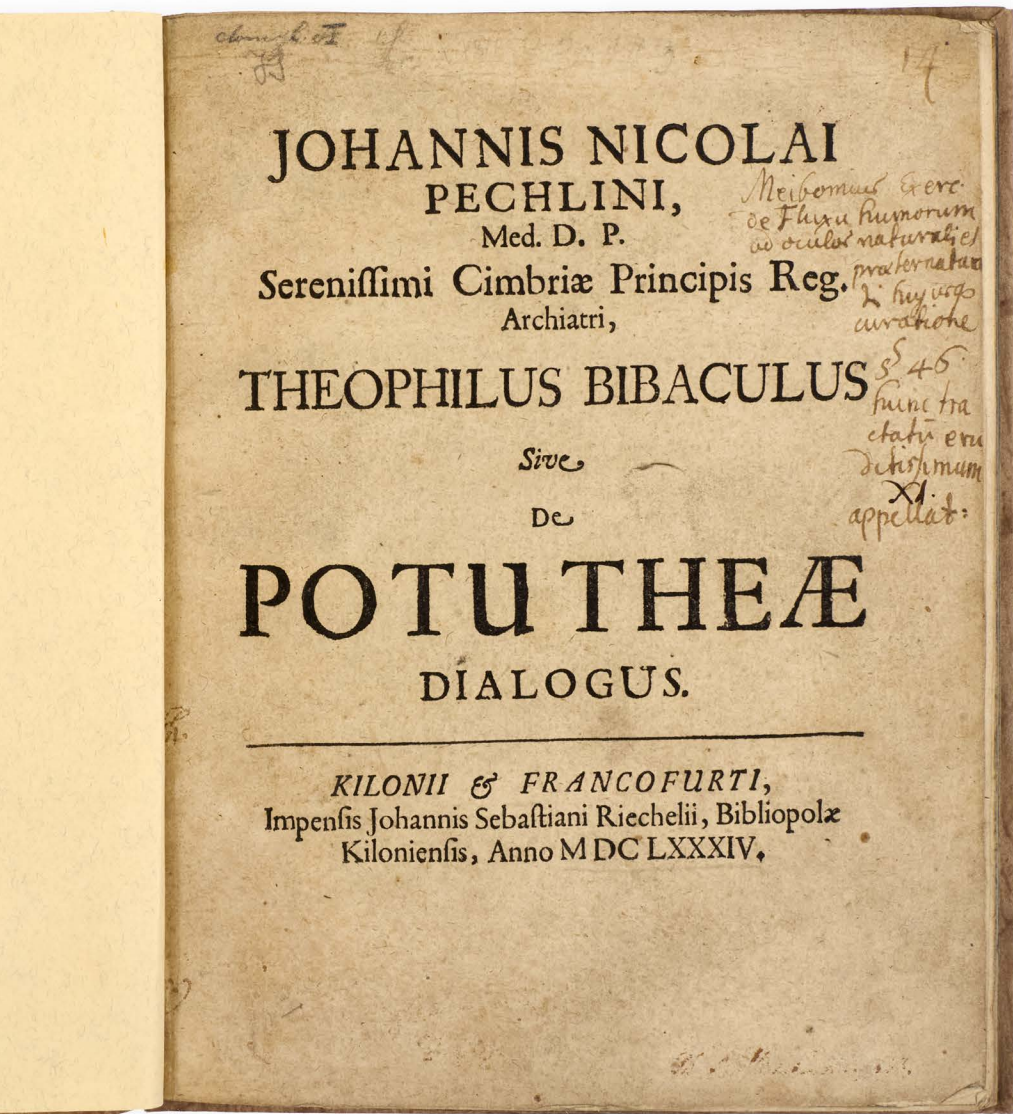
The work, no doubt printed for visiting pilgrims, ends with a supposed folk song about the *Gnadenbild* at Mariahilf, itself reproduced in a charming woodcut on the title with the half-Germanised caption 'Maria Matter Gratiae'.

OCLC finds a single copy, at Eichstatt. No copies traced in the UK or US.

Ursprung
der
Wallfahrt
Maria Hilf
bei Passau.



Gedruckt im Jahre 1845.



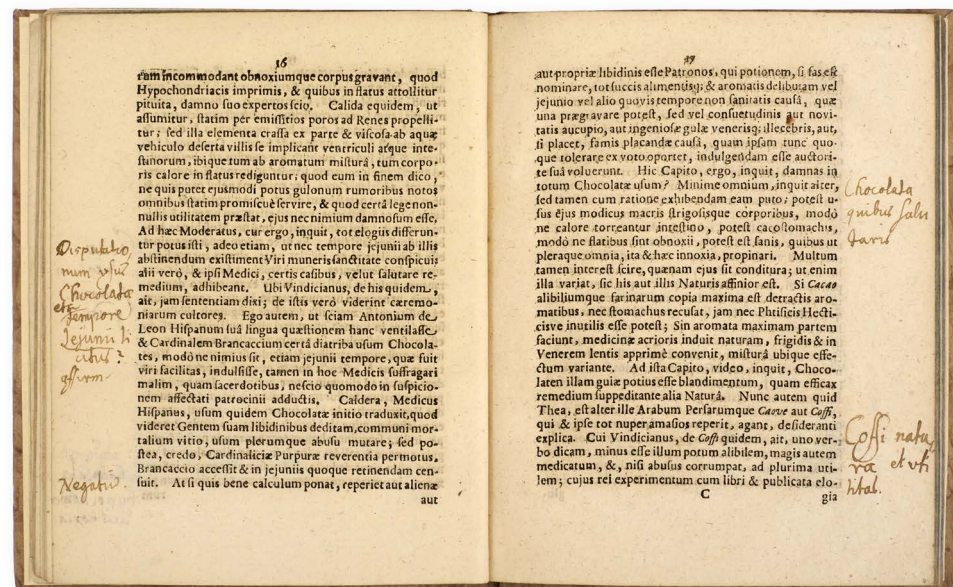
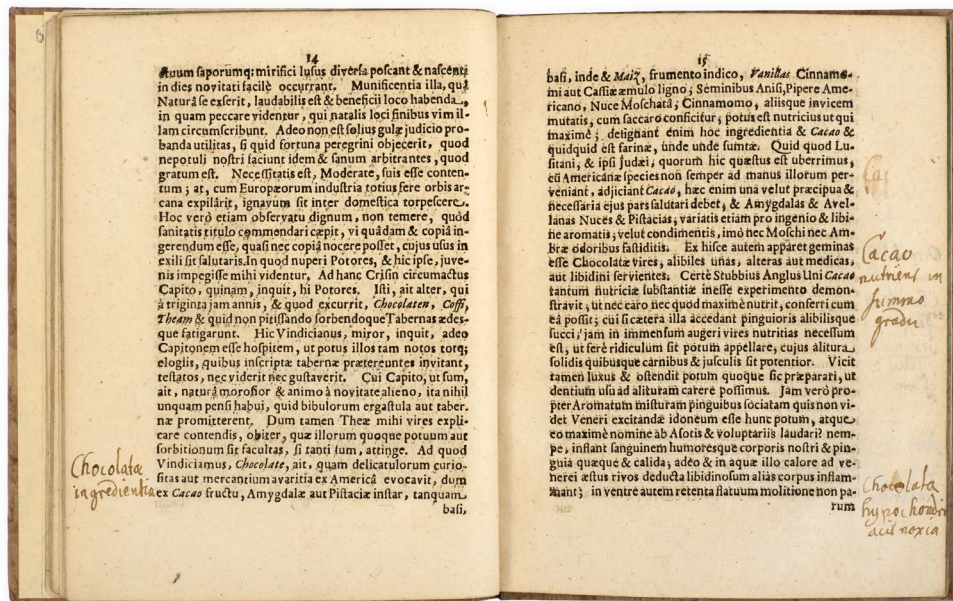
Tea, Coffee, Chocolate, and Tobacco

29. PECHLIN, Johann Nicolas. *Theophilus bibaculus, sive de potu theae dialogus.* Kiel & Frankfurt, for Johann Sebastian Riechel, 1684.

4to, pp. [viii], 103, [1 (blank)]; typographic headpiece; slightly browned with light stains to final leaves, title a little dust-stained, but a very good copy; bound in modern pastepaper boards, printed label to spine (chipped); near-contemporary annotations in an Italian hand to approx. 52 pp., modern bookplate of Marcus Crahan to front pastedown. **£1500**

Scarce first edition of Pechlin's dialogue on tea and its medicinal purposes, with annotations mentioning coffee, chocolate, and tobacco.

The Dutch physician Johann Nicolas Pechlin (1644/46–1706) studied first in his native Leiden and then in several Italian universities, before settling in Kiel in 1648 as Professor of Medicine at the University and a courtier to the Duke of Holstein-Gottorp. The preface to his treatise on tea suggests an interest principally in assessing claims of its medicinal properties, but the work – in the form of a dialogue at dinner between an old man, the sceptical Capito, and a younger proponent of tea, Vindicianus – in fact wanders widely, discussing the habits of both ancient and modern cultures, citing Bartholin, Culpeper, Dodoens, and others, comparing many other herbs and spices both from the New World and the Old (among them pistachios, corn, vanilla, cinnamon, sumac, &c), and including lengthy neo-Latin poems on tea.



Our copy's early Italian annotator shows a close reading of the text, providing short marginal summaries and picking out in particular mentions of chocolate, coffee, and tobacco. One note observes that 'the English drink their tea full of sugar' ('Angli Sachari satam Theam bibunt [...]', p. 59).

Provenance:

Marcus Crahan, collector of gastronomic books and author of *One Hundred Sixteen Uncommon Books on Food and Drink* (1997); his first sale, *Marcus and Elizabeth Crahan Collection of Books on Food, Drink, and Related Subjects*, Sotheby's, New York, 9-10 October 1984, lot 190.

Vicaire, col. 668; Wellcome IV, p. 325; not in Simon.

73
724

(1)

The SPIRIT of
ERROR,

Found, and Discovered,

In the accounted *Pastors* and *Teachers* of the Island *Bermuda*, in the *West-Indies*; Their Principles and Practice also tryed by the True *Spirit*, and found to be contrary to the Scriptures of Truth, and disproved by them; though pleaded for by the strongest Arguments, the said *Teachers* could bring forth.

In an Answer to some *Queries* that were sent unto them, by us called *Quakers*. Which Answer was subscribed with all their Names hereafter mentioned. Their deceit unfolded for the Peoples sake of the *Island*; By a Servant of the Truth, (which searches out all iniquity, though it work in a Mystery) called,
RICHARD PINDER.

The Wicked is snared by the transgression of his Lips, but the Just shall come out of trouble. Prov. 12. 13.

THe Day of Glory hath appeared, & the everlasting Gospel is now Preached unto them that dwell upon the earth, to the calling all forth off that great and long night of Darkness, which hath lain over every Nation, Kindred, Tongue, and People; where the *Beast* and false *Prophet* hath Reigned, and *Mysterie Babylon*, the *Porter of Harlots* deceived; that they upon whom she hath sitten, have been as unstable as the Waters, and as changeable as the Windes, that a Rock, or Place to rest upon they have not known; but tossed and hurried to and fro they have been, and deceived on every hand, through her Enchantments, that have filled the whole Earth with spoil and violence, through her changeable Waies and Garments, which she hath been decked with-

A

Quaker vs Puritans in Bermuda

30. PINDER, Richard. The Spirit of Error, found, and discovered, in the accounted Pastors and Teachers of the Island Bermuda, in the West-Indies ... [(Colophon:) London, Robert Wilson, 1660.]

Small 4to, pp. 24, caption title, old manuscript pagination to upper outer corners (as pp. 735-758 of a tract-volume); some browning and a few marks, but a good copy in modern wrappers. £750

First and only edition of this tract by Richard Pinder, a Quaker who, with George Rose, was among the first to take the Society of Friends to Bermuda—and to appear before the Council of Governor William Sayle, charged with disturbing the peace.

The most particular object of Pinder's attacks is the established Puritan leader Nathaniel White, whose doctrine is here thoroughly refuted, and whose hold on the minds and purses of Bermuda's inhabitants is denounced in a climactic listing of abuses, which includes charges of false religion, corruption, and greed in the imposition of charges on the sales of 'sugar, indico, or tobacco'.

ESTC R10836; Sabin 62921.



Mimeographed Epic

31. PORTER, John, *translator*. *Beowulf: Anglo-Saxon Text with modern English Parallel.* London, the Pirate Press, 1975.

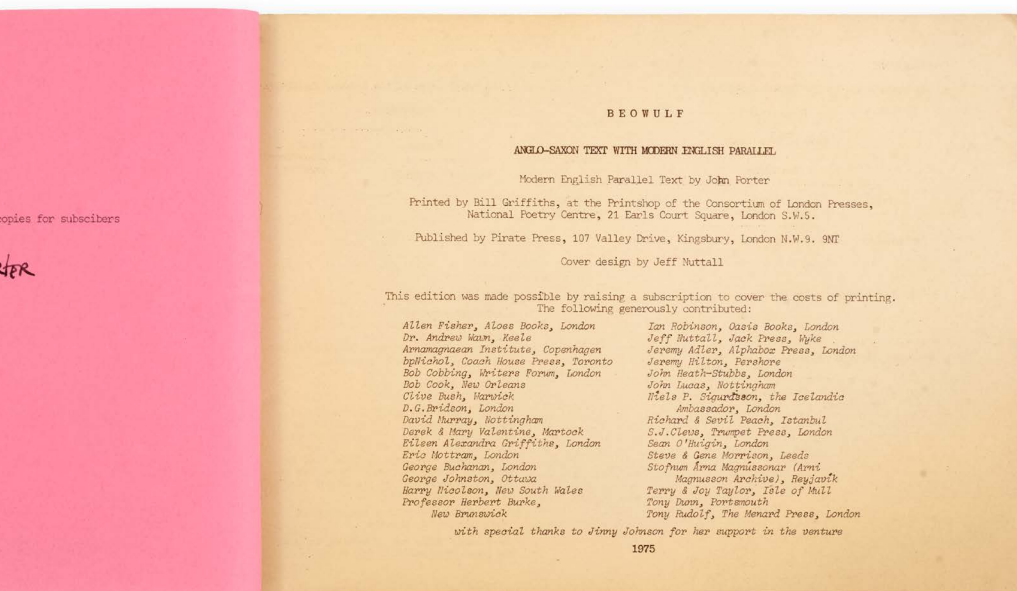
Oblong folio (211 × 298 mm), pp. [84], [1 (typed letter, addressed and signed, from the printer)]; a very good copy in the original pink printed card covers with design by Jeff Nuttall, blue plastic spine bar; a trifle bumped at edges; booklabel of D. G. Bridson to inside front wrapper. **£200**

First edition, numbered forty-one of sixty-two copies for subscribers and signed by the translator, of Porter's parallel-text verse translation of *Beowulf*, mimeographically printed by the poet and Anglo-Saxonist Bill Griffiths at his Pirate Press, with a letter from the printer on its production.

Griffiths (1948–2007) began his lifelong involvement with small-press book production at the Poetry Society print shop in Earl's Court Square, later operating the Pirate Press (1971–1980) from Kingsbury and the Amra Press from Seaham. His edition of *Beowulf* – furnished with an introduction by him, genealogical tables, and a parallel translation by John Porter – was typed out with an IBM Icelandic 'golf ball' and mimeographed in sixty-two copies for thirty-one subscribers. As Griffiths explains in his letter to our subscriber here, which includes a full reckoning of the edition's expenses, he chose to print it with a stencil duplicator 'because the small offset litho was still too expensive for our budget, and is not anyway a very reliable model'. A full edition, here projected at five hundred copies, followed in 1977.

Provenance:

D. G. Bridson (1910–1980) – poet, journalist, and radio producer, known in the 1960s as 'the cultural boss of the BBC', and 'a book collector of the first rank' (obituary by C. J. Fox) – with his booklabel and the letter from the printer addressed to him.



Persian *Pandnāma* Printed in Helsinki

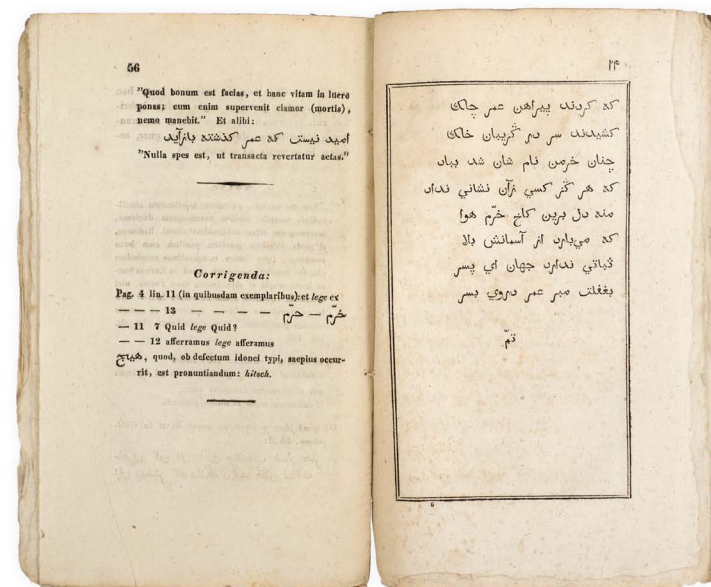
32. SAADI Shirazi; Gabriel GEITLIN, *translator and commentator*. Specimen academicum Pendnāmeḥ sive Librum consiliorum Scheich Musliheddin Saadi Schirasiensis Persice, interpretatione Latina notisque illustratum sistens ... *Helsinki, Frenckell, [1835].*

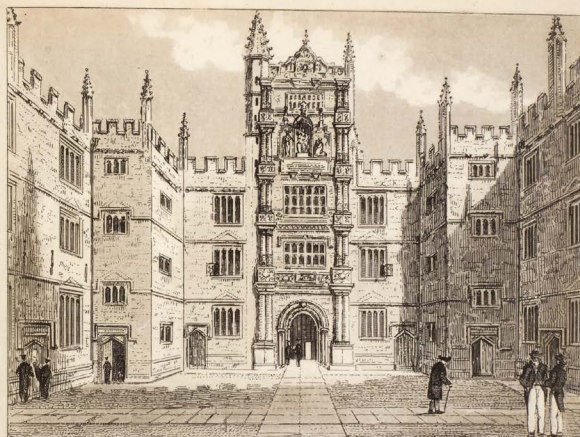
8vo, pp. [iii], 28, [2], 29–56, ۲۴ (24); printed in Latin and Persian; a few minor stains, short wormtracks to inner margin of a few leaves, nonetheless a very good copy; uncut and partly unopened, stab-stitched as issued. **£750**

Very rare Helsinki-printed edition of the Sufi poet Saadi Shirazi's *Pandnāma* or *Book of Counsel*, with Latin translation and commentary, forming a dissertation delivered at the Imperial Alexander University in Finland in 1835.

Saadi's thirteenth-century *Pandnāma* is one of the most influential works in the Persian tradition of 'mirrors for princes', presenting its moral teachings in rhyming couplets often memorised by later students. The present dissertation – delivered *viva voce* in Helsinki by Gabriel Geitlin (1804–1871), future vicar of Espoo in southern Finland and professor of biblical exegesis at Helsinki – is in two halves, the first consisting of a Latin introduction, commentary, and translation, with much philological detail, the second giving the original Persian text, proceeding right-to-left to end where the Latin portion concludes.

OLC finds only two copies outside the Continent (Cornell, Princeton), to which Library Hub adds the British Library and the Royal Asiatic Society.





The Schools.

63



Exeter and Jesus Colleges.

20

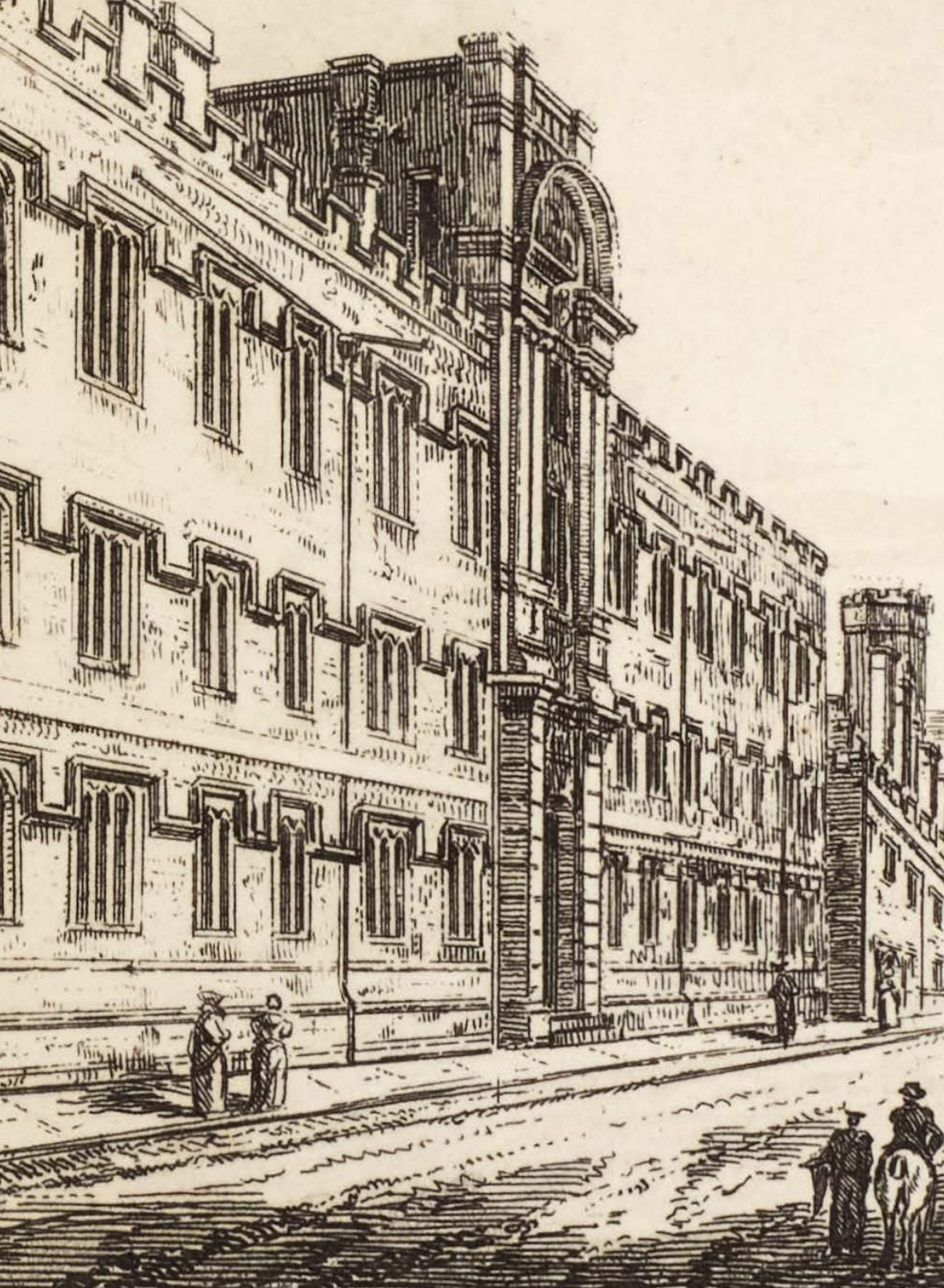
Oxford in Aquatint

33. [SLATTER, Henry.] Views of all the Colleges, Halls, and Public Buildings in the University and City of Oxford, with Descriptions, which point out to Strangers all the Places and Curiosities more particularly deserving of their Notice. *Oxford, H. Slatter, Herald Office, [1824].*

Oblong 12mo, ff. [iv], [42], with 42 numbered aquatint plates; each plate with tissue guard; some very light foxing, offsetting to guards, nonetheless a very good copy; bound in contemporary half calf with marbled sides, spine gilt in compartments and lettered directly in gilt, edges marbled; somewhat worn with losses at extremities.

£650

Second edition of this delightful pocket-sized collection of aquatint views of Oxford, following an imagined tour around the city.

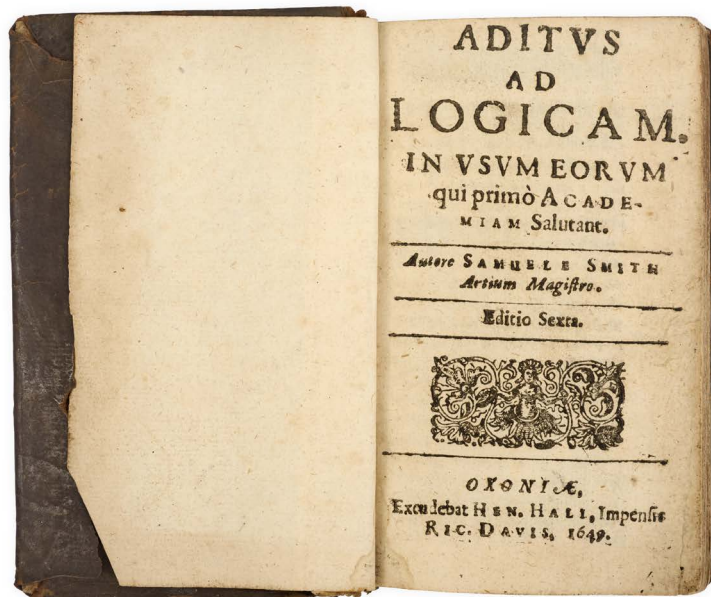


Beginning at Magdalen Bridge, the entrance to the city from the London Road, the Views 'will enable an entire stranger to visit every part of Oxford, and to see every College, Hall, and Public Building, without any further assistance. The Fronts of the Colleges, &c. are generally given, and the Views are placed in such order as very much to facilitate the perambulation of Visitors. As no public Building is omitted, every Member of the University will find a faithful, although a miniature representation of the College or Hall to which he belongs' (preface). The descriptions, though brief, offer an insight into the state and use of Oxford's buildings in the early nineteenth century: the ongoing reconstruction of the Great Quadrangle at Magdalen College (3) is mentioned; the crypt of the Church of St Peter-in-the-East (6) is 'in good preservation, although used as a charnel house'; the Ashmolean 'contains many curiosities, natural and artificial, also a few good paintings' (19); and St Mary Hall (since incorporated into Oriel College) is 'much improved by the erection of six new sets of rooms' (37). Many descriptions direct the reader towards *The Oxford University and City Guide*, published in many editions from 1818 onwards by Slatter and his business partner Joseph Munday.

The first edition, under a variant title and dated by Abbey to circa 1802, is known in a single copy only (now at the YCBA); it lacks both the printed descriptions and the final views of the Dissenters' Chapel and the Wesleyan chapel (opened 1818). The second edition exists in various issues, datable to between 1822 and 1827.

Library Hub finds five copies of this issue (Bodley, NLS, Oxfordshire History Centre, Royal Library, Rylands) and only five copies of other issues.

Cf. Abbey, *Scenery* 273.



Oxford–London Sammelband with Cambridge Provenance

34. SMITH, Samuel. *Aditus ad logicam.* In usum eorum qui primò Academiam salutant. ... Editio sexta. *Oxford, Henry Hall for Richard Davis, 1649.*

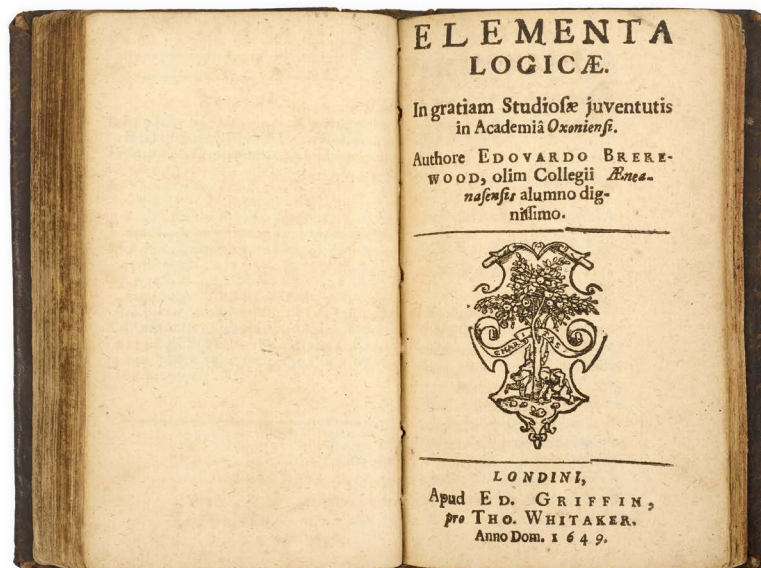
[bound with:]

BREREWOOD, Edward. *Elementa logicae.* In gratiam studiosae juventutis in Academia Oxoniensi. ... *London, Edward Griffin for Thomas Whitaker, 1649.*

Two works in one vol., 12mo, *Smith*: pp. [vi], 200, [2], with two folding letterpress tables, *Brerewood*: pp. [2 (blank)], [xxii], 98, '101–110' (i.e. 99–108); woodcut ornament to each title, typographic headpieces; a little browned, a few minor spots and dampstains, else good copies; bound in contemporary English calf, spine ruled in blind, edges sprinkled red; a little rubbed; contemporary ownership inscription 'Sum ex libris Danielis Blithe Aulæ Clarensis 57' to rear flyleaf (see below), notes on logic in a contemporary hand to rear free endpaper, scattered annotations and pentrials.

£675

A sammelband of two seventeenth-century student texts on logic, issued together and rather unusually combining Oxford and London imprints, this copy with contemporary Cambridge provenance.

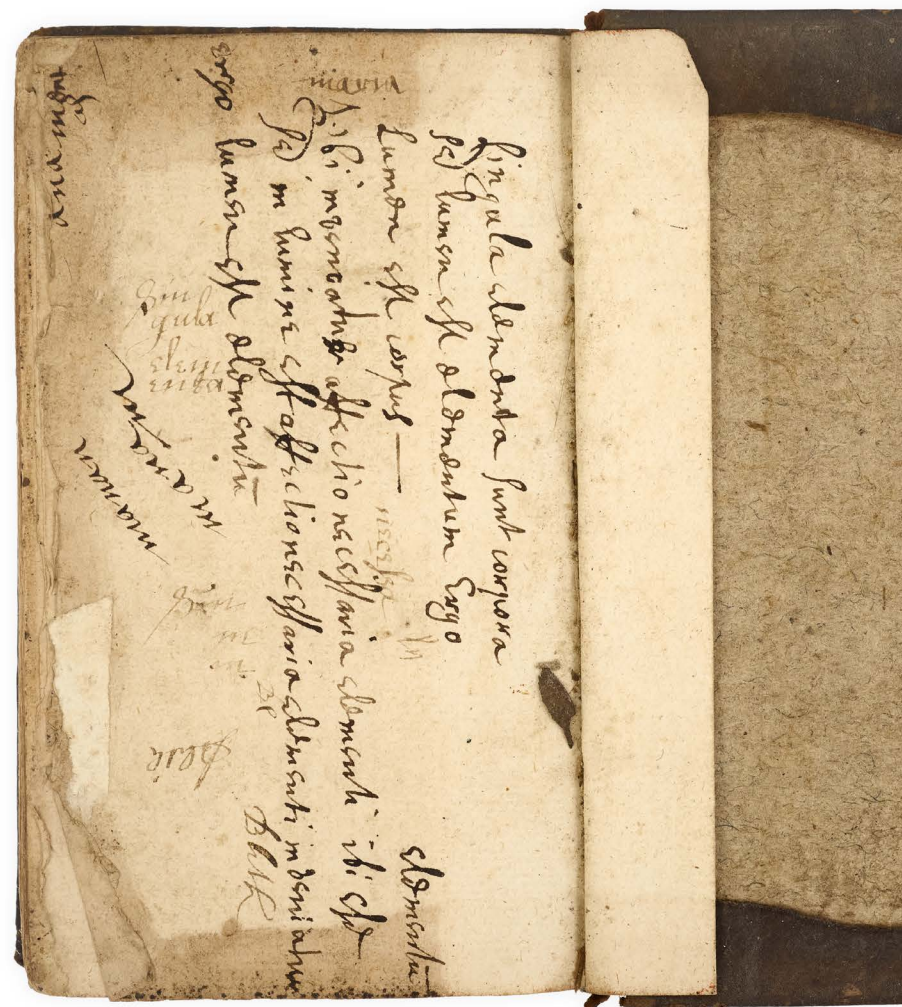


First published in 1613 and 1614 respectively, Smith's and Brerewood's textbooks were highly popular as introductions to the Aristotelian-scholastic logic so prominent in the seventeenth-century university curriculum. They were frequently issued together – an arrangement not uncommon at the time for pairs of complementary works – though our volume is unusual in bringing together two separate pairs of printers and publishers in two different cities, suggesting some form of Oxford-London co-publication. ESTC records another example of the present combination, held by Middle Temple.

Provenance:

Daniel Blythe (c. 1637–c. 1735), admitted a sizar at Clare Hall (now College), Cambridge, in 1655, later a Fellow thereof, curate of Little Eversden in Cambridgeshire, and perhaps prebendary of Salisbury.

ESTC R184333 & R214130.



Non Angli sed Angeli A Punning Pilgrimage

35. SPIZEL, Gottlieb. Herrn Joh. Jacob Thurms der freyen Künsten Mag. und der göttlichen Weißheit Candid. selige Abreise auß Leiden in Engelland, an seine hochgeehrte und hertzbetrübte Eltren ... *Augsburg, Jacob Koppmayer, 1670.*

One part only (see below), 4to, pp. 32, [4], with two folding engraved plates; woodcut initials and typographic head- and tailpieces; lightly toned, small dampstain to upper outer corner of first leaves, nonetheless a very good copy; bound in modern marbled boards, gilt black paper label to spine, edges speckled red; early ink ownership inscription 'Pauli Friderici Renzii. Ecclesiae | Isnensis Orthod. Minist.' to title. **£850**

First and only edition, very rare, of this account of the travels and death of the young theologian Johann Jakob Thurm, whose death in Leiden *en route* to England is reinterpreted for pious puns by the theologian and philologist Theophil Gottlieb Spizel.

The son of a merchant from Augsburg, Thurm (1649–1669) studied theology at Leipzig before setting off on an academic tour of Europe, cut short by his death from fever eight days after arriving in Leiden *en route* to England. His death in Leiden ('suffering') is used as the basis for wordplay suggesting a journey from the hardships of earth on to the happiness of Heaven: Thurm is said to have travelled from this unfortunate lower kingdom (the Netherlands) through a wretched land of hunger (a play, no doubt, on Hungary), a strange land of rags (Lapland), a cold-hearted land of ice (no surprises), and a dangerous land of error (Ireland), into a heavenly and incomparable land of angels (England), being the New World and *terra incognita* of the next life.

The text is accompanied by two copper-engraved plates: a masterfully executed portrait of Thurm, engraved by Bartholomäus Kilian after J. Ulrich Mayer, and an unsigned engraving showing Christ rescuing a soul from a ship being wrecked off Leiden, above two emblematic vignettes depicting skeletons destroying a tower and a tended garden, illustrating the motto below ('Well built, and yet soon torn down; well planted, and yet soon withered').



The author, Theophil Gottlieb Spizel (or Spitzel, 1639–1691), a pastor at the Jakobskirche in Thurm's native Augsburg, published prolifically on subjects from theology and Church history to philology and Chinese philosophy; 'none of the Lutheran clergymen from Augsburg in the second half of the seventeenth century has left behind a literary oeuvre of comparable scope' (Blaufuß, p. 413 *trans.*). Among his wide circle of correspondents were his fellow polymath Gottfried Wilhelm Leibniz (also acquainted with Thurm at Leipzig) and the father of Pietism, Philipp Spener.

Provenance:

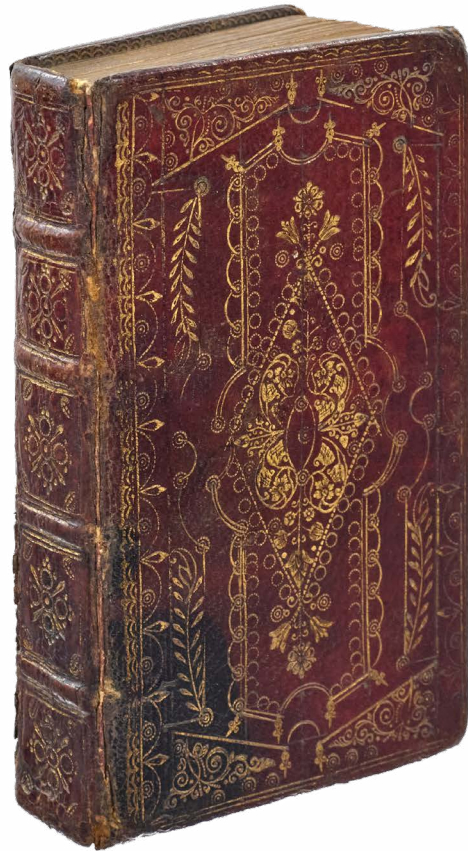
With the ownership inscription of Paul Friedrich Renz, a minister at Isny im Allgäu from 1696, having previously served as Rector of the Latin school at Biberach.

The work appears to have been issued with other works relating to Thurm, indicated by the catchword on the final leaf; these, however, had a different imprint, and all copies on VD17 are recorded as incomplete.

OCLC records only two copies outside Germany and Switzerland, at Harvard (this part only) and the National Library of Scotland.

VD17 12:148415Y. See Blaufuß, 'Commercium epistolicum in der Reichsstadt: Gottlieb Spizel/Augsburg (1639-1691) und seine Briefwechsel-sammlung im Umkreis von Orthodoxie und Pietismus', in *Stadt und Literatur im deutschen Sprachraum der frühen Neuzeit* (1998), pp. 411-424.





‘A Typographic Masterpiece’

36. TERENCE. Pub. Terentii Comoediae sex ex recensione Heinsiana. *Leiden*, [Bonaventure and Abraham] Elzevir, 1635.

12mo, pp. [xlviii], 304, [8]; title-page copper-engraved, woodcut headpiece, initial, and tailpiece, woodcut medallion of Terence to *8^v, a few pages printed in red and black; a little browned at edges, the occasional minor stain, but a very good copy; bound in late seventeenth-century English red morocco richly gilt to a cottage-roof design, spine gilt in compartments, edges gilt, marbled endpapers; cracks to joint, a little rubbed and discoloured, front endpapers renewed; a few early pentrials, scattered later annotations. **£375**

A handsome copy of this Elzevir edition of Terence, one of the press's finest productions, in English cottage-roof red morocco.

Presenting the Roman playwright's six comedies as edited by Heinsius, the present edition followed the Elzevir octavo of 1619 and was one of five deceptively similar duodecimo editions of Terence issued by the press in 1635. Our edition is distinguished by the catchword 'DANIE-' on *8^r, 'LACHES' printed in red on p. 51, and the tailpiece featuring a crab hanging from a buffalo's mouth. 'Of these six editions [the five of 1635 and the Amsterdam Elzevir Terence of 1661], the most beautiful and esteemed is unquestionably the first [ours], which is a typographic masterpiece' (Willems).

STCN 832766895; USTC 1027921; Willems 433 (first variant).

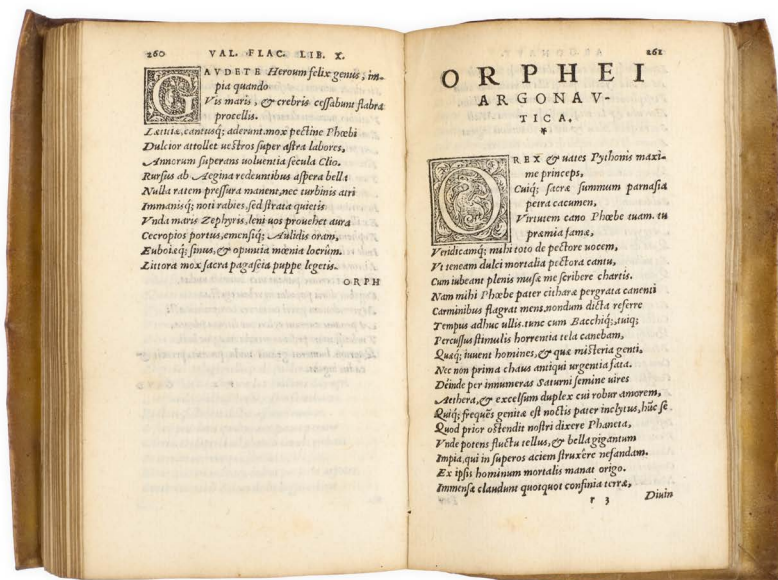


Alternative Adventures of the Argo

37. VALERIUS FLACCUS, Gaius; Giovanni Battista PIO, editor. Argonautica. Joan. Baptistae Pii carmen ex quarto Argonauticon Apollonii. Orphei Argonautica, innominato interprete. Lyon, Sébastien Gryphe, 1548.

16mo, pp. 308, [1], [3, blank]; woodcut printer's device to title, woodcut initials; a very good copy; bound in contemporary vellum, yapp fore-edges with remains of tawed ties, endguards of manuscript waste on vellum (*see below*), sixteenth-century ink lettering to head of spine; binding a little dusty; eighteenth-century inscription to title-page 'a LEglise de Paris' and ink shelfmark 'PP 42^s' to front free endpaper verso. **£475**

A pocket-sized edition of several poetic works on the tale of Jason and the Argonauts, in a contemporary vellum binding reusing fragments from a thirteenth-century medical manuscript.



Valerius Flaccus' epic on the adventures of the Argonauts was unfinished, though the text here has been continued following the break halfway through book VIII by Giovanni Battista Pio (1460–1543), who added books IX and X, all based on the *Argonauticon* of Apollonius of Rhodes (first published in Bologna, 1519). The second part of the volume is an anonymous Latin translation of the late antique poem on the same subject, written from the perspective of Orpheus, though with considerable variations in the narrative between the two works. The preface and the verse summaries of each book are by the German scholar Philipp Engelbrecht (c. 1490–1528), which first appeared in the 1525 Strasbourg edition of Valerius Flaccus.

The two strips of manuscript used as endguards are taken from a thirteenth-century French manuscript of a medical text in Latin.

USTC 149936; von Gütlingen V, Gryphe 1064.

Counterfeiters and Sodomites

38. [VENICE.] Parti prese nell' Eccel. Consiglio di Diece. 1553. 26. Zugno. Et 1573. 25. Settembre. In materia di ogni sorte di monetarii, & sodomiti. [Venice,] *'Stampata in Calle dalle Rasse'*, [(colophon:) 26 September 1573].

4to, pp. [4]; with large woodcut Marcian lion to title, manuscript foliation to upper outer corner (as ff. 146–147); top-edge roughly torn and a little toned, otherwise a very good copy; disbound, with consequent tears to backfold.

£950

A very rare issue of two Venetian edicts encouraging and rewarding informants for reporting counterfeiters and sodomites to the authorities.

The first edict, passed by the Council of Ten in 1553, addresses the rise in counterfeiting since the repeal of the relevant provisions of a 1473 edict which offered 3000 *lire* and a transferable pardon to anyone who caught and killed a counterfeiter. Given potential reporters were withholding information while they negotiated an *ad hoc* reward with the Council, the edict regularises the reward as a – substantially smaller – bounty of 400 *lire* per accusation. And, 'since the vice of sodomy is no less detestable than that of counterfeiting' (*trans.*), it adds a reward for accusations of sodomy: 300 *lire* if the accused is convicted and executed, 100 if banished, and 30 *lire* to anyone who captures a sodomite.

The second edict, issued some twenty years later, increases the reward to 600 *lire* for reporting a counterfeiter, reinstates the promise of a pardon, and guarantees anonymity to informants, as well as making provision for one accused party to report more senior conspirators.

We find only one copy outside Italy, at Queen's College Oxford.

PARTI PRESE Nell'Eccel. Consiglio di Diece.

1553. 26. Zugno. Et 1573. 25. Settembre.

In materia di ogni sorte di Monetarij,
& Sodomiti.



Stampata in Calle dalle Rasse.

Dressing up as Nuns

39. [VENICE – PROSTITUTION.] [Incipit:] 1598. Adì 23. Settembre. Hanno introdotto le Meretrice da certo tempo in quà ... [Venice, 1598.]

Folio broadside (approx. 306 × 200 mm), with large woodcut Marcian lion at head; creased where once folded, some slight marginal browning, one small ink mark.

£1250

A rare Venetian edict addressing the apparently widespread problem of prostitutes wearing white veils and thus making themselves indistinguishable from the city's respectable young ladies.

The edict declares that for some time, prostitutes have been going around wearing 'white silk shawls, a habit particular to young ladies entering marriage or the convent, whether nobility, citizenry, or other, who are rightly permitted to wear such attire by the custom of the City and by their propriety' (*trans.*). It is therefore decreed that no prostitute, even if married, shall wear a white shawl in public; if caught once she shall be fined fifteen ducats, and on the second offence be fined thirty ducats and imprisoned for three months with no exceptions.

Evidently anticipating a recurring problem, the printed edict is to be posted around the city in every parish, and posted again on the first Sunday of every month (but is to be enforced whether republished or not).

OCLC and OPAC SBN find a single copy, at the Biblioteca Casanatense in Rome.



1598. Adì 23. Settembre.

HAnno introdotto le Meretrice da certo tempo in quà, con scandolo de boni, & mal'essempio di cadauno, quando escono di casa, di andar ben speso coperte con fazzoli bianchi di seda, habito particolare delle Giouani da marito, & da Monacar, così Nobile, come Cittadine, & altre, a quali il costume della Città, & l'honestà loro, hà ragioneualmente permesso coprirsi in questa maniera, in modo che non viene ad essere alle volte alcuna differenza nel vestir da queste à quelle, il che, se sia de' diceuole, & degno d'opportuna prouisione, per quelli conuenienti rispetti, & importante conseguenze à sufficienza manifeste, si vede chiaro, però l'illustriss. Signori Sopra Proueditori, & Clarissimi Proueditori alle Pompe hanno terminato, & terminando dechiarito, che nell'auenir non possa alcuna meretrice, se ben fusse maritata, pure che viuesse lontana dal marito, vestire fuori di casa con fazzoletti bianchi di seda nel modo sopradetto, & contrafacendo la prima volta calchi in pena de Ducati quindici, & se farà querelata di nouo li sia duplicata la pena, & debba star mesi tre in pregion, da esser contra di cadauna irremissibilmente eseguita. Et la presente sia publicata sopra le Scale de S. Marco, & de Rialto, & dalli Piuani di tutte le Parochie di questa Città la Dominica proxima, & poi ogni prima Dominica di Mese, ma publicata, ò non publicata habbi sempre la sua debita esecuzione.

Adì 5. detto; Publicata sopra le Scale de S. Marco, & de Rialto,
per Battista de Bernardo Commandador.

Felippo Garzoni Secret.



40. VIGNOLA, [Giacomo Barozzi da]. *Regles des cinq ordres d'architecture de Vignole.* Paris, Antoine Humblot the younger, [c. 1750?].

12mo, ff. 'A', 'B', L (i.e. 1-50); engraved throughout; marginal wormtrack to initial leaves not affecting plates, a few minor marginal tears and losses, longer tear without loss to f. V, f. XXII bound upside-down, ff. XLIII and L shaved at foot (the latter trimming an imprint), minor stains; else a good copy, stab-stitched and laced into contemporary French vellum with 2 vellum tackets; a little stained and cockled; early pentrial to rear pastedown, modern ink stamp of the Jesuits of Toulouse to title verso. **£875**

An exceptionally rare French pocket edition of Vignola's classic treatise on the five orders of classical architecture, entirely engraved on fifty-two plates by Antoine Humblot (d. 1758) and published by the same. Humblot was one of the artists involved in Charpentier's 1757 folio edition, 'one of the most curious and aesthetically appealing editions of Vignola ever published' (RIBA).

No complete copies traced: OCLC finds only one substantial fragment, of fifty leaves, at the Plantin-Moretus Museum; a two-leaf fragment, likely the preliminaries, is held by the Hertziana. **Not in CCfr, Library Hub, or KVK.**

Not in Cicognara; not in Fowler; cf. RIBA 3470.



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