



CHELSEA

QUARITCH



*Hail! thou whose lofty Notes impress
 With listening Ear th'astonish'd World;
 Who long in typographic Dregs,
 The Map of Knowledge hast unfurl'd
 Not Europe's Bounds nor Ocean's Charts,
 Can check thy far extending Rays
 England to heathen Lands imparts
 Thy matchless Form in modern Days
 Where Man was veil'd in gropest Night,
 Where Gods of Wood Regard obtain
 We see thee dart immortal Light
 And praise the Author of thy Reign*

Chelsea

Rare Book Fair 2026

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Stand 23

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Front cover and left: no. 17

Aesop for schoolchildren

1. AESOP; Jean-Baptiste Morvan de BELLEGARDE, *translator*.

Les fables d'Esop phrygien, avec celles de Philelphe. Traduction nouvelle, enrichie de discours moraux & historiques, & de quatrains à la fin de chaque discours. On a joint à cette nouvelle traduction les fables diverses de Gabrias, d'Aviénus, & les Contes d'Esop, par Mr de Bellegarde. *Utrecht, Jacob van Poolsum, 1734.*

Two vols, 8vo, pp. [x], 297, [7]; [ii], 287, [4], [3, blank], with copper-engraved frontispiece to each volume; titles printed in red and black within typographic borders with woodcut ornaments, numerous copper-engraved illustrations, woodcut and typographic ornaments; a very good set, bound in early nineteenth-century mottled calf, spines gilt in compartments with gilt red morocco lettering-pieces, edges stained red; early nineteenth-century bookplates of the Grosvenor family and pencil note 'F.D.C. 1' to front pastedowns, armorial bookplates of Merthyr Guest to rear pastedowns. **£650**

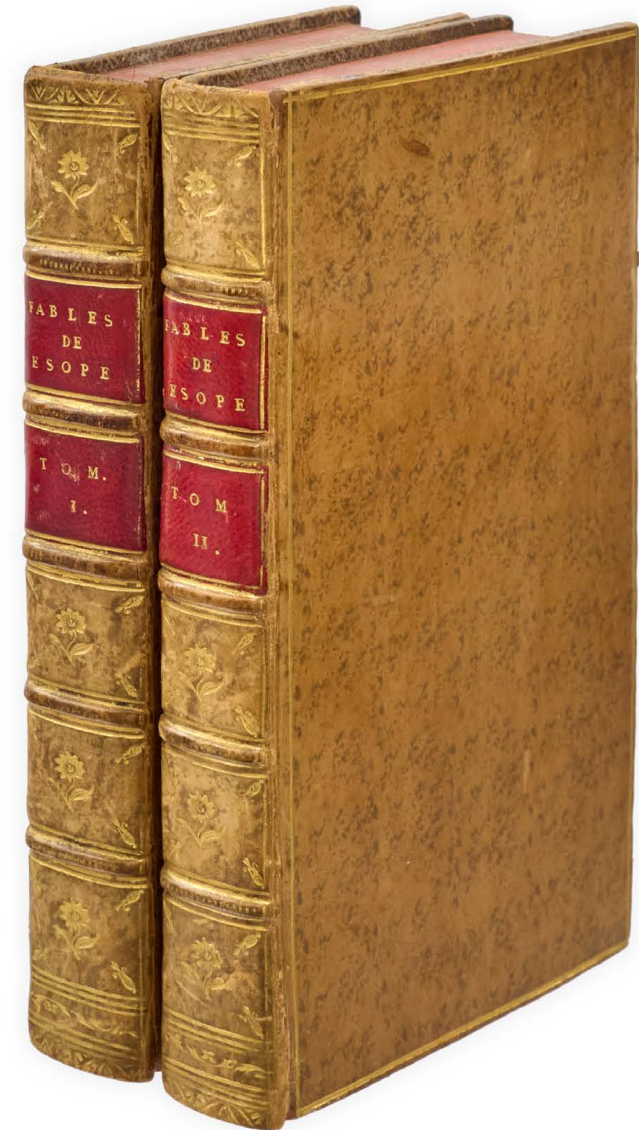
Aesop's *Fables* in the translation read by French schoolchildren for two centuries, with fine copper-engraved illustrations, a neatly bound set with English aristocratic provenance.

This is a reprint of the translation by the French cleric Jean-Baptiste Morvan de Bellegarde (1648–1734), which provides a moral interpretation and a quatrain for each tale. Bellegarde translated into French both religious and secular works from Greek and Latin, including Ovid and Epictetus, as well as writing conduct books. His translation of Aesop and other fables first appeared in Amsterdam in 1708 and was regularly reprinted into the twentieth century.

Provenance:

Thomas Merthyr Guest (1838–1904), the son of a Welsh industrialist, built Inwood House in Somerset. He married the writer Lady Theodora Grosvenor (1840–1924), daughter of Richard Grosvenor, second Marquess of Westminster, and Lady Elizabeth Mary Levenson-Gower.

STCN 33121198X; Landwehr, *Emblem and fable books of the Low Countries* F063.





LES FABLES
D'ESOPÉ
PHRYGIEN,
AVEC CELLES
DE PHILELPHE.

TRADUCTION NOUVELLE

Enrichie de Discours Moraux & Historiques,
& de Quatrains à la fin de chaque Ditcours.

On a joint à cette nouvelle Traduction les Fables diver-
ses de Gabrias, d'Avienus, & les
Contes d'Esopé.

Par Mr. DE BELLEGARDE.

TOME PREMIER.



A UTRECHT,
Chez **JAKES DE POOLSUM,**
Libraire, M.DCC XXXIV.



SENS MORAL.

Les ingrats abusent du bien qu'en leur fait,
& s'en servent quelquefois contre leurs bien-
faiteurs. Quand on a besoin des gens, on les
caresse, on les flatte pour obtenir les choses qu'on
leur demande; mais quand on n'en espere plus
rien, on leve le masque, & l'on se declare con-
tre ceux dont on a receu plus de bienfaits. La
Coignée du Bucheron lui étoit inutile, parce
qu'elle manquoit d'un manche; mais elle ne
fut pas plutôt emmanchée par la facilité & par
la libéralité de la Forest, qu'il s'en servit con-
tre elle-même, & qu'il se mit à couper les plus
beaux arbres. Combien de gens abusent de leur

fa-

savoir, & de leur credit, de leurs richesses
contre ceux-mêmes qui les leur ont procurés.
Ils oublient qu'ils leur doivent leur fortune,
par un surcroît d'ingratitude, ils se declare
ouvertement contre ceux à qui ils ont les de-
nieres obligations.

Que l'homme en ce qu'il fait est rempli d'ignorance!

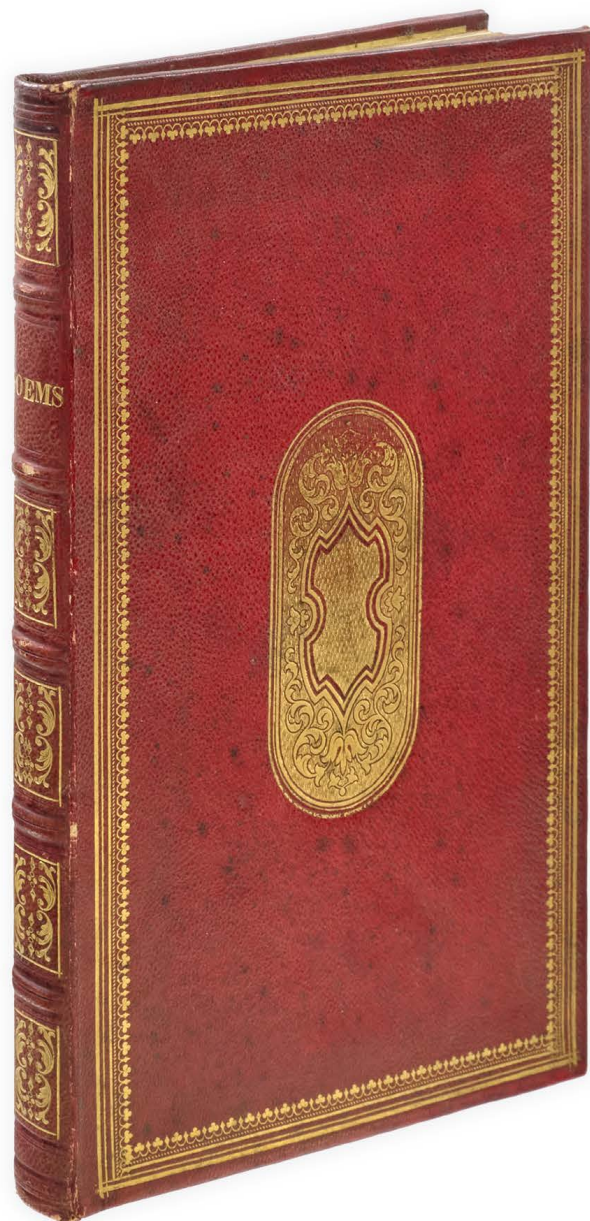
Sans rien approfondir, aveugles, insensés,

Tous les jours par nôtre imprudence,

Nous fournissons les traits dont nous sommes percer.

FABLE XLV.





The lost Aztec homeland

2. ALEXANDER, [Charles] A[rmistead]. *The Fall of Aztalan, and other Poems ...* Washington, D.C., W. M. Morrison, 1839.

8vo, pp. 79, [1], with a half-title; with one (autograph?) correction on p. 65; a very good copy in a presentation binding of red hard-grain morocco, covers gilt with a roll-tool border, central gilt lozenge, spine gilt in compartments, lettered directly in gilt; presentation inscription 'To Sir James Edward Alexander with the respects of the author' to title-verso, pencil notes by the recipient to rear free endpaper. **£1750**

First edition, a presentation copy, of an uncommon epic poem about Aztlán, the legendary North American ancestral homeland of the Aztec peoples before their migration to central Mexico in the eleventh century.

Depicted sometimes as a paradise and sometimes as a real location, Aztlán is mentioned in a number of colonial sources, who reported a later attempt by Moctezuma I to locate the city. As Alexander explains, since then 'the classical name of Aztalan or Aztlan, has been transferred at will from the vicinity of the Gulfs of California and Mexico to the shores of the northern lakes'. In his poem on its loss Alexander evokes the myths of Atlantis, and posits a dramatic event that leaves only two survivors, Prince Admah and his Inda, to continue their race. Full of praise for the wonders of this lost civilization, Alexander nevertheless denigrates the 'savage of the present day' as an 'ignorant and incurious nomad'.

Alexander (d. 1869/70), of Alexandria, Virginia (named after an ancestor of his), lectured at the Alexandria Lyceum in the 1840s and made translations of scientific papers and of 'the eulogies of eminent men' for the Smithsonian Institution (of which he was secretary) in the 1850s and 60s. This copy was presented by him to his very distant relative, the Scottish soldier, writer, and explorer James Edward Alexander, whose note on the endpaper praises the work's 'energy': 'There is something noble & dignified in it. The man that possesses such a trait of character must be respected, when his energy is employed in a good & worthy cause; & when his hands rest from their labours, & the busy mind sinks in its leaden sleep, science shall weep over departed glory, & society mourn an irreparable loss.'

Sabin 724.

To
Sir James Edm. Alexander
with the respects
of the Author.

THE
FALL OF AZTALAN,

AND

OTHER POEMS.

Ch. Amistad Alexander.
BY A. ALEXANDER, ESQ.

WASHINGTON:
PUBLISHED BY W. M. MORRISON.

1839.



With a letter from the engraver

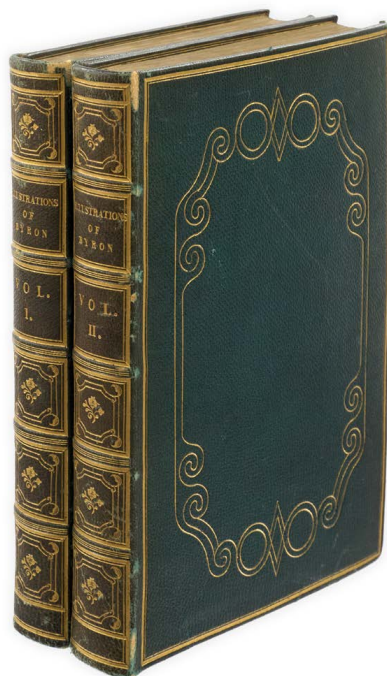
3. [BYRON, George Gordon, *Lord.*] Edward FINDEN, *illustrator.* [Landscape and Portrait Illustrations of Byron.] [London, John Murray, 1833–4.]

Two volumes, 8vo, containing 120 plates (landscape scenes and portraits, mostly by E. Finden, a few by W. Finden or T. Higham), each with a tissue guard; fine impressions, occasional very slight foxing to versos, a few small damp-stains and spots; withal a handsome set in early green pebble-grained morocco, covers gilt with an intricate linear pattern made of small tools, edges gilt, blue *moiré* silk endpapers; joints lightly rubbed (particularly at head), light wear to spine and corners; **autograph letter c. 1848, signed by Finden, to the publishers W. & R. Chambers of Edinburgh, tipped in at start of vol. I**; bookplates of Charles E. S. Chambers to pastedowns, 1914 ownership inscription 'Lily Grand, Dulwich'. **£850**

Finden's attractive engraved illustrations to the works of Byron, taken after drawings and paintings by Turner, Stanfield, Weston, and others, and his portraits of the Romantics after paintings in the Murrays' collection, here with an autograph letter from the engraver to the Edinburgh publishers W. & R. Chambers.

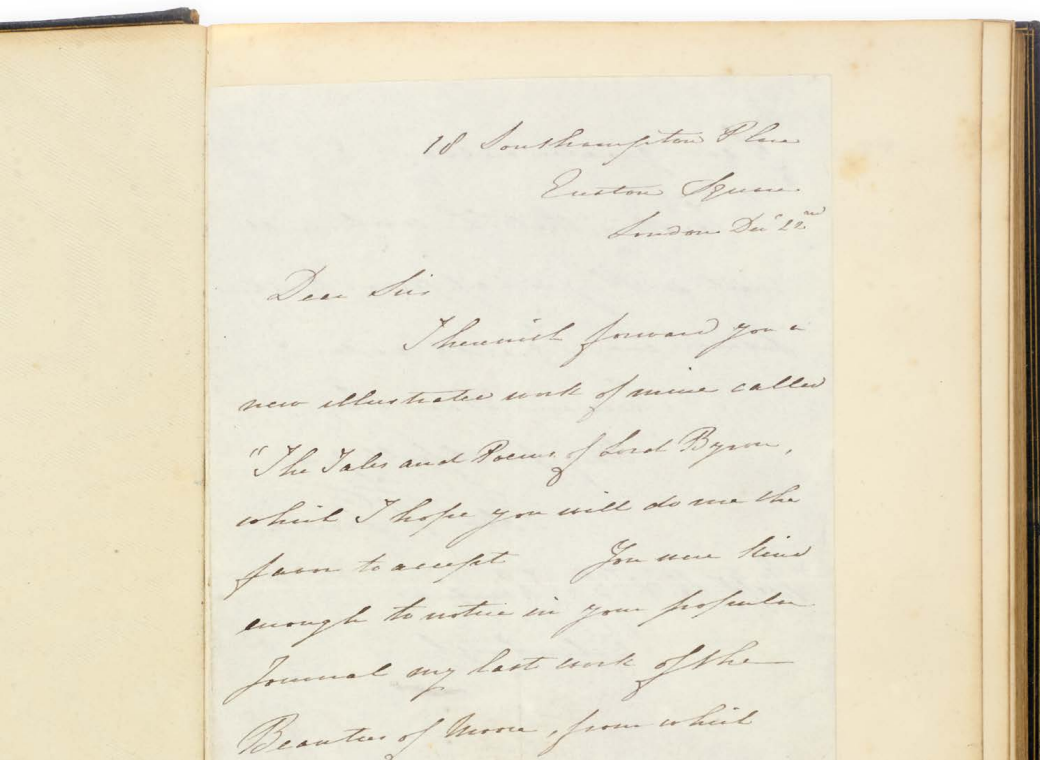
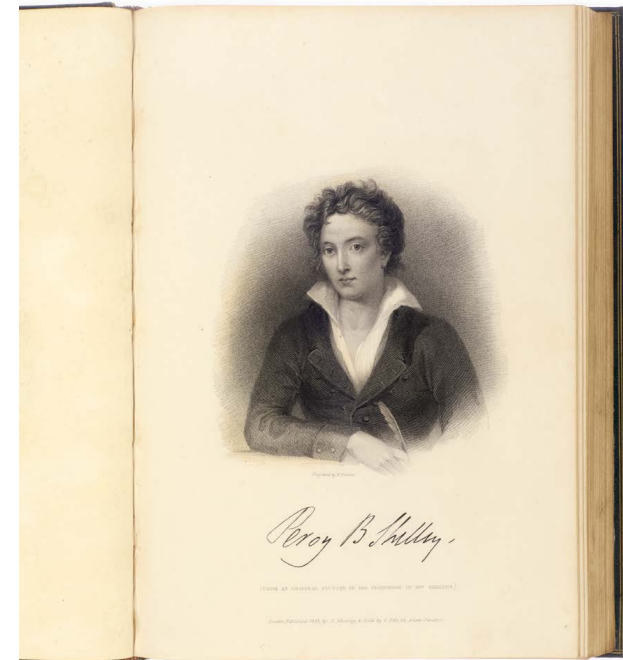
Published in parts by John Murray in 1833–4, the engravings have here been assembled from the parts as a suite of plates without title-pages (the order of parts not preserved but the five engravings per part often found together). Later they would appear with descriptive text by Brockenden in a three-volume collected edition (with the engravings in a very different order).

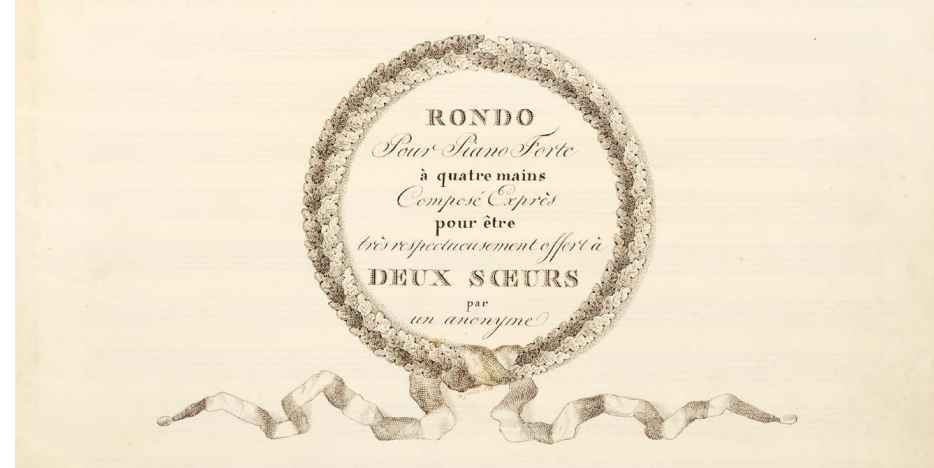
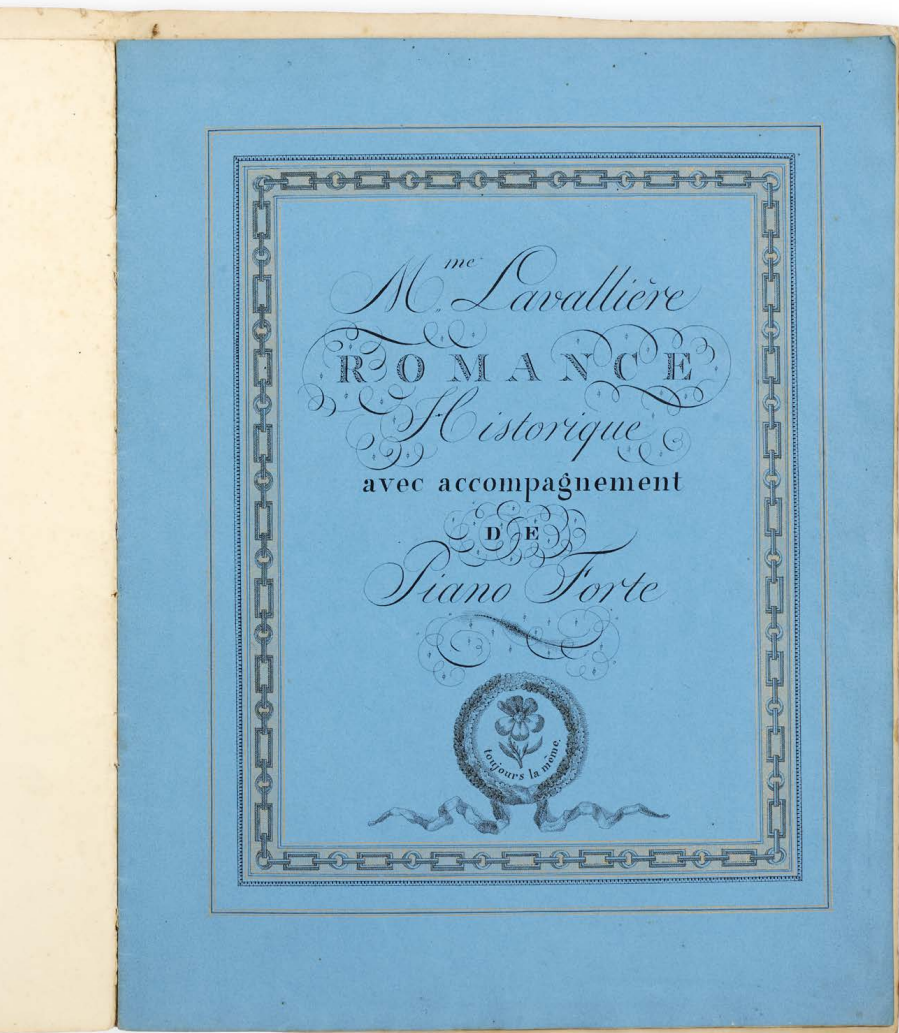
Portraits of 'Monk' Lewis, Southey, Coleridge, Clare, Murray, Ada Lovelace, Caroline Lamb, and others appear at the start of the second volume; the other engravings are of European and Middle Eastern scenes associated with Byron, from Missolonghi to the Palace of Ali Pasha and the Dungeon of Chillon.



Provenance:

1. With a tipped-in autograph letter signed 'Edw^d F. Finden' (1791–1857) to the publishers W. & R. Chambers of Edinburgh, relating to Finden's later publication of *The Tales and Poems of Lord Byron*, with forty-six engravings: 'The present work has cost me great labour and expense, but I think that the Poems I have selected to illustrate are so beautiful as to be worthy of even greater outlay'.
2. Likely passed by descent from Robert Chambers (b. 1802), co-founder of W. & R. Chambers, to his son, Charles E. S. Chambers (Sotheby, Wilkinson & Hodge, *Catalogue of a select Portion of the Library and of a Collection of autograph Letters the Property of C.E.S. Chambers, Esq.*, 7 May 1914, lot 114).
3. 1914 ownership inscription of Lily Grand, Dulwich, to both volumes.





4. [CALLIGRAPHIC SCORES.] Two anonymous manuscript scores.
London, 1820s.

Comprising:

'Mme Lavallière, romance historique avec accompagnement de piano forte', [before 1828]. 4to, 2 facing pages of music on a bifolium, executed in an extremely fine hand in gold ink within a decorative chain-link border in black and gilt, stitched into blue stiff paper covers with a calligraphic title above a wreath of oak leaves and the same chain-link border in black and gold.

'Rondo pour piano forte à quatre mains composé exprès pour être très respectueusement offert à deux soeurs par un anonyme', [14 July 1828]; [with:] 'Le Soupir, romance', [26 June 1828]. 2 works, oblong folio, pp. [10] and [2] of music, each with a title-page, that to the Rondo executed in the same fine hand as the item above, within a similar wreath of oak-leaves; stitched with blue silk into a contemporary marbled paper portfolio.

Together £850

Two charming productions, sent as anonymous gifts, presumably to the wife or daughter(s) of Col. Thomas Nuttall (or Nuthall) (d. 1829) of the Madras Cavalry. The second volume is annotated 'Sent to me Anonymously directed "Miss Nuthall" when living in Berners Street Oxford Street. 1828 – 14 July. Another piece – Blue & gilt cover & notes gilt [i.e. 'Mme Lavallière] was previously sent'. Nuttall married twice and had at least one daughter.

'Mme Lavallière' (for voice and piano) sets an unidentified text about Louis XIV's mistress Louise de la Vallière. The Rondo is a sprightly duet for four hands; and 'Le Soupir!', 'composée à Londres le 26 juin 1828', for voice and piano, sets words by the Chevalier de Messence ('Petit chagrin de notre enfance ...'). The composer was presumably a French émigré, but has not been identified. Were these pieces perhaps intended to preface a profession of romantic interest?

M^{me}. Lavalliere,

ROMANCE.



Bientôt la douce sympathie,
Vint par son pouvoir enchanteur,
Enflammer mon âme ravie
Auprès de ce noble vainqueur,
Ce ne fut pas au roi de France
A qui je fis don de ma foi,
Louis j'admirai ta puissance,
Mais je ne t'aimai que pour toi.

Le noble éclat qui t'environne,
Jadis avait su me charmer;
Aujourd'hui la vertu m'ordonne,
Dans ces murs de me renfermer,
Adieu monarque trop aimable,
Je dois te quitter pour toujours!
Par un lien irrévocable
Je m'attache à Dieu sans retour.

Plaignez la tendre Lavallière,
Exemple de vertu d'honneur;
Elle a quitté pour la prière,
Un roi qui faisait son bonheur.
Hélas! dans la sainte demeure
Son cœur a voulu s'oublier;
Mais ce n'est qu'à sa dernière heure
Qu'elle a pu cesser de l'aimer.

Verses in imitation of Cowper

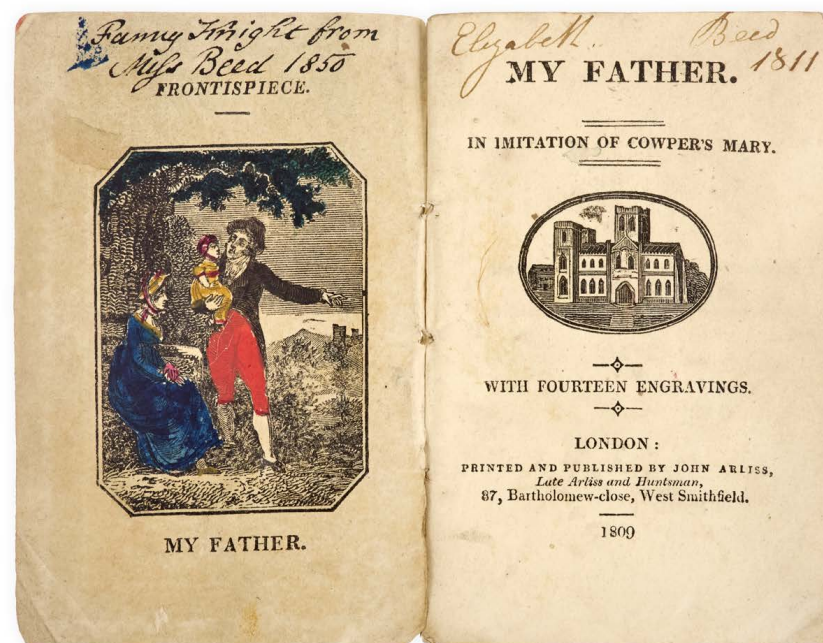
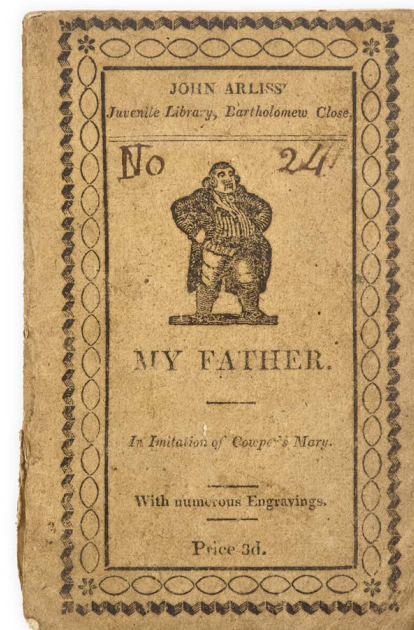
5. [CHAPBOOK.] My Father. In Imitation of Cowper's Mary. With fourteen Engravings. London, John Arliss, late Arliss and Huntsman, 1809.

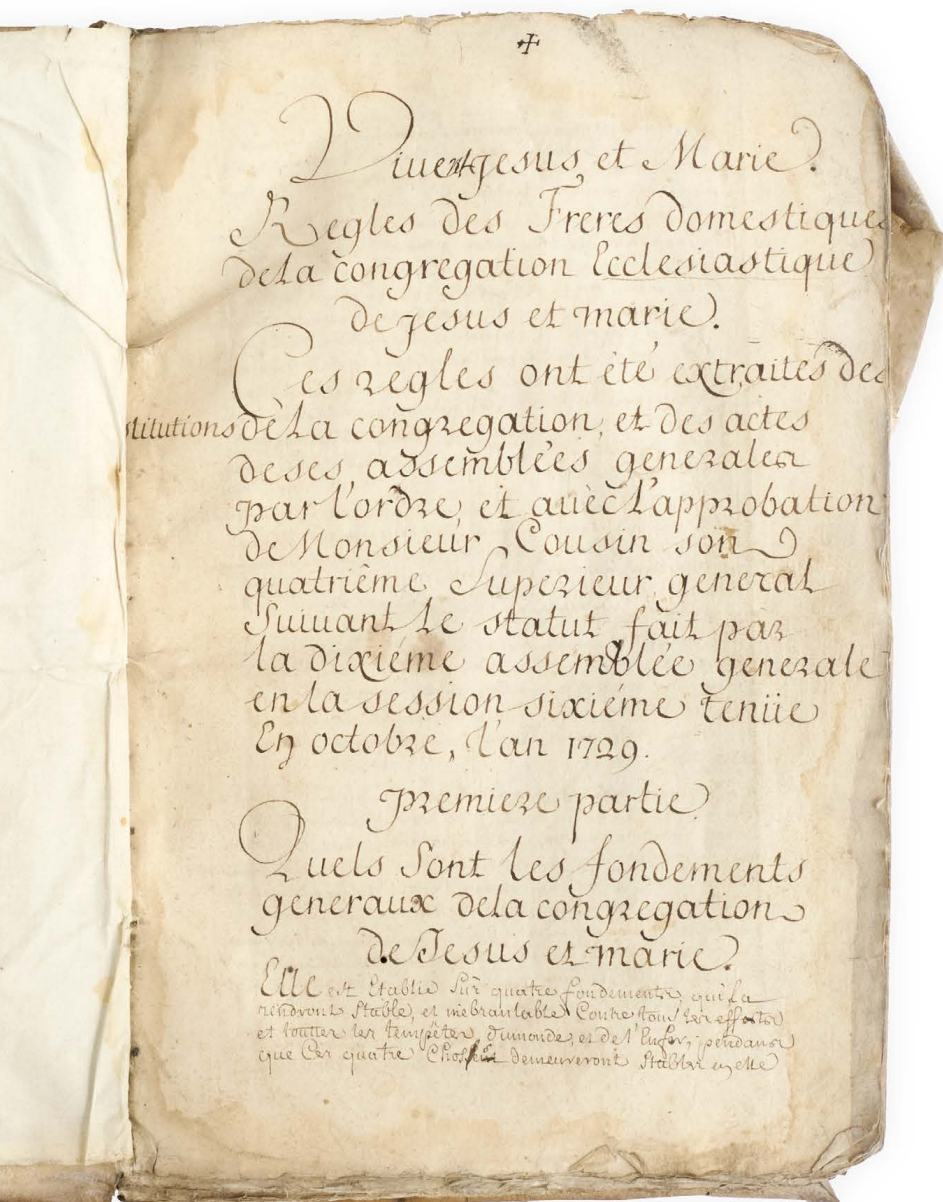
16mo, pp. [32]; each stanza facing a steel-cut vignette (touched in colour by an amateur hand), the frontispiece and the final plate used to line the original buff printed wrappers, which add: 'John Arliss' / Juvenile Library' and 'No 24' (in ink), and 'Price 3d.'; a few marks, spine split at foot; a very good copy. **£600**

Sole edition of this very rare (unique?) chapbook. 'My Father' is an anonymous poem, written in imitation of the metre and stanza of Cowper's '[To] Mary', a poem first published in 1803, lamenting the 'sad decline' of the poet's long-time companion Mrs Mary Unwin. 'My Father' had already appeared in *The Spirit of the public Journals: or Beauties of the American Newspapers for 1805* and presumably also in the British press ('the Juvenile Library of John Arliss produced little that was original' – E. W. Pitcher in *PBSA* vol. 76). Ann Taylor used the same verse structure for her much-reprinted poem 'My Mother'.

'My Father' traces a child's experiences from infancy to manhood, beginning: 'Who took me from my Mother's arms, / And smiling at her soft alarms, / Show'd me the world and nature's charms? / My Father ... / Who made me feel and understand, / The wonders of the sea and land, / And mark, thro' all, the Maker's hand? / My Father ...' The boy climbs a mountain with his father, gathers flowers, and is introduced to tales from the *Odyssey*. 'O teach me still thy Christian plan, / Thy practice with thy precepts ran, / Nor yet desert me now a man, / My Father.'

Not in OCLC or Library Hub. There were possibly (although it is not easy to tell if these are the same poem) chapbook editions by Knevett in 1811 (attributing the poem to William Drennan) and Hodgson & Co in 1824. Arliss also included the poem in an undated work *The Parents' Present to their happy Family, containing the Poems of my Father, Sister, and Brother*.





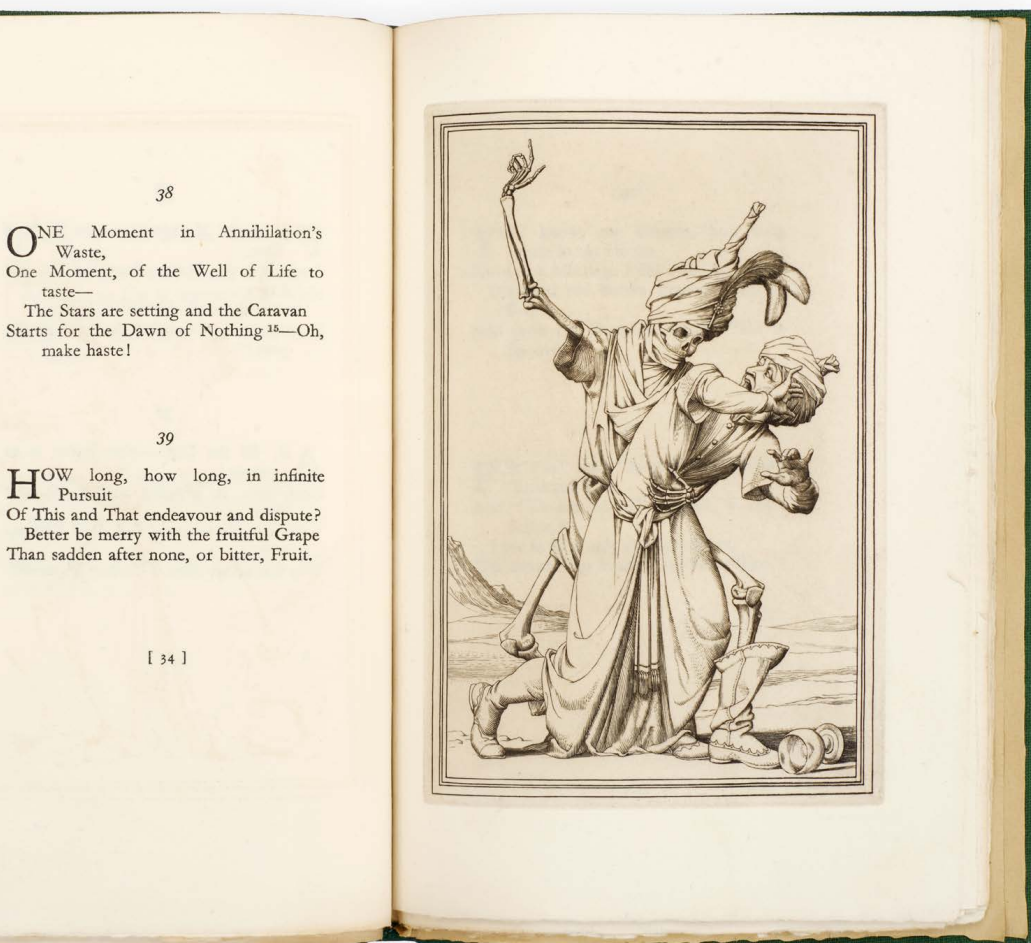
Eudist instructions

6. [EUDISTS.] 'Vive Jesus et Marie. Regles des freres domestiques de la congregation ecclesiastique de Jesus et Marie. Ces regles ont été extraites des constitutions de la congregation, et des actes de ses assemblées generales par l'ordre, et avec l'approbation de Monsieur Cousin son quatrième superieur general suivant le statut fait par la dixième assemblée generale en la session sixième tenue en octobre, l'an 1729'. [Northwestern France, c. 1730].

Manuscript on paper, in French, small folio (c. 290 × 200 mm), pp. [60]; neatly written in brown ink in a single hand, c. 40 lines per page, extensive marginal notes (slightly trimmed) to p. [32], occasional corrections; some light marginal damp-staining and cockling, a few small marginal chips, one small wormhole, else good; crudely stab-stitched in contemporary limp vellum wrappers, single tie to upper fore-edge; loss at foot of spine, stained and worn, text-block projecting at fore-edge and head. **£750**

A most interesting manuscript detailing the regulations governing the brothers of the Congregation of Jesus and Mary, an ecclesiastical society dedicated to the education of priests in seminaries and to missions, founded at Caen in Normandy in 1643 by Jean Eudes (1601–1680).

After explaining the four foundations upon which the Congregation is based, to render it 'unshakeable' against 'the tempests of the world and of Hell', as well as its 'spirit', the text turns to the qualities expected of the brothers. It then provides guidance on practising humility ('Never disdain what one is given to eat as vile, simple, poor, and ill prepared ... recalling that we deserve to be eternally tormented with hunger and thirst with the damned'); obedience; poverty; chastity; sobriety (cider is permitted but jams and sugar are not); modesty; and simplicity ('be simple like doves'). Some of the advice is clearly directed at children, such as prohibitions against shouting or running around for no reason, staring at people (especially women), and enticing dogs and cats into one's room. Passages then follow on being truthful in one's speech and promises, and on silence. Further notes have been added on p. [32] regarding devotional practice on particular days of the year, at the bottom of the page and down the entire outer margin.



Limited, illustrated *Rubaiyat*

7. FITZGERALD, Edward. The Rubáiyát of Omar Khayyám ... With Illustrations by Stephen Gooden, A.R.A ... [Edinburgh, Riverside Press, for] London, George G. Harrap & Co. Ltd, [1940].

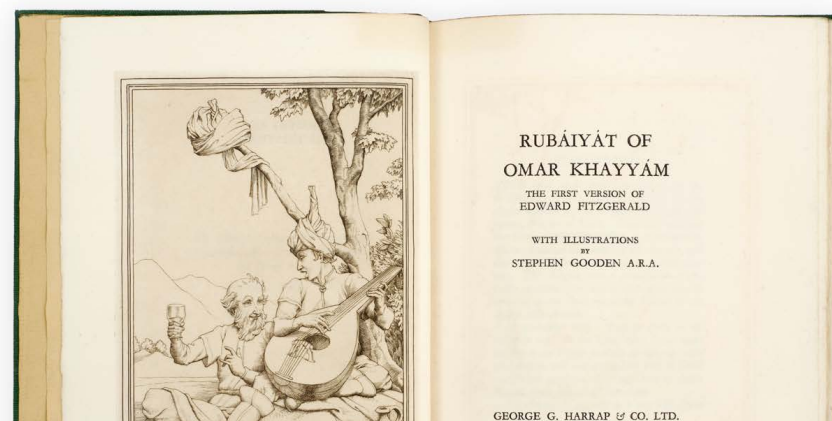
8vo, pp. 61, [3], with a frontispiece, four engraved plates and four engraved vignettes by Gooden; a fine copy in the original quarter green morocco and green cloth, green card slipcase, lettered direct and numbered; bookplate of D. G. Bridson to front pastedown. **£600**

Limited illustrated edition, no. 75 of 125 copies signed by the illustrator. The chosen text is Fitzgerald's first version; the introduction gives a brief history of its publication by Quaritch and its re-discovery in the 'penny box'.

The artist Stephen Gooden (1892–1955) studied at the Slade School of Fine Art and was a member of the Royal Academy. He is best known as an engraver, for his witty, inventive, and finely executed designs for the Nonesuch Press and other private presses. He also designed banknotes and bookplates, including one for the future Queen Elizabeth II.

Provenance: the poet, journalist, and radio producer Douglas Geoffrey Bridson (1910–1980) was responsible for over 800 broadcasts in his career at the BBC, which culminated in his appointment as Programme Editor for Arts, Sciences, and Documentaries in the mid-1960s, when he was known as 'the cultural boss of the BBC'.

Coumans 63.



Abolition for children

8. [HEDGE, Mary Anne.] Samboe; or, the African Boy ... *London, Harvey and Darton, 1823.*

12mo, pp. viii, [2], 175, [1], [10 'Notes'], with an engraved frontispiece; slightly foxed but a very good copy in the publisher's quarter red roan, spine ruled and lettered directly in gilt, marbled paper sides; ownership inscription 'Hester Bowles, given her by her mama, 1826'; contemporary pink bookseller's ticket of C. Evans, Abingdon. **£750**

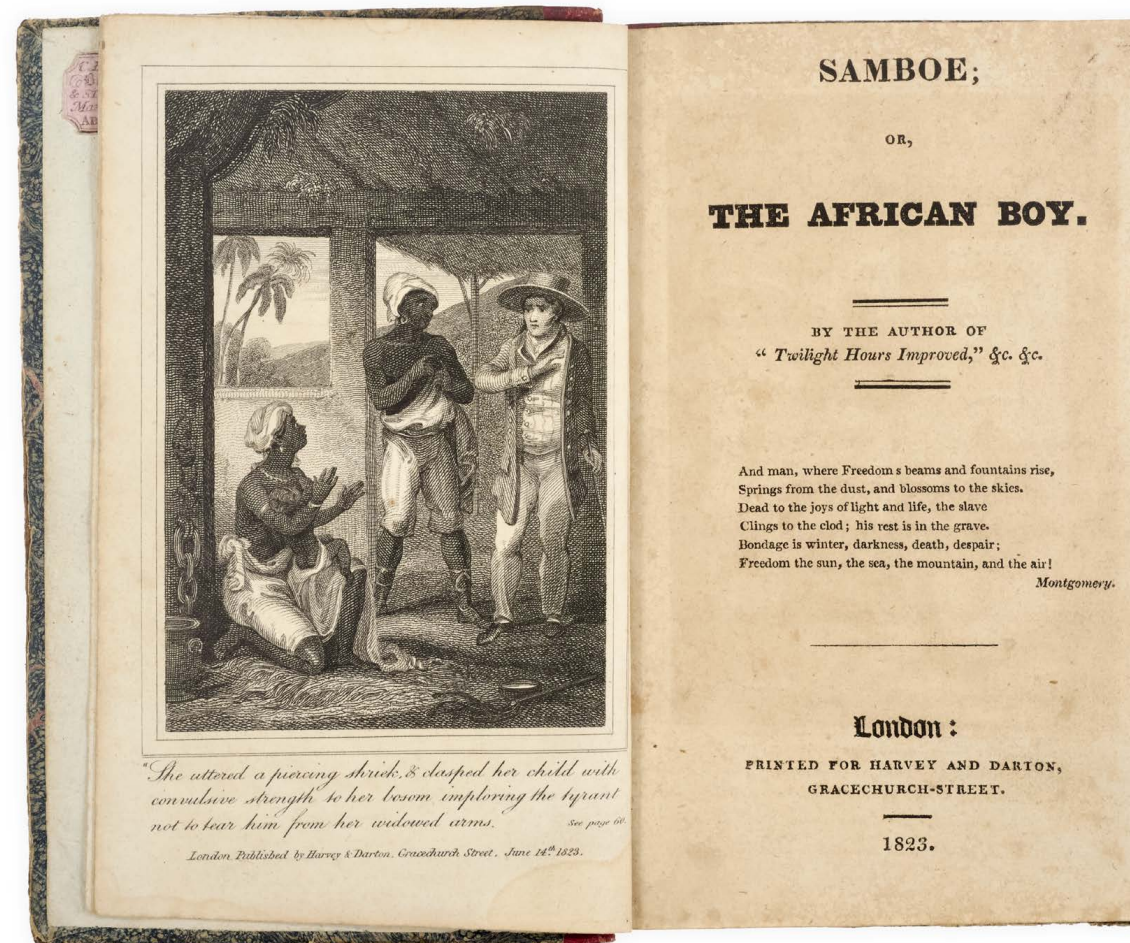
First edition of an abolitionist novella for children dedicated to William Wilberforce. Hedge, of Colchester, was the author of a number of improving works for youth, of which this is probably the best known.

Hedge's preface rejoices that 'England has achieved the triumph of humanity' by abolishing the slave trade, but 'other nations' still practice 'unprecedented enormities and misery' as well as 'deliberate perjury' in its concealment. The story itself starts with Mr Irving, a slave factor at Ouidah (on which there are many observations), who buys a young woman and her son from a cupidinous local magnate; pleased with himself at preventing their separation he nevertheless consigns them to a slave ship bound for the West Indies (of which there is a description based on Clarkson). She is sold to a 'humane' master and mistress in Jamaica, but nevertheless succumbs to her sufferings, leaving her boy Samboe to pass through several owners before he is sent to England as a plaything for some vile children. Finally he comes into the hands of an abolitionist, who educates him and brings him with him to the Sierra Leone Colony – there is a closing passage in its praise as a 'medium of civilization for Africa'.

Provenance:

Hester Bowles (1813–1844), elder sister of the travel diarist Rev. Thomas Bowles, of Milton Hill House, near Abingdon, the gift of her mother Hester Sophia (née Sellwood). Most of her brothers went to Rugby and Oxford, but her education was evidently not wholly neglected.

Darton G444; Goldsmiths'-Kress 23957.



The Dance of Death

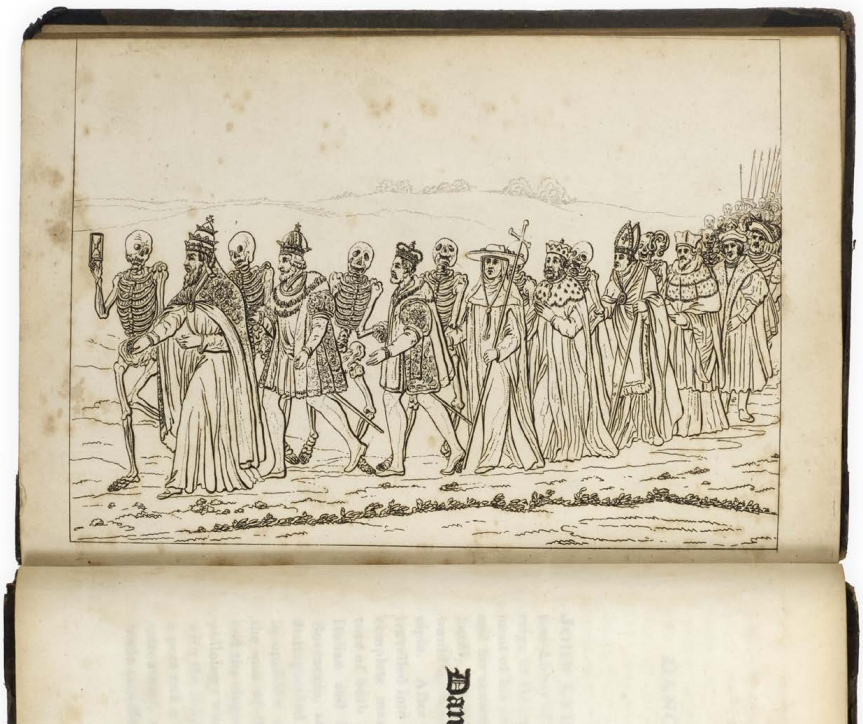
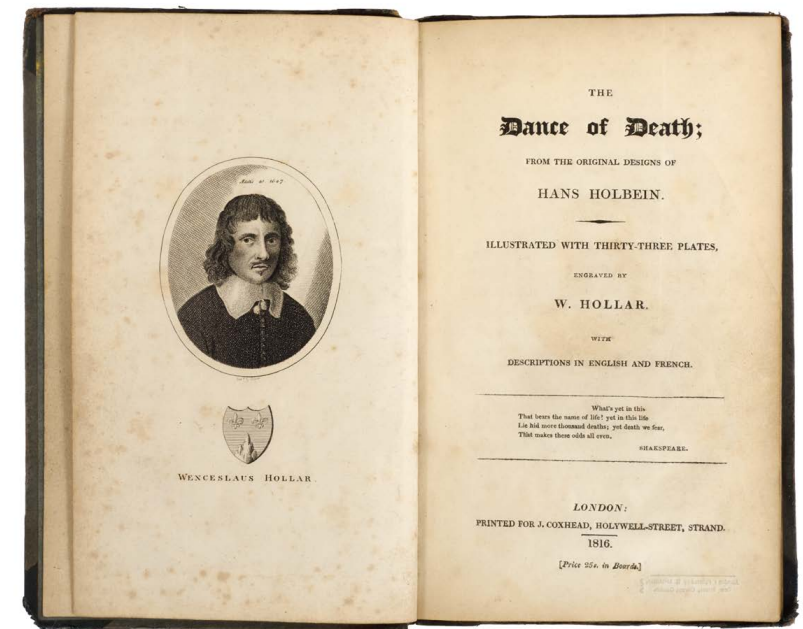
9. HOLBEIN, Hans; Wenceslaus HOLLAR, *engraver*, [Francis DOUCE, *editor*]. The Dance of Death, from the original Designs of Hans Holbein, illustrated with thirty-three Plates, engraved by W. Hollar, with Descriptions in English and French. *London*, [B. McMillan] for J. Coxhead, 1816.

8vo, pp. [ii], 70, with etched frontispiece portrait and 32 etched plates; some foxing, but a good copy; bound in contemporary English half green straight-grained morocco with drab sides, spine gilt in compartments and lettered directly in gilt, drab endpapers; a little scuffed and worn with loss at head of spine, corners bumped, cracks to hinges; engraved armorial bookplate of Samuel Herbert Hawes to front pastedown. **£375**

An attractive early nineteenth-century edition of Holbein's Dance of Death, printed from Hollar's etchings with descriptions in English and French and prefatory essays by the antiquary Francis Douce.

Holbein's Dance of Death was painted in the early sixteenth century and etched by Hollar in the mid-seventeenth; the plates had been 'till lately preserved in a noble family, and impressions from them are once more presented to the public, without the least alteration ... In the present edition, however, it was found requisite that the plates should be retouched, and it has been done with the utmost attention to the preservation of their original spirit and character' (p. 31).

The plates are here prefaced by essays by Douce on the life of Holbein and on the history of the *danse macabre* genre, offering – despite its rather critical opening ('In the dark ages of monkish bigotry and superstition, the deluded people ...', p. 13) – an interesting account of early depictions both on the Continent and in Britain and of literary versions too. Douce had 'first published on the dance of death in 1794, anonymously; during the four intervening decades he had amassed materials on, and devoted much research to, the subject' (ODNB). In 1833 he would publish his seminal *Dance of Death exhibited in elegant Engravings on Wood, with a Dissertation on the several Representations of that Subject*.





Emitit eum Dominus Deus de paradiso voluptatis, ut operaretur terram, de qua sumptus est. Gen. 3.

3



Me & te sola Mors separabit, Reth. 1.

21



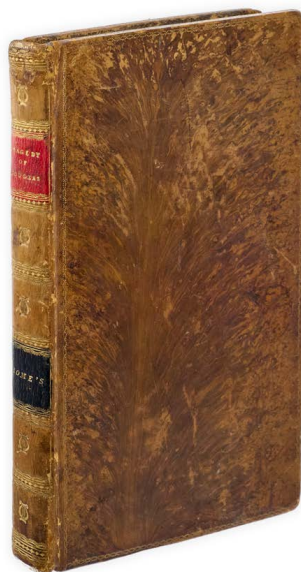
Vae qui iustificatis Impium pro meritis
& iustitiam iusti auferitis ab eo. Ier. 23.

9



Corruit in curru suo. Chron. 22.

20



Subscriber's copy

10. HOME, John. *Douglas: a Tragedy*. Edinburgh, George Reid & Co., 1798.

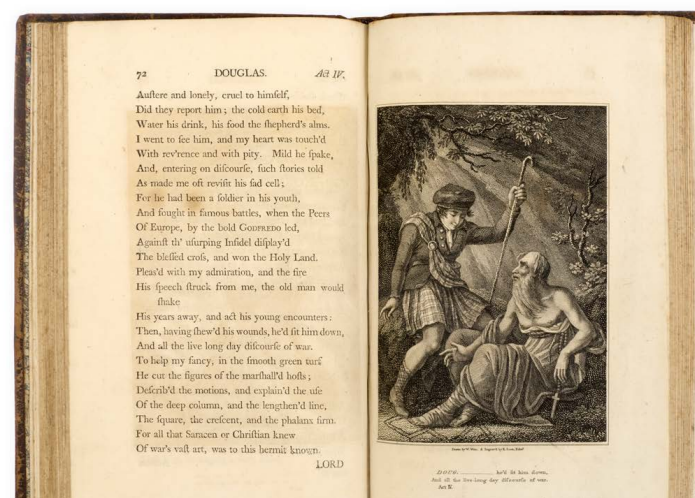
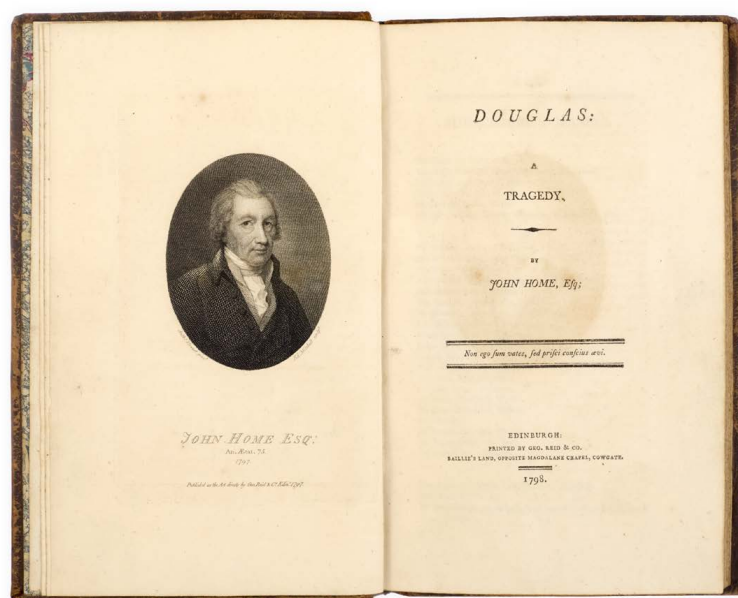
8vo, pp. xii, 124, [4], with engraved frontispiece portrait and 5 engraved plates; some slight foxing in places, light offsetting from plates, but a very good copy; bound in contemporary tree calf, spine gilt in compartments with gilt red and green morocco lettering-pieces, edges speckled blue, marbled endpapers; lightly rubbed and a little bumped at extremities; early ownership inscription 'Lady Abercromby | Forglen House' and old shelfmark to front free endpaper verso. **£250**

First illustrated edition, a handsome subscriber's copy, of this lavish production which attracted more than three hundred subscriptions, mainly Scottish, some forty years after this celebrated play was first staged.

Third among the subscribers is Sir George Abercromby, 4th Baronet, who acquired Forglen House through his marriage to Lady Jane Abercromby (*née* Ogilvy), to whom this copy belonged.

A romantic tragedy, *Douglas* was based on a Scottish ballad, and first performed in Edinburgh in 1756, 'where it caused violent controversy and protests from those who believed it improper for a minister of the church to write for the stage. Hume and Adam Smith supported it; it was a great success, and frequently revived' (*OCEL*).

ESTC N365.



Gift of 'a Shoppe'

11. [INDENTURE.] Between Edward and Adam Bates and Humphrey Clayton and Samuel Bates. *Thornton, Yorkshire, 20 March 1593/4.*

Manuscript on vellum, in Latin, c. 215 × 370 mm, 25 lines in brown ink in a neat charter hand, calligraphic eight-line initial 'O' (*Omnibus*) incorporating a branch with acorns(?) and the date '1593', signed at foot 'per me Edward Bates' and 'by me Abraham Bates', endorsement in Latin signed by four witnesses, indented at head, two vellum tags with two red wax seals both stamped with the initials 'R. H.'; creases from folding, small tear to left edge, a few light marks; in very good condition. £375*

An interesting Elizabethan indenture detailing the gift of property in the West Yorkshire village of Thornton – later home to the Brontës – to a local clothier. The attractive decorative initial opening the text is unusual in carrying the date of the deed within it.

Under the terms of the indenture, Edward Bates of Wilsden in Bradford Dale, and Abraham Bates of Thornton, his son and heir, grant to Humphrey Clayton of Thornton, clothier, and to Samuel Bates of Sowerby, the eastern end of 'le house floore' in Thornton; a house called 'a Shoppe'; the southern end of a garden; a cottage called 'a Stable'; a yard; a close of land and meadow called 'le Crofte'; another called 'further ynge'; another called 'Dickfeild'; another called 'nether Sowden'; and half a close of land, meadow and pasture called 'Rydinge'; together with all their associated ways, passages, and water courses.

The witnesses are Rycharde Haylye, whose seals are appended; Edward Brokesbanke, who has signed with his mark; Robert Clayton; and John(?) Midgley, who signs in an elegant hand. The Midgleys were an important local family who built the fine Elizabethan house of Headley Hall.





Syne Alen Sam (Baro)

Hispanic hagiography

12. [LECTIONARY.] Four leaves from a twelfth-century lectionary. Northeast Spain?, 2nd half of the 12th century.

Two complete bifolia i.e. 4 leaves (leaf size c. 410 × 295 mm, text area c. 310 × 230 mm), the first two and the second two leaves consecutive, written in double columns of 28 lines in dark brown and red ink in a fine protogothic hand, ruling not evident but pricking visible to some margins, 1 five-line initial, 2 three-line initials, and 10 two-line initials in red and yellow, 2 further two-line initials in brown and red, smaller initials set out into margins, capitals touched in red and yellow, rubrics, a few rustic capitals; recovered from use as a wrapper, the outer pages browned and with some damp-stains, the last page rubbed, some creasing from folding, small holes and marginal tears, oval paper-flaw to third leaf; overall well preserved; fourteenth-century(?) ownership inscription at head of third leaf 'Iste liber e[st] b[eat]e m[ari]e demartruolo(?)' (Martorell perhaps?), foliation to second leaf in the same hand 'xxviii', faint eighteenth-century inscription to central margin of last page.

£4500*

Four leaves from a large and handsome twelfth-century lectionary with readings from the lives of St Nicholas, St Ambrose, St Leocadia of Toledo, St Eulalia of Mérida, and St Paul of Narbonne, whose feasts fall between the 6th and the 11th of December.

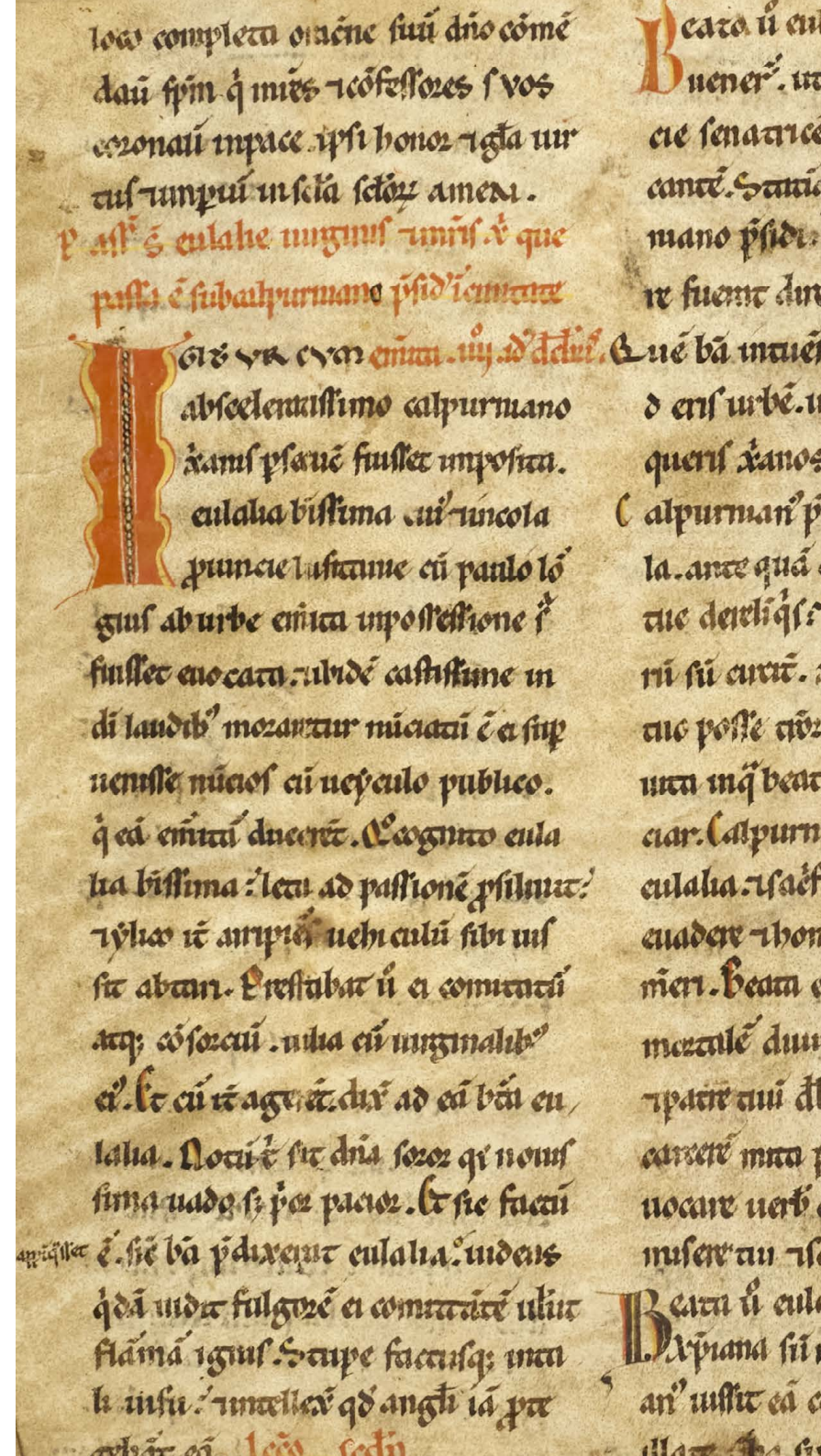
The passages on St Nicholas come from the late ninth-century biography of John the Deacon of Naples and describe two miracles attributed to the saint. In the first, Nicholas teleports to the

aid of a group of sailors caught in a raging storm; and in the second he supplies life-saving wheat to the inhabitants of famine-hit Lycia, the sailors whom he convinced to donate it later finding their cargoes miraculously replenished; small wonder he is the patron saint of sailors. These readings flank part of Gregory the Great's homily on the Parable of the Talents in Matthew 25.

Two Spanish female saints follow, firstly St Leocadia of Toledo (feast 9 December), who was martyred during Diocletian's persecution by the prefect Dacianus, and secondly St Eulalia of Mérida (10 December), the account of her martyrdom opening here with a striking five-line initial 'I' (*Igitur*) in red and yellow. The text describes how the thirteen-year-old repeatedly refused to renounce her Christian faith despite the tortures inflicted upon her by Calpurnianus and his soldiers, throughout which she taunted her tormenters. The final reading describes how a dove flew from her mouth as she expired, a miraculous snow falling to cover her injured body.

The other two saints briefly represented here are St Ambrose of Milan (7 December) and the less well-known St Paul of Narbonne, whose feast day is here assigned to 11 December.

Notable features of the script include the consistent use of the Tironian 'et' sign in close proximity to the following word. Distinctive spellings include 'kathedra', 'paucha', and 'veyculo'.



Brighton in its heyday

13. LLOYD, Mary. Brighton. A Poem. Descriptive of the Place and Parts adjacent. And other Poems ... *London, printed for the Author. Sold by J. Harding... and by all the Booksellers at Brighton, Worthing and Eastborne, 1809.*

12mo, pp. [4], iii, [1, blank], 12 (subscribers' list), 88; with a half title, an engraved frontispiece, and an engraved plate with tissue guard (views of Brighton and the Signal House); some foxing and browning to plates, small marginal worm tracks to frontispiece; a good, uncut copy in the original drab boards, rebacked with marbled paper, printed paper label 'Brighton' to front cover; covers damp-stained and rubbed; ownership inscription of Henry Studd (1835) and book-label of J.O. Edwards to front pastedown, inscription of Ronald Lucraft to half title. **£300**

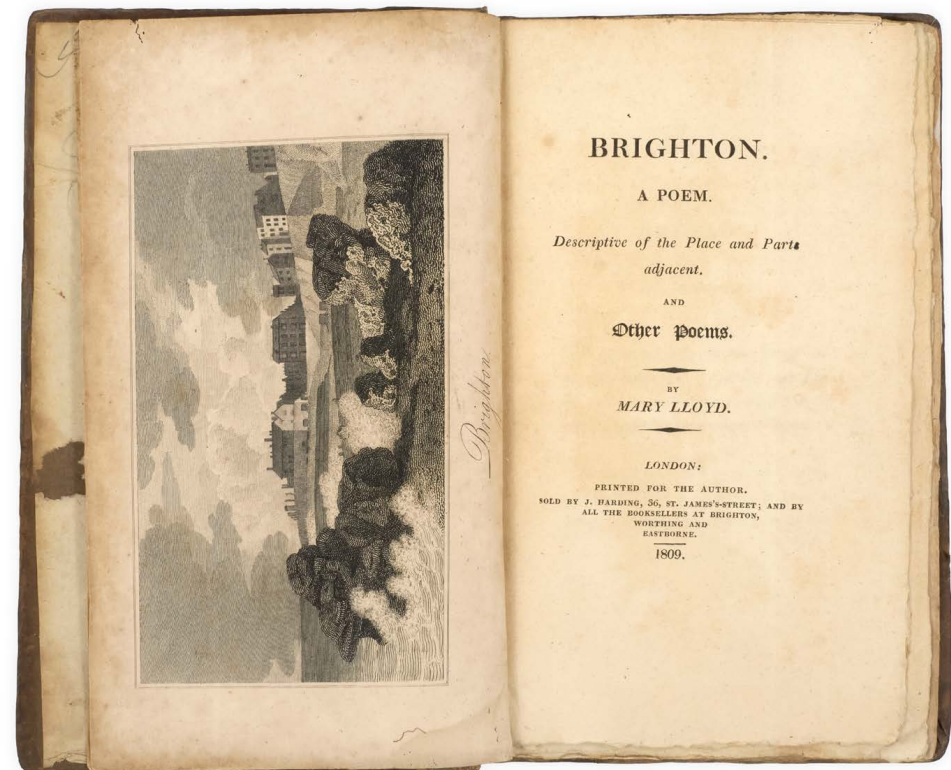
First and only edition of this paean to the attractions of 'beauty, and fashion's ever favourite seat'. The poem vividly portrays Brighton's dazzling social round: the races, dances at the Assembly Rooms, plays at the theatre, and acrobatic shows at the circus. Particular attention is paid to the health-giving pursuit of bathing, with mention of the famous 'dipper' Martha Gunn, Brighton's 'sage priestess' of the bathing-machine.

Published the year after the completion of the Prince Regent's magnificent oriental-style stables, known as the Brighton dome, Lloyd's poem also records the early developments of the Royal Pavilion, before John Nash embarked on the construction of the elaborate palace familiar today. She praises 'the lovely edifice' which is 'grac'd / With every beauty of inventive taste', and admires (perhaps rather disingenuously) the 'modest dome' of the stables. Throughout the poem footnotes alert the reader to its close adherence to fact, pointing out significant etymologies, important dates, and local curiosities. The 'Miscellaneous Poems' at the end of the volume include three pieces written in a rather loose interpretation of Scottish dialect.

The list of subscribers includes the Duke of Clarence (the future William IV), and a Mrs Fitzherbert (probably the companion of the Prince Regent, who lived for a while in a rented villa near the Marine Pavilion). *Brighton* appears to be Mary Lloyd's first and only poetic foray, despite an encouraging reception from the *Monthly Review* which reckoned that she managed 'to weave into her poem the characteristic features of the place'.

Provenance: Henry Studd (d. 1857) studied at Gonville & Caius College, Cambridge (BA 1821), and served as curate of Groton in Suffolk.

Jackson, *Romantic Poetry by Women*, p. 204.



Velvet and silver

14. LOMBARDI, Giovanni Francesco. *Oratio habita in synodo Tridentina die sancti Stephani protomartyris anno M. D. LXI. Brescia, Lodovico Sabbio, [1561?].*

4to, pp. [11], [1, blank]; woodcut arms of Pius IV (nude supporters censored in ink) and typographic ornament to title, large woodcut initial; a few very slight stains, small excision to upper outer corner; recased in early red velvet richly embroidered in silver threads with large central arms to each board and a foliate border; silver tarnished, minor losses, repairs to edges and spine; twentieth-century gilt red morocco book label of Josy Mazodier to front pastedown. **£3750**

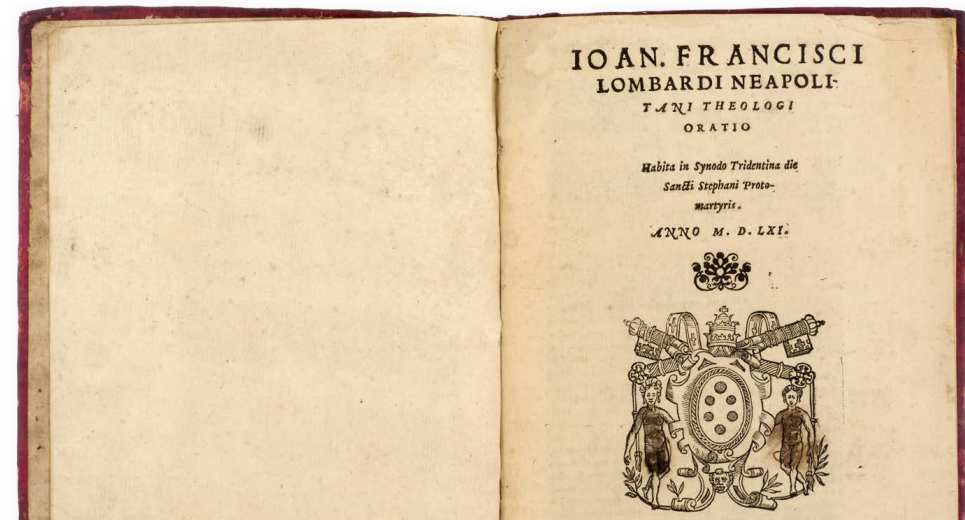
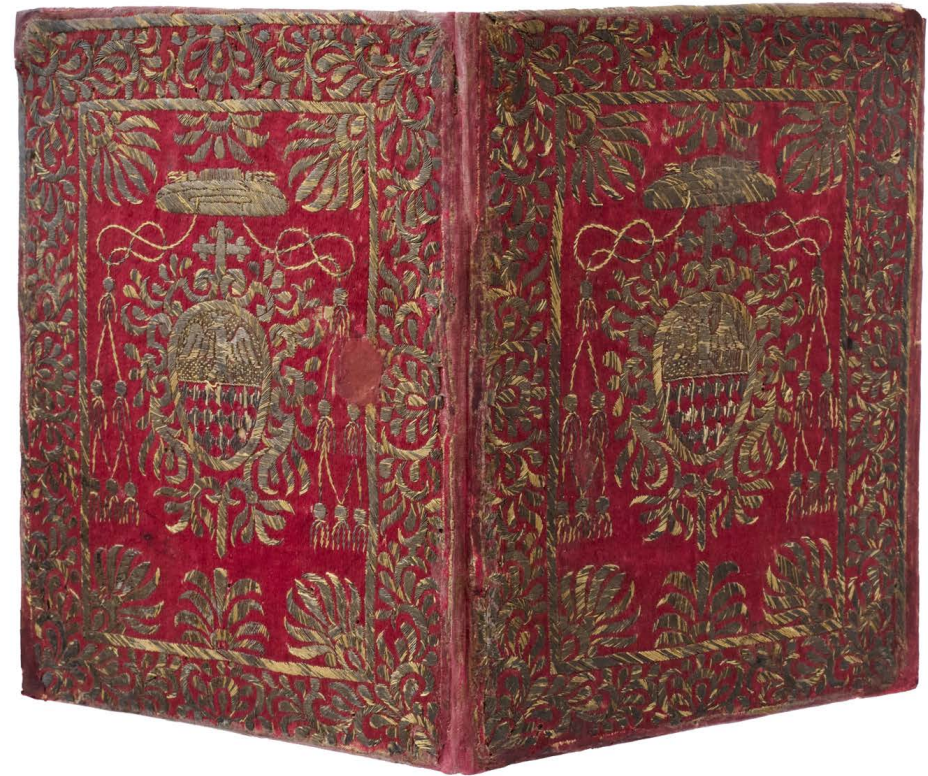
First edition of this sermon delivered at the Council of Trent, in a magnificent Italian embroidered binding for a Cardinal.

Lombardi's sermon takes the protomartyr St Stephen as its subject, and was delivered on the saint's feast day. Traditionally venerated as the first martyr of Christianity, Stephen was a deacon in the early church at Jerusalem who was accused of blasphemy and stoned to death, his execution witnessed by the future St Paul.

Lombardi's oration includes praise for Pope Pius IV, who had been elected to the pontificate two years earlier, for his tireless work 'in tanto religionis Christianae turbine', hoping that under his direction 'as many as have been deceived for forty-five years by the diabolical fraud of heresies, freed from Satan's snares by the grace of Christ, may repent and escape the ruin of eternal death, living within the one Ark of Noah, which was a type of the one Church' (*trans.*). Pius's greatest achievement was indeed the reassembling and successful conclusion of the Council of Trent.

The sermon proved popular: it was reprinted in Lombardi's native Naples in 1562, and again in Brescia in 1563. Lombardi also penned two works on balneology.

EDIT16 CNCE 30087; USTC 838535.





A sublime present from a master at Eton

15. LONGINUS, [Pseudo-]; Jonathan TOUP and David RUHNKEN, editors. *Quae supersunt Graece et Latine. Oxford, Clarendon Press, 1778.*

4to, pp. [viii], 26, 254, [6]; some scattered spots, but a very good, wide-margined copy; bound in early nineteenth-century straight-grained green morocco, borders roll-tooled in gilt, central gilt monogram CY (Charles Yonge, see below) surmounted by a stag's head crest, spine gilt in compartments on slightly later onlaid morocco (chipped to reveal a similarly gilt spine beneath), edges gilt, marbled endpapers; a few scuffs, corners a little bumped. **£375**

The first Toup edition of Longinus' *On the Sublime*, finely printed and handsomely bound as a leaving present given by the Eton master Charles Yonge.

This philosophical treatise, *Περὶ ὑψους* (literally 'About elevation'), was probably composed in the first century, and while attributed here to a Dionysius Longinus, it is now considered an anonymous work. The author seeks to establish 'certain distinctions of conception and expression, with the sources and effects of achieving a state of elevation that he calls *ekstasis* (transport, in the quite literal sense: a state of being "carried outside" oneself). This sublimity is a quality not easily stabilized, since Longinus variously associates it with the inspired author, the "excited" text itself, and the impact transmitted to the audience. What is clear throughout the work, however, is that the consequences of *hypsos* are irresistible and lend themselves to a rhetoric of astonishment [*ekplexis*] and domination' (Macksey, 'Longinus reconsidered' in *Modern Language Notes* 108 (1993), p. 913). The idea of the sublime was central to eighteenth-century English aesthetics, from Alexander Pope to Edmund Burke.

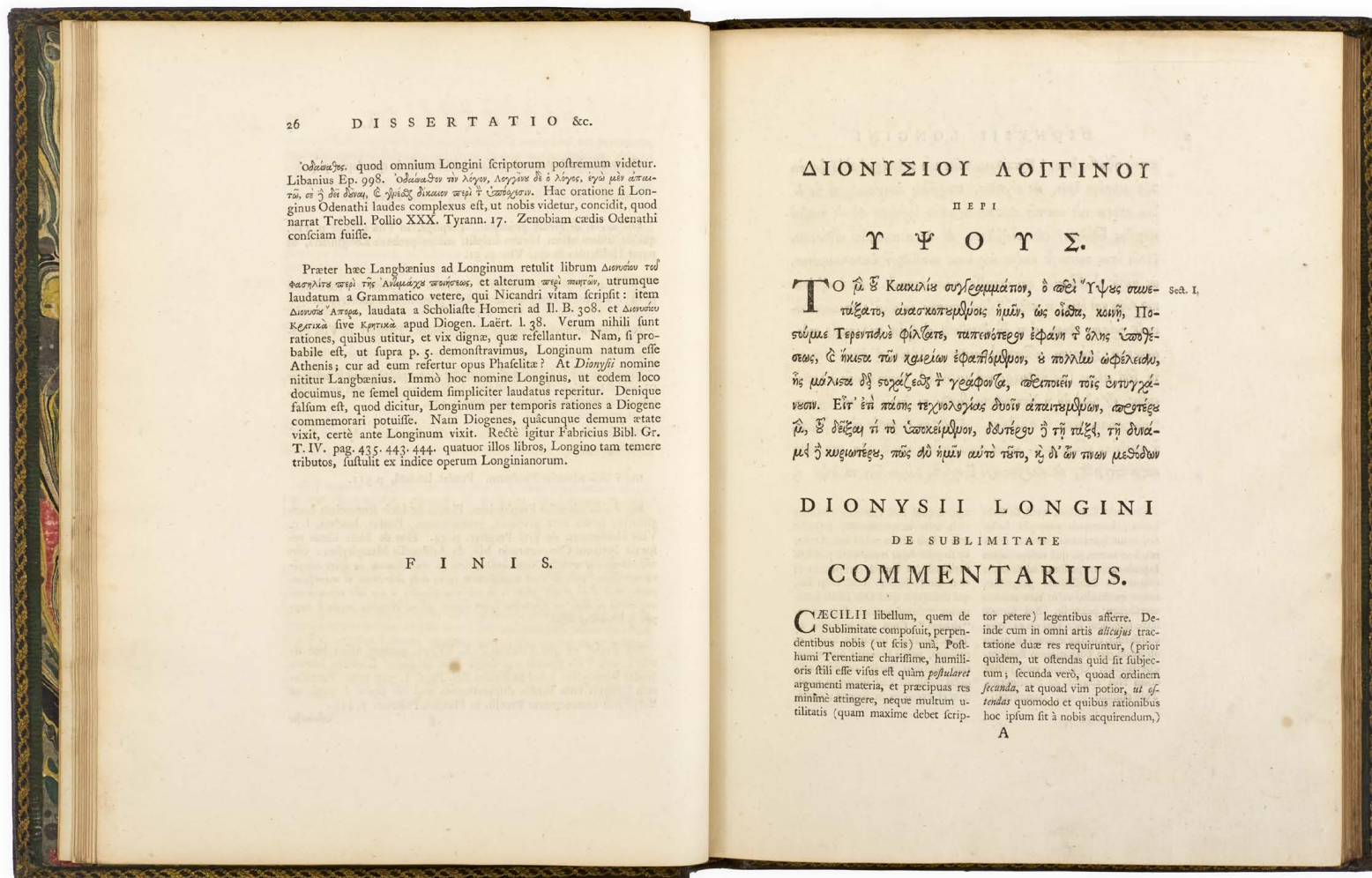
The text for this edition was prepared by the Cornish clergyman Jonathan Toup (1713–1785) and David Ruhnken (1723–1798). Toup worked on the text for thirty-five years, and he invited Ruhnken, professor of Greek at the University of Leiden, to provide the notes. An octavo edition was also printed in the same year (ESTC T87459).

Provenance:

Charles Yonge (1781–1830) was a master at Eton, and, in accordance with tradition, used this stamp on books he gave out as leaving presents to his students. His son, Charles Duke Yonge (1812–1891), was a classical scholar who published translations of Greek and Latin works into English; these bindings are sometimes attributed to him.

At least two other copies of Longinus in Greek had Yonge's monogram stamp, one the 1724 London printing, and another the 1793 Bodoni edition. British Armorial Bindings records editions of Virgil and Juvenal with this stamp.

ESTC T87460.



Breton Lucan

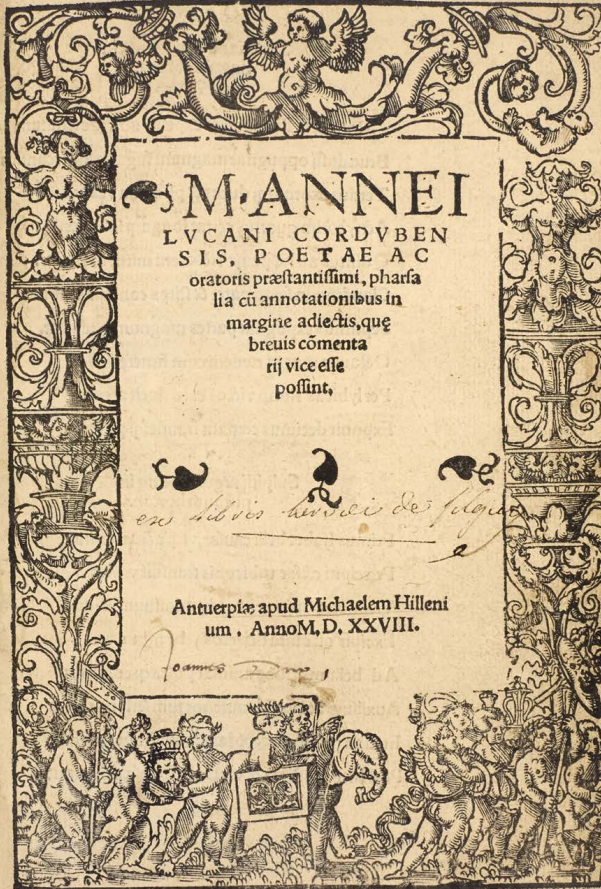
16. LUCAN. *Pharsalia cum annotationibus in margine adiectis, quae brevis commentarii vice esse possint.* Antwerp, Michael Hillenius, 1528.

4to, ff. [168]; A–Z⁴ Aa–Tt⁴; title within woodcut border, woodcut initials; very occasional light marginal staining, short worm-track at lower corner affecting a few characters, else a very good, wide-margined copy; bound in contemporary blind-tooled calf, a roll-tool forming a lozenge in the centre of each cover with an outer border of cherub heads and vases, all framed within blind fillets, a small centrepiece composed of a group of four fleurs-de-lys stamps, spine blind-ruled in compartments; binding somewhat rubbed with a few superficial cracks to lower board, skilful repairs to endcaps, joints, and corners, endpapers renewed; **contemporary annotations to c. 58 pp. in the first two books** (see below), contemporary inscription (apparently that of the annotator) 'Joannes Duy[?]' to foot of title-page, engraved armorial bookplate of Jean Rogier dated 1583 to inside front cover (apparently a modern facsimile), eighteenth-century inscription in French recording the purchase of a copy (this copy?) of Lucan on 7 December 1528 (from original pastedown or flyleaf?) pasted to inside front cover, an inscription recording a gift to Louis from his friend Leuchsenring on 27 May 1814 beneath (see below), eighteenth-century inscription to title 'ex libris hervei de silguy'. **£2500**

An uncommon edition of Lucan's poem on the Civil War between Caesar and Pompey, with extensive Breton provenance and contemporary annotations, in a contemporary binding.

The printer, Michael Hillen von Hoochstraten (c. 1476–1558), established himself as a bookbinder in Antwerp in 1506 before becoming a printer, serving both the local market for official publications and educational books (as here), and the English market.

The first two books contain interlinear Latin glosses and paraphrasing with some marginal annotations. A few lines have marks to indicate the metre and there are some rhetorical terms such as 'anastrophe', 'apostrophe', 'metaphora', 'synecdoche' and 'hypallage' added at the relevant places. The names of people and places have been added to epithets and other inferences in the text, making it clear that this book was in use by a student whose annotations sought to explain and interpret the meaning.

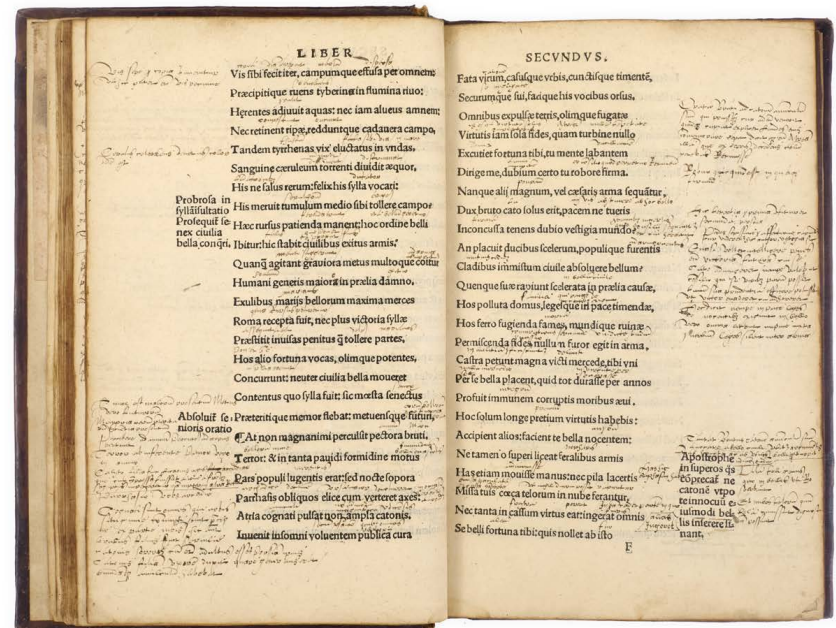
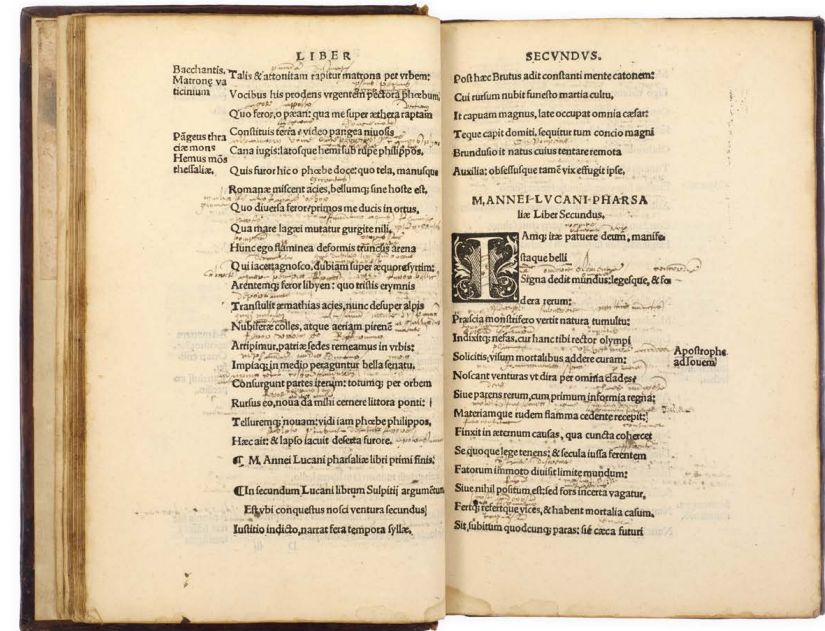


Provenance:

1. Jean Duy or Le Duy(?), apparently the author of the annotations, contemporary inscription on title-page. The surname 'Le Duy' is frequently recorded in Brittany.
2. Possibly Jean Rogier of Ploërmel (d. 1593), who was a *conseiller du roy* in Brittany in 1583, according to his bookplate (here a modern copy, perhaps made from an original before the pastedowns were renewed).
3. A Hervé de Silguy is recorded in Quimper in the eighteenth century (d. 1768).
4. F.-L.-C.-L. Leuchsenring was professor of languages at the University of Reims; the inscription states that he studied at the Lycée de Rennes and he gave this book to a certain Louis before he returned home to Reims in 1814.

No copies of this edition are recorded in the US or UK by OCLC or Library Hub; USTC lists four copies, all in Continental Europe.

USTC 407341; Nijhoff & Kronenberg 1384.





Weekly exercises

17. LUCAS, John. 'Select and Original Pieces written at Mr Sigston's Academy Queen Square Leeds.' *Leeds, 1816–1817.*

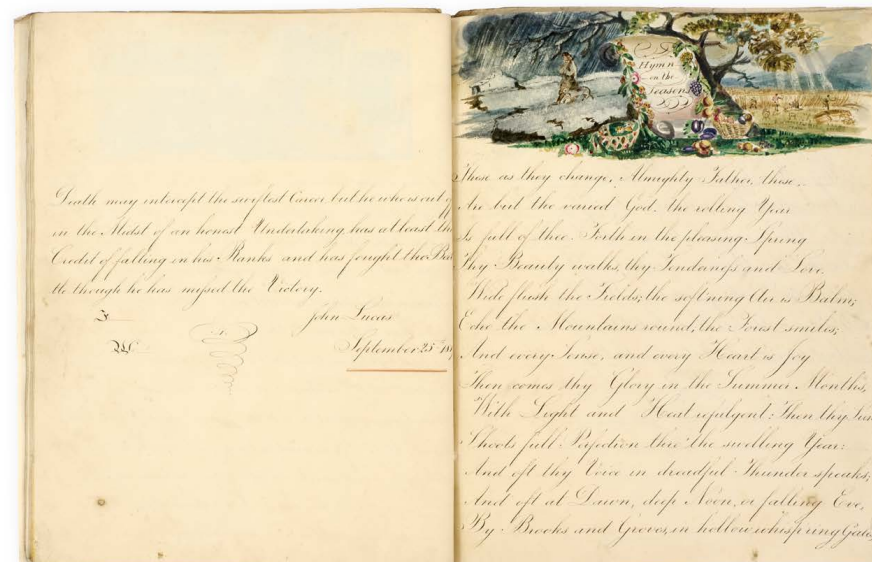
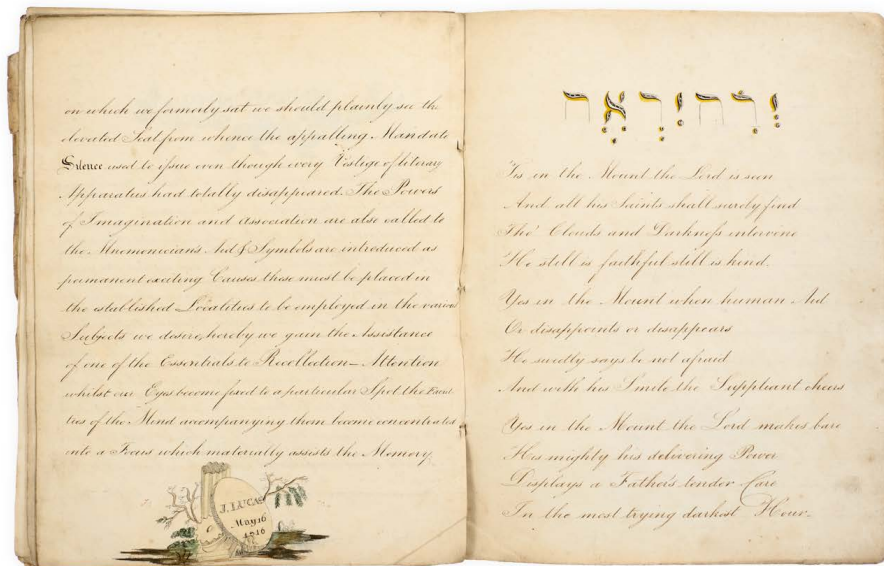
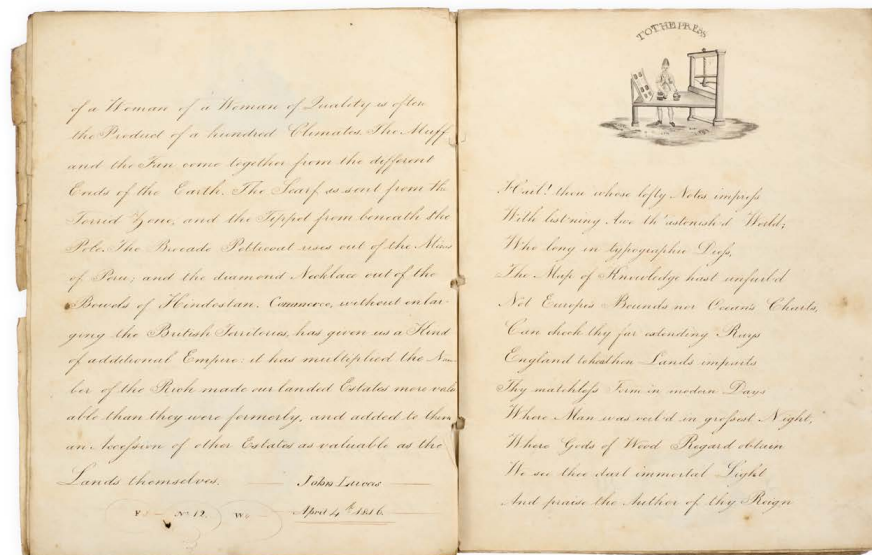
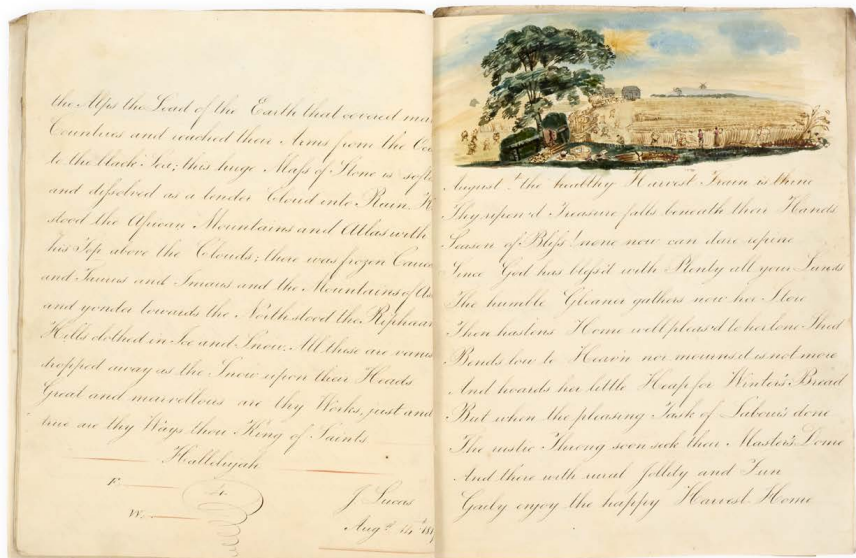
Manuscript on paper, two vols, 4to, ff. [16]; [20], vol. I likely lacking title and 3 ff. for February–March, several leaves in vol. I detached, first leaf vol. I with closed tear, vol. II trimmed, shaving final word of each line but not affecting sense, a few marks and thumbprints to both vols; bound in green and black and blue and orange marbled wrappers, respectively; upper cover of vol. I lettered 'Mast. Lucas' in manuscript, loosely inserted manuscript French penmanship exercise, signed 'Jean Lucas' and dated 1818. **£950**

A handsomely illustrated manuscript on a variety of themes, produced as weekly exercises in penmanship by a pupil at Sigston's Methodist boarding school in Leeds.

James Sigston (1780–1865) was active in radical politics in Leeds, and was a friend and biographer of the itinerant Methodist preacher William Bramwell; he became the first president of the Leeds Protestant Methodists in 1829. Sigston's Academy was evidently still active in the 1830s, and the Thoresby Society in Leeds cites an 1826 selection of the same title, though with a printed or engraved title-page, suggesting that the practice of producing 'Select and original Pieces' at the Academy became standardised with time.

Our manuscript, compiled by one John Lucas, instead features a handsome calligraphic title-page, showing a pupil painting beneath a tree, the school pictured in the background; at his feet are a hat, globe, palette, set of watercolours, and an open book of Euclid. Each entry (made approximately weekly) is signed and dated on the verso; they include extracts on the passage of time, the dissolution of nature, taste, the Bible, the death of Princess Charlotte, patience, indolence, the seasons, mnemonics, and the harvest. The first volume comprises entries from 1 February to 30 May 1816, and the second from 31 July to 27 November 1817, ending with an undated (and seemingly original) piece on the Christmas vacation.

Lucas includes extracts from Johnson's 'Monitions on the Flight of Time', Samuel Boyse's 'Goodness', Bishop Burnet's *Sacred Theory of the Earth*, John Murray Lacey's *The Farm-House*, Hannah More's *Search after Happiness*, Rev. J. Thomas's 'Call to Vigilance', and a speech by the Nonconformist clergyman John Angell James, *inter alia*. Lucas's artistic style seems to have significantly developed over the summer of 1816: the modest calligraphic headings of the first volume, of which about half are illustrated with small watercolour vignettes, evolve in the second to include detailed landscapes, scenes of angels and demons, an illustration of the changing seasons, a mourner at the tomb of Princess Charlotte, and a miniature version of the scene depicted on the title-page.



Marmontel's morals in morocco

18. MARMONTEL, Jean-François. *Contes moraux* ... Paris, J. Merlin, 1765.

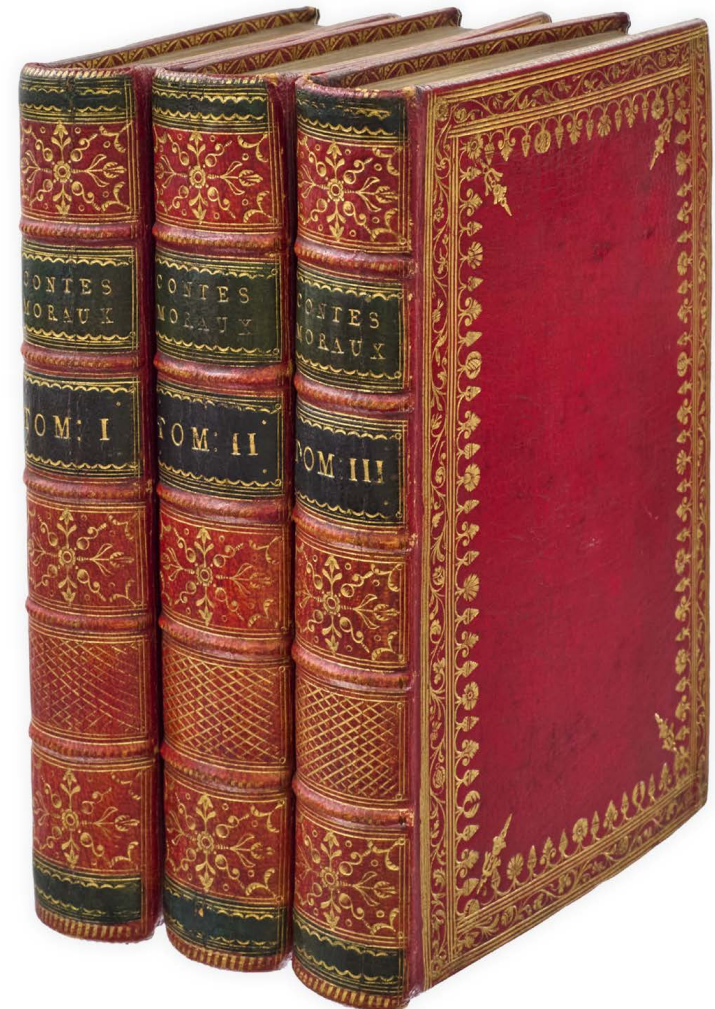
Three vols, 8vo, pp. I: [iv], 346, II: [iv], 376, III: [2], xvi, [6], 312, with engraved title after Gravelot to each vol., frontispiece portrait by Saint Aubin after Cochin to vol. I, and 23 engraved plates after Gravelot; preface misbound in vol. III; occasional light foxing (heavier to first two quires of vol. I and to last few leaves of vol. III), slight toning throughout; handsomely bound in contemporary provincial English red morocco gilt, borders roll-tooled in gilt with gilt corner-pieces, spines gilt in compartments with gilt navy morocco lettering-pieces and onlaid gilt morocco panels at head and foot, edges gilt, marbled endpapers, green silk place-markers; extremities very slightly rubbed; armorial bookplates of Ragley Hall to front pastedowns, modern private collector's bookplate to front free endpaper of vol. I. **£1650**

Expanded edition, with a new suite of illustrations by Gravelot, of this collection of moral tales by Jean-François Marmontel, a close friend of Voltaire, in handsome contemporary English morocco.

Brought to Paris by Voltaire in 1745, Marmontel (1723–1799) was eventually named one of forty 'immortals' of the Académie Française in 1763 and appointed secrétaire perpétuel de l'Académie twenty years later. His *Contes moraux* were first published serially in the *Mercure de France*, which he edited from 1758 to 1760, and although a collected edition was published in 1761, it only included eighteen of the twenty-three stories present here. This edition is enhanced with the addition of twenty-three illustrations by Gravelot, considered 'the most beautiful that this master has produced' (Cohen-De Ricci, *trans.*).

Marmontel's twenty-three stories invariably feature happy endings – reunions of parents and children, reconciled couples – and shed light on the relationships between families, lovers, and the citizen and the national community in relation to Enlightenment thought. The narrator's intimate tone appeals to the shared cultural reference points and values of Nature, Sentiment, and Reason, and maintains an intimate second-person address to the reader throughout. Among the four stories omitted from the first collected edition is 'Le misanthrope corrigé', a continuation of Molière's *Misanthrope*.

This is the first of two issues, with the errata at the foot of each volume's contents-page.



Provenance:

1. From the library of the Seymour-Conway Marquesses of Hertford at Ragley Hall, Warwickshire. Renowned acquirers of art and fine objects, some of their collections went on to form the Wallace Collection after the extinction of their branch with the death of the fourth Marquess, Richard Seymour-Conway, in 1870.

2. Sold as the property of Mrs Corinna Kavanagh, Buenos Aires, at Sotheby's, 16 December 1963, lot 129 (£68 to Thorp).

Cohen-De Ricci 686-7. See Astbury, *The Moral Tale in France and Germany* (2002); Haskell, 'Arts and Games of Love', in *Ordering Emotions in Europe, 1100-1800* (2015).



Bequeathed to a grammar school by its master



19. MAXIMUS OF TYRE. Μαξιμου Τυριου φιλοσοφου Πλατωνικου λογοι μα. Maximi Tyrii philosophi Platonici sermones sive disputationes xli. Graece nunc primum editae. [Geneva,] Henri II Estienne, 1557.

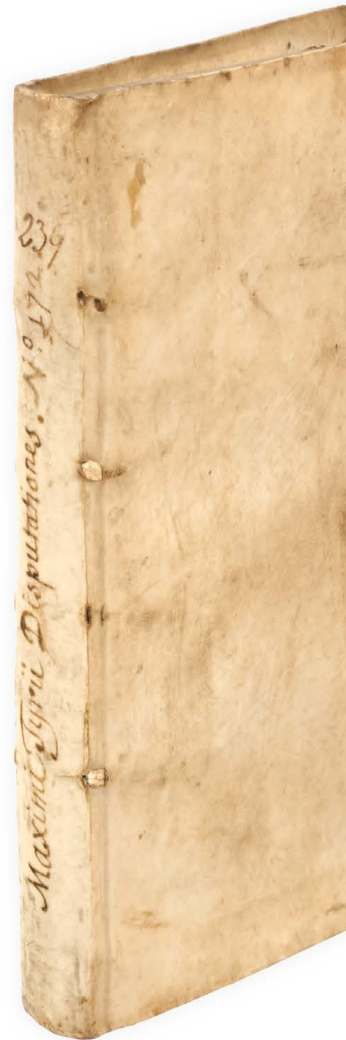
8vo, pp. [viii], 363, [1]; woodcut printer's device to title-page, capital spaces with guide letters; a very good copy in contemporary English vellum; early inscriptions (partly in Greek) to title deleted in ink, early ownership inscriptions 'Sum Thomae Woodde' and 'Franc. Plomer', later inscription to fore-edge of title noting the book as the gift of 'Jos. Worthing' 'in usum Scholae Guilsburiensis', numbered 172 (see below); scattered marginal markings in pen, one annotation in pencil on p. 44. **£1500**

Editio princeps of the forty-one theological and ethical dissertations of Maximus of Tyre, a sophist who was reputedly the tutor of Marcus Aurelius; it is sometimes found bound with the Latin translation of Cosimo Pacci, revised and reprinted by Estienne.

Provenance:

1. Probably the Thomas Woodde, of Shropshire, who matriculated at Oriel College, Oxford in 1604/5 and was later at St Edmund's Hall.
2. Joseph Worthing, master of the grammar school at Guilsborough, Nottinghamshire, c. 1700–1718. The school had been founded in 1688 by John Langham of Cottesbrooke, a successful London grocer, but local demand for classical languages was limited, and it became a fee-paying boarding school in the eighteenth century, its decline hastened by competition from an English writing school in the town. Worthing left a moiety of an estate at Cold Ashsby to Christ's Hospital in his will of 1722, as well as, it seems, a bequest of books to his own school.

GLN-2041; USTC 450461; Adams M-939; Renouard 115: 2; Schreiber 141a.



Relief for the poor in patterned paper

20. MONTE DI PIETÀ DI MILANO. Piano, e regole per il buon governo della congregazione de' creditori della Regia Ducal Camera di Milano uniti sotto la protezione di Sua Maestà Imperiale Regia, ed approvate con cesarea reale dispaccio delli 29 Gennajo 1753. *Milan, Giuseppe Richino Malatesta, [1753].*

Folio, ff. [25], [1, blank], π^2 a² b–d⁴ e⁶ f⁴; last leaf blank; woodcut initials and tailpieces, woodcut armorial of Gian-Luca Pallavicino to f2^r; light staining to e1, otherwise a good copy; bound in contemporary wrappers of paste-paper with impressed floral decoration in pink and purple, lettered 'Dupl. C[onsul?]' in a calligraphic hand to head of upper cover; extremities a little rubbed. **£400**

Rare description of the workings of an eighteenth-century Italian charitable organisation, bound in a contemporary paste paper wrapper.

The Monte di Pietà of Milan was established in 1496 to provide financial assistance to the poor, and its activities continued uninterrupted until the French occupation in the early nineteenth century. At the time of publication, Milan was under the rule of the Habsburgs, who had taken possession from the Spanish in 1706; Conte Gian Luca Pallavicino, whose woodcut arms appear on f2^r, was the Habsburg governor of Milan. The Monte di Pietà flourished under Habsburg administration; the Empress Maria Theresa, who enacted numerous and wide-ranging reforms of taxation and finance across the Austrian territories, sought to regulate the charitable work of the institution, and later brought the charity under the control of a single appointee, chosen by the governor.

We have located only one copy outside Italy, at Illinois.



'I was taught to expect wit, wisdom and gold'

21. [OLD MAID.] Six lithograph plates with verses below:
'When I was a girl of eighteen years old ...'. c. 1835?

Folio, c. 390 × 280 mm, unpaginated, no title-page, six unsigned black and white lithographs; a little creasing, small tear (without loss) to outer edge of third plate; very good, untrimmed; stitched with a pink silk ribbon, with the original drab front wrapper; creased and with a few chips to edges. **£450**

Apparently unrecorded – an attractive illustrated edition of a popular slip-ballad, here reduced to eight verses of the original thirteen.

When I was a girl of eighteen years old,
I was scornful as scornful could be;
I was taught to expect wit, wisdom and gold,
And nothing else would do for me ...

Having rejected an ardent youth (too poor), a baronet (former tradesman), a duke (too old), and a dandy (too spendthrift), she finds herself now fifty-three. 'But I really think that some I rejected before, Would now do vastly well for me ...'.

The flamboyant fashions on display here, with ballooning leg-of-mutton sleeves and heavily-decorated headwear, suggest a date in the mid-1830s.



When I was a girl of eighteen years old,
I was scornful as scornful could be;
I was taught to expect wit, wisdom and gold,
And nothing else would do for me.

These were the days when my eyes beam'd bright,
And my cheek was like the rose on the tree;
And the ringlets they curl'd, o'er my forehead so white,
And leaves came crouching to me.



*He was nearly the last. I was then forty-four,
I'm now only just fifty-three;
But I really think that some I expected before,
Would now do vastly well for me.*

*My ringlets I borrow, my ruses I buy,
And I go about to cards and tea;
But if ever I venture on an eye or a sigh,
Why? nobody returns them to me.*



Olaudah Equiano in the Arctic

22. PHIPPS, Constantine John. A Voyage towards the North Pole undertaken by His Majesty's Command 1773 ... *London, W. Bowyer and J. Nicols for J. Nourse, 1774.*

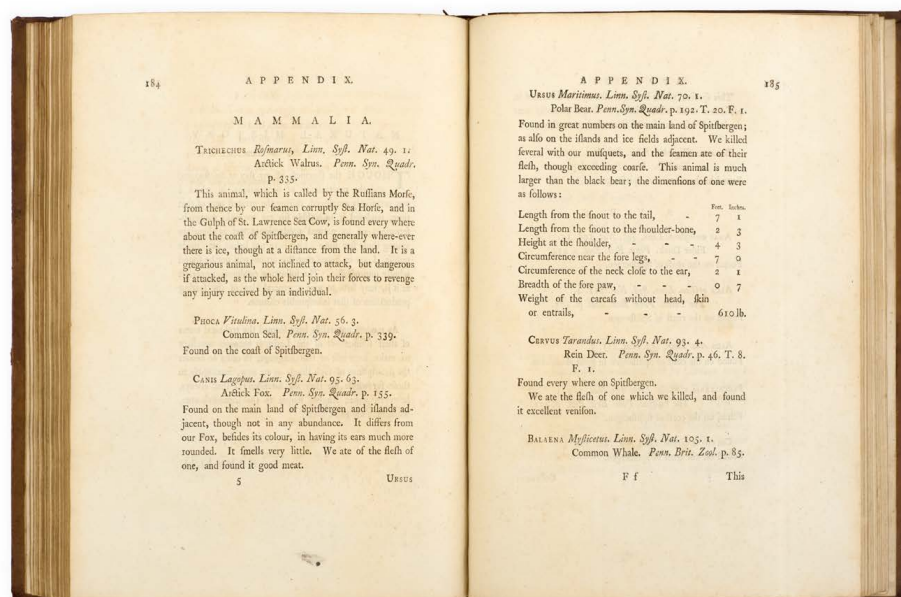
Large 4to, pp. viii, 253, [1]; with a half-title, a folding chart bound as a frontispiece, and thirteen other folding engraved plates of views, plans, and diagrams, but without the leaf of directions to the binder; folding tables within the pagination; some occasional foxing, but a very good copy in contemporary polished calf, covers slightly scraped; ownership inscription excised from head of front free endpaper.

£2500

First edition of Phipps's account of his expedition to the Arctic in 1773 – his crew included both Horatio Nelson (then a midshipman) and the former slave Olaudah Equiano (as assistant to the surgeon Charles Irving), whose later autobiography became a sensational bestseller and boosted the cause of abolition.

Phipps, later second Baron Mulgrave (1744–1792), was appointed by the Admiralty to investigate the supposed Northwest Passage, departing on the ships *Racehorse* and *Carcass* via the Shetlands to Spitsbergen and Svalbard, where they were unable to penetrate the pack ice on several attempts – indeed the *Racehorse* was nearly crushed by the ice. The crew did however make some significant scientific observations, identifying several new species, and Phipps made the first adequate description of the polar bear as a distinct species, which he called *Ursus maritimus* (described here on p. 185, where he notes 'We killed several with our musquets, and the seamen ate of their flesh, though exceeding coarse'). Equiano's *Interesting Narrative* later reported that nine were killed – 'I thought them coarse eating' (perhaps echoing Phipps), 'but some of the ship's company relished them very much'. Overall, though, his impression was not favourable: 'on the 19th of August, we sailed from this uninhabited extremity of the world, where the inhospitable climate affords neither food nor shelter, and not a tree or shrub of any kind grows amongst its barren rocks; but all is one desolate and expanded waste of ice, which even the constant beams of the sun for six months in the year, cannot penetrate or dissolve'.

ESTC T152604; Hill 1351; Sabin 62572.





P. D. Macgregor delin.

View of the Land from Cloven Cliff to Hakluits Headland taken July 18th at 10 P.M.



W. H. Stiles sculp.

View of the Land round the Bay where the Racehorse anchored July 4th at 6 P.M.

Oenophilic anecdotes, printed by a woman

23. [RAGUENEAU DE LA CHAINAYE, Armand Henri.] *Ivrog्नiana, ou bons mots et aventures d'ivrognes, recueil de cabaret, suite de Grivoisiana, Brunétiana, Guères de Trois, Angotiana, Cricriana, etc.; avec la relation des bals des bois, et les fêtes roulantes. Par Anagramme Dauneur. Paris, chez Madame Cavanagh, an. XII – 1804.*

16mo, pp. 180; with half-title and hand-coloured engraved frontispiece; a few light marks; very good in contemporary sheep, spine gilt in compartments with red morocco lettering-piece, marbled edges and endpapers; rubbed, extremities somewhat worn. £450

Scarce collection of comic anecdotes and verse on wine and drunkenness compiled by Armand Henri Rageneuve de La Chainaye (1777–1850) and published by Madame Cavanagh.

The oenophiles and drunks here gathered for the reader's amusement include priests, soldiers, actresses, bankers, country bumpkins, and nobles, Scots, Bretons, Swiss, Englishmen, Turks, and Italians. Extracts, largely devoted to food and drink, drawn from two works by the Comte de Caylus serve as an appendix. The comic frontispiece shows two inebriated companions.

Louise-Marie-Françoise-Lucie Cavanagh (d. 1815) divorced her bookseller husband Jean-Nicolas Barba (1769–1846) in 1803 and set up on her own under the name 'Madame Cavanagh', specialising in publishing plays. Barba was a colourful character to say the least: he eloped from the army, worked as a peddler in Reims, was imprisoned as an 'aristocrat' during the Revolution, acted on stage, and was prosecuted for forgery and for publishing licentious works; his shop burnt down in 1828. He had one son with Louise and another with Louise's sister Adélaïde: both sons went into the book trade.

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



LITERARY MEMOIRS
OF
LIVING AUTHORS
OF
GREAT BRITAIN,

ARRANGED ACCORDING TO
An ALPHABETICAL CATALOGUE of their NAMES;

AND INCLUDING
A LIST of their WORKS,
With OCCASIONAL OPINIONS upon their
LITERARY CHARACTER.

et Phœbo digna locuti,
Quique sui memores alios fecere merendo:
Omnibus his niveâ cinguntur tempora vittâ.
VIRG.

IN TWO VOLUMES.

VOL. I.

LONDON:

PRINTED FOR R. FAULDER, NEW BOND STREET.
SOLD ALSO BY T. EGERTON, WHITEHALL; AND
W. RICHARDSON, ROYAL EXCHANGE.

1798.

With biographies of Coleridge, John Adams, Fanny Burney, and Thomas Paine

24. [RIVERS, David.] Literary Memoirs of living Authors of Great Britain, arranged according to an alphabetical Catalogue of their Names; and including a List of their Works, with occasional Opinions upon their literary Character ... London, R. Faulder, T. Egerton, and W. Richardson, 1798.

Two vols, 8vo, pp. [4], 385, [1, errata]; [2], 404; without the errata slip in vol. II; some marginal offsetting to titles from turn-ins, a little foxing, some creasing to lower corners; a very good copy in contemporary sprinkled calf, spines gilt in compartments with sunbursts, red morocco lettering- and numbering-pieces; some rubbing to extremities. **£1200**

First edition of a literary 'Who's Who' for 1798, including perhaps the earliest brief life of Coleridge, whose first volume of *Poems* had appeared in 1796.

'This gentleman, whose fame as a Poet has lately arisen with such splendour above your literary horizon, is a native of Bristol ...'. At Cambridge, 'he was recognized by the discerning few, as an embryo Genius, likely one day to illuminate the age in which he lived ... He founds his present reputation upon a duodecimo volume of *Poems*, which was first printed at his native place, and his since been augmented and republished in the metropolis ... His Monody on his townsman Chatterton ... has been particularly admired.' Rivers does note 'certain marks of haste, negligence, and sometimes affectation' in the poet's writing, but 'Every true friend to Genius and Worth must lament that the early prospects of Mr. Coleridge have been darkened and despoiled of their extent: that he has experienced the discouragement of disappointed hope and felt the anguish of distressful adversity.' Wordsworth has not yet come on the scene. The only earlier sketch of Coleridge we can trace is a brief satirical notice in *The Observer* (Bristol, 1795). Rivers's treatment is far more substantial.



"The first Floor;" "The Humourist;" "The Haunted Tower;" "The Siege of Belgrade;" &c.

COETLOGON. — See De Coetlogon.

COGAN, THOMAS, ESQ. M. D.

The supposed author of the History of John Bunce, jun. He has published a philosophical Survey of the Creation: a Journey from Utrecht to Franckfort, chiefly by the Borders of the Rhine, in two volumes, octavo, published in 1794, in a series of agreeably-written letters: and Memoirs of the Society at Amsterdam in favour of drowned Persons. He is for ever to be venerated as one of the first promoters, in conjunction with Dr. Hawes, of that inestimable institution the Humane Society.

COLE, REV. THOMAS, L. L. B.

Vicar of Dulverton in the county of Somerset. He published, in 1795, in octavo, the first of thirteen books of the Life of Hubert, a narrative, descriptive, didactic Poem, which we may safely predict will not immortalize the poet.

COLE-

COLEBROOKE, HENRIETTA.

A young lady of the family of Sir George Colebrooke. She is a very warm admirer of Rousseau, and has published "The Beauties of Rousseau," in two volumes. In these she has selected with care, the most pleasing and instructive passages from the different writings of that author, and separated the chaff from the corn.

COLEMAN, EDWARD, ESQ.

The author of an excellent Dissertation on Suspended Respiration, published in 1791.

COLERIDGE, S. T. ESQ.

This gentleman, whose fame as a Poet has lately arisen with such splendour above our literary horizon, is a native of Bristol, and was formerly a member of Jesus College Cambridge. While resident in that learned seminary, he was recognized by the discerning few, as an embryonic Genius, likely one day to illuminate the age in which he lived, though not then distinguished by any unprecedented marks of Academical Greatness.

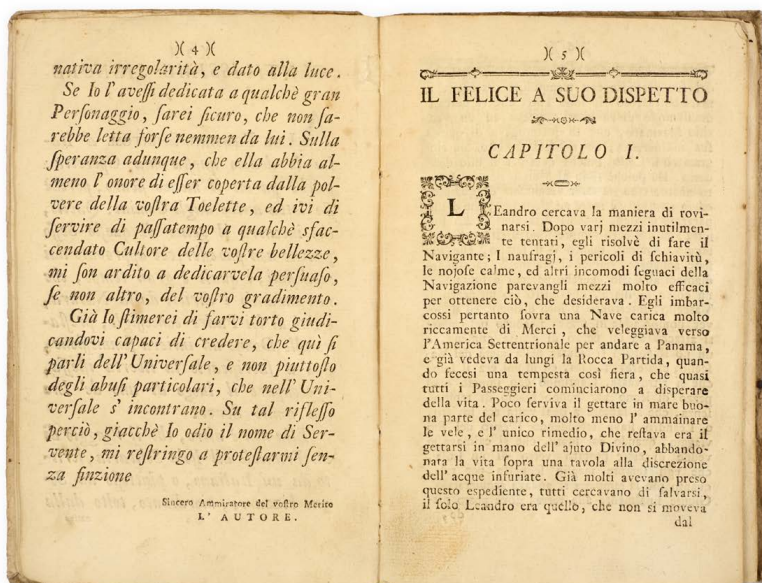
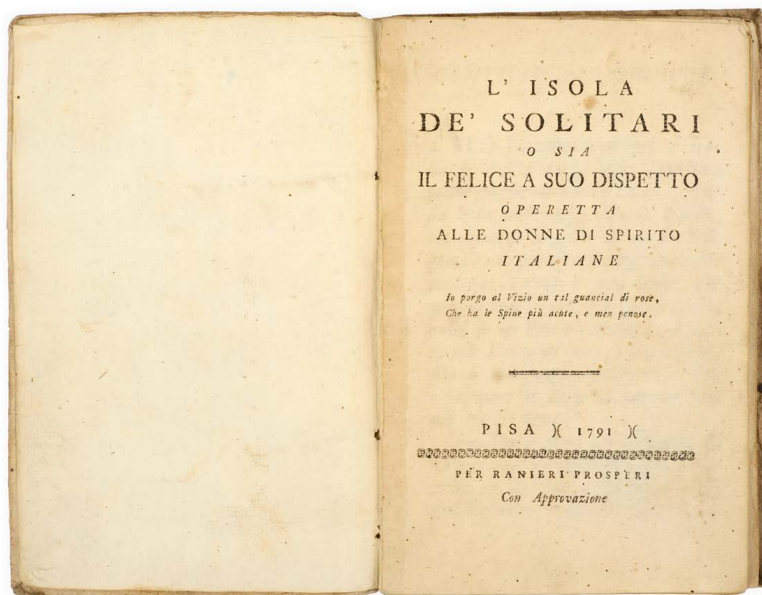
He

In the notice on Southey, *Joan of Arc*, to which Coleridge also contributed, receives particular attention, while *Poems* (1797) 'abounds in pieces of exquisite beauty'. **Female writers in general are well represented**, with entries for Fanny Burney ('the first Novel Writer of the day, as well as one of the most distinguished which this or any other country has produced'), Elizabeth Inchbald, Sophia Lee, Charlotte Lennox, Hannah More, Charlotte Smith, Mrs Trimmer, Helen Maria Williams ('A fair Democrat of considerable sprightliness and talent'), etc. **There are also entries for John Adams – then in the second year of his Presidency of the United States – as well as Captain Bligh, Herschel, Marshall, Playfair, Monboddo, Priestley, Sheffield, and Young.**

Rivers is often amusingly critical. Mrs Piozzi's vanity, for example, 'is so conspicuous upon every occasion, as to destroy, in most minds, any favourable impression which her abilities, or her attainments might make', while Isaac d'Israeli is dismissed as a petulant 'Authorling'. Rivers's longest entries are reserved for those with whom he has the greatest political disagreements: Godwin's *Caleb Williams* is 'a work of most pernicious tendency!', Wollstonecraft suffered from a 'Quixotic Mania' contrary to natural order, and the 'notorious' Thomas Paine is 'rude, wicked and daring', and is dismantled over eight virulent pages.

Rivers's own biography ('A Dissenting Minister of a small congregation at Highgate'), smuggled into perhaps worthier company, mentions several sermons, a heroic poem and some anonymous pamphlets among his other works.

ESTC T78058.



The road to ruin

25. [SOCIAL SATIRE.] L'isola de' solitari o sia il felice a suo dispetto operetta alle donne di spirito italiane. *Pisa, Ranieri Prosperi, 1791.*

8vo, pp. 36; title reinforced to inner margin, some spotting and toning; a good copy in contemporary *carta rustica*; a little worn and marked. **£350**

First and only edition of a very rare, late eighteenth-century social satire, taking a swipe at intellectual academies and society's ingratitude towards good actions.

The anonymous author dedicates his work to Italy's 'women of wit', hoping that it will at least have the honour of gathering dust in their *toilettes*.

The text narrates the adventures of Leander, a Frenchman blessed with good fortune, who seeks to ruin himself in order to learn the true meaning of wretchedness. Having failed to achieve ruination in the army, but not prepared to go as far as getting married, he decides to become a sailor, and duly boards a merchant ship bound for North America and Panama. His hopes are raised when he is shipwrecked and left stranded on an island, but here he discovers not only delicious raw fish and currant juice in abundance, which he eats to the sound of sweet birdsong, but also two thousand guineas washed ashore in a chest.

A chance encounter with one of the island's inhabitants, Conon, offers fresh hope. Conon takes Leander to the temple of Minerva, where the goddess's 'scholarly' children (who are in fact daft) have an academy. Here they encounter Mr Tantalus, a loud and obnoxious lawyer, whom Leander duly beats with a stick, convinced that this will secure his own downfall. Imagine his disappointment when the island's other lawyers reward him with a hundred florins for ridding them of such a pest. Discussions with an astronomer, a physician, an entomologist, a philosopher, a mathematician, and an ethicist get him no nearer to his goal, but in the end a poet advises him that the only way to ruin himself is by doing good. Inspired by the bard's words, Leander catches a Portuguese ship back to France where he finally achieves his downfall: by adopting a son, who steals from him and beats him; by giving money to friends, who soon turn against him; and by sheltering young women and helping the poor, which wins him only envy, slander, and ingratitude.

No copies traced on OCLC, and only one found on OPAC SBN, at the Biblioteca Trivulziana in Milan. Not in Melzi.

The Monument to the Great Fire of London

26. [TAYLOR, John.] The Column, called the Monument, described, erected to perpetuate the dreadful Fire of London in the Year 1666; of the Rebuilding the City under the Inspection of that great Architect Sir Christopher Wren, Knt. ... to which is added, some account of the devastation of that fire and the loss computed. *London, printed by J. Bryan ... for Samuel Arnott, Keeper of the Monument, [1805?]*

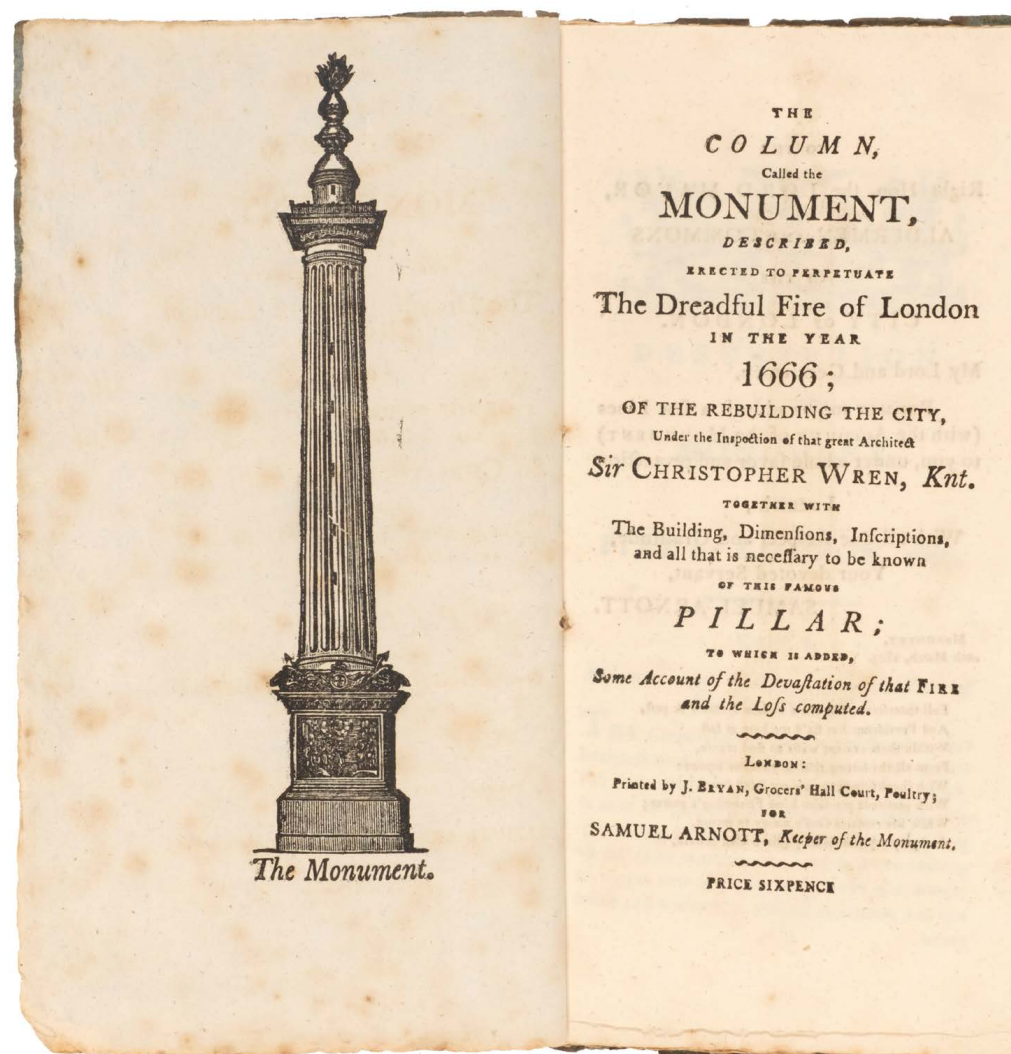
12mo, pp. 22, [2, blank]; with a woodcut frontispiece (A1); closed tear (without loss) to pp. 19–20 (repaired), some foxing at beginning and end; a good, uncut copy; stab-stitched in the original pale blue paper wrappers; foxed. **£350**

Third edition (first 1787) of this guidebook to London's Monument, with an account of the Great Fire of 1666 which it commemorates, authored by the Monument's first keeper.

The Monument is the tallest isolated stone column in the world, at 202 feet high – the exact distance from its base to the site of the bakery where the Great Fire began. A century or so after its construction in 1671–7, 'The Corporation of the City of London, has lately at a great Expence, caused this famous Pillar to be thoroughly repaired and beautified, so as to be perfectly secured from accidents, the Iron Railing on the top New, the Steps and Railing up the Same repaired, the large Flame on the top of Copper, new and gilt, and indeed the whole inside and without is in the best condition'; tourists seeking access to some of the best views of London could buy this guide from the Monument's first keeper, John Taylor, appointed at the age of 77.

The very rare first edition (three in ESTC, dated '1785?', but the dedication is dated 1787), was followed by one in 1792 for the next keeper, William Hunt (two in ESTC), and then by the present edition for Samuel Arnott, and several more later in the century. The text remained unchanged.

ESTC N14849.



Antiochene theology for Protestants

27. THEODORET. Διαλογοι τρεις κατα των αιρεσεων ... Lib. 3. contra haereses ... *Leipzig*, [(colophon:) *Ernst Vögelin*], 1568.

[bound with:]

—; **Victorinus STRIGEL, translator.** Dialogi tres lectu dignissimi, et ad diiudicandas horum temporum controversias utilissimi ... *Leipzig*, [*Ernst Vögelin*, 1567].

Two parts in one vol., 8vo, Greek: pp. [vi], 351, [1, device], [2, blank], Latin: pp. [xxii], 342, [2, blank]; woodcut device to both title-pages and colophon of part I; occasional very light marginal damp-staining, otherwise very good copies; bound in **contemporary blind-stamped pigskin over bevelled wooden boards by Jörg Bernutz of Wittenberg** (EBDB w002855), panel-stamped centrepieces with a roll-tooled border, the front board with a scene of the Last Judgement and an allegory on the rear board (see below), front board lettered 'G O B' and '1575' in blind, brass clasps to fore-edge, edges stained blue; late eighteenth-century inscription 'P Bondam' to title, nineteenth-century inscription 'Hageveld' to front free endpaper verso, with bookplate 'Bibliotheca Hageveldensis' to front pastedown and ink stamp to front free endpaper. **£1350**

First edition of Strigel's Latin translation of Theodoret's dialogues against heresies, bound with the accompanying second edition of the original Greek (first Rome 1547), in a contemporary binding with signed panels by Jörg Bernutz of Wittenberg.

Theodoret of Antioch (c. 393–466) was an active participant in the theological disputes on the nature of Christ which led to the Council of Chalcedon in 451 AD. He received a good education in Antioch, a centre of both pagan and religious scholarship, and his numerous writings – including letters, histories, and hagiographies – display his learning. As Bishop of Cyrus (or Cyrrhus), a small town in rural Syria, he claimed to have eradicated heresy from his diocese, countering pagans and Jews as well as Christian heretics. His reluctance to condemn Nestorius and his teachings caused him to be banned from preaching outside his diocese, but he was able to attend the Council of Chalcedon in person to state his position.



The present work, usually called *Ερανιστής* (The Beggar), contains three dialogues about the Christological controversies of the later 440s. The interlocutors are the Beggar, who picks up ideas from heretical sources, and Orthodoxus, who corrects him. 'This work beautifully illustrates the clarity and conciseness of Theodoret's style. It is a refreshing change from so much patristic literature. It also illustrates ... the brilliant way in which Theodoret could take over conventional forms and material from other sources, and yet produce a work which is no mere slavish copying, but a genuinely original creation within the constraints of the tradition' (Young & Teal, p. 333).

The translator, Victorinus Strigel (1524–1569), had studied with Melanchthon at Wittenberg and later became a professor of theology at the University of Leipzig, though he had to leave in 1567 for confessional reasons.

The name of the binder, Jörg Bernutz of Wittenberg, appears in the caption to each panel stamp. The allegorical image on the lower cover, of an angel playing a double trumpet standing above two people and various books and instruments (both musical and scientific), is accompanied by a quote from Ovid, *Metamorphoses* I: 'he gave to man an uplifted face and bade him stand erect and turn his eyes to heaven' (*trans.*).

Provenance:

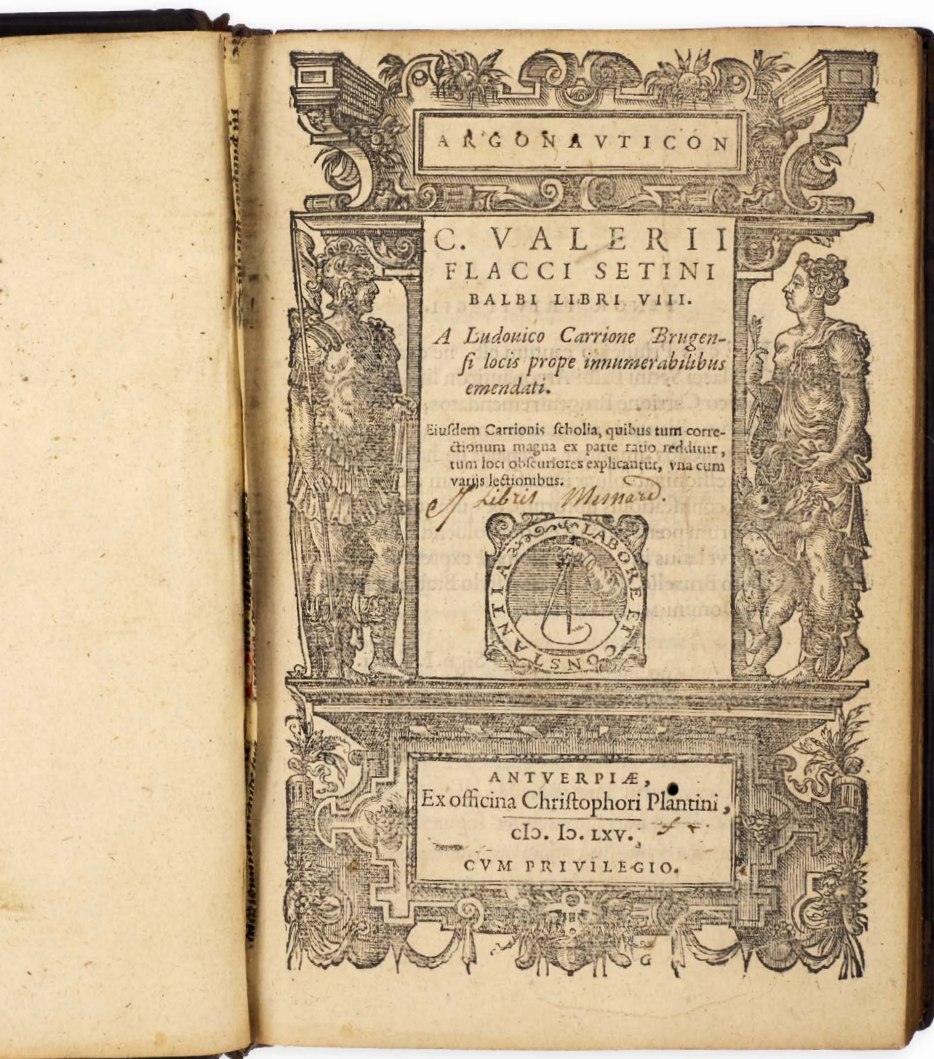
1. Dr Pieter Bondam (1727–1800), law professor at Hardewijk and Utrecht; his sale, Bartholomeus Wild, Johannes Altheer, and Cornelis van der Aa, 1 October 1800, lot 447.

2. Hageveld was the minor seminary of the diocese of Haarlem, founded in 1817, whose library was sold in 1979.

We have traced only two copies of both parts in the UK (CUL, St John's Cambridge) and only two in the US (Emory, Wisconsin). We find three copies of the Greek text only (Bodleian, Georgetown, NYPL) and four copies of the Latin (NLW, Michigan, Oberlin, Yale).

USTC 696692 & 696659; VD16 T 768 & T 776; Adams T 494 & T 495. See Young & Teal, *From Nicaea to Chalcedon: a Guide to the Literature* (2010).





With corrections by the teenaged translator

28. VALERIUS FLACCUS, Gaius, and Louis CARRIO, *translator*.

Argonauticon ... libri VIII, a Ludovico Carrione Brugensi locis prope innumerabilibus emendati, ejusdem Carrionis scholia ... una cum variis lectionibus. Antwerp, Christopher Plantin, [15 July] 1565.

8vo, pp. 303, [1]; title printed within woodcut border with woodcut printer's device; single wormhole throughout (not affecting legibility), small ink stain to upper outer corner of final leaves; an excellent copy in contemporary (Dutch?) calf over couchboard, endguards of manuscript waste (see below), sewn on four split tawed thongs laced in, with kettlebands; a little rubbed, short cracks to foot of each joint; seventeenth-century ink inscription 'Ex Libris Mesnard' to title. **£950**

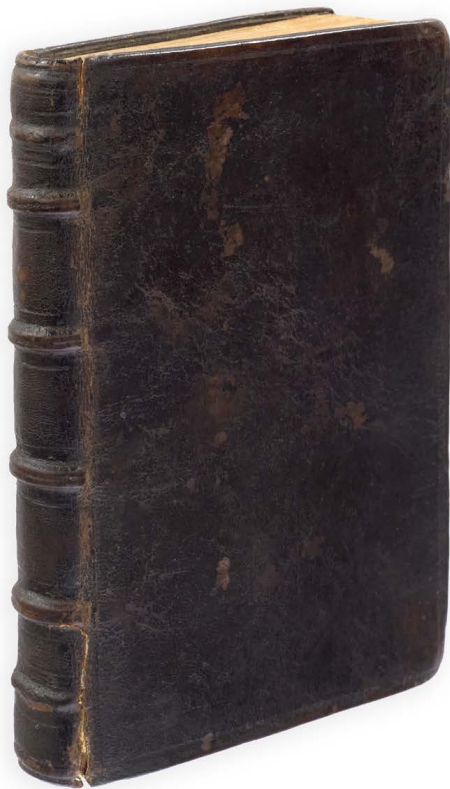
First edition, a very attractive copy, of Louis Carrio's precocious – and perhaps overconfident – recension of the first-century *Argonautica* of Valerius Flaccus.

Valerius Flaccus's *Argonautica*, a Latin imitation of Apollonius of Rhodes's telling of the quest for the Golden Fleece dedicated to Vespasian on his departure to conquer Britain, was unknown until the discovery of a partial manuscript at St Gall in 1417; it was first printed in Bologna in 1474, but despite editions by Giunta (1503), Badius Ascensius (1517), Jean Petit (1519), and the heirs of Aldus (1523) remained in an incomplete and incorrect state.

Louis Carrio (1547–1595), aged only eighteen at the time of publication, prepared his edition both from previous printed versions and 'from an ancient manuscript codex, which the most weighty judgements of many men have confirmed to have been written six hundred years ago' (p. 188, *trans.*). In addition to adding the many scholia, Carrio claims to have corrected the text in over six hundred places in a campaign of enthusiastic editing praised by some commentators but condemned by others as overzealous. Plantin's records show that printing was paused in November 1564 after quire L, likely because of errors introduced to the text while Carrio was absent visiting Italy, and only resumed in June 1565 when the scholar returned (see Voet). A revised edition was published in sextodecimo the following year, without the scholia but joined instead by a volume of *Castigationes*.

Manuscript waste: bound with endguards of two fragments from a fifteenth-century northern-European (Netherlandish?) portable breviary in double columns.

USTC 401241; Adams V-80; Dibdin, *Introduction* II, p. 515 ('There is no editor of this writer, who, since Baptista Pius, has deserved more the thanks of the classical world than Carrio'); Graesse VI, p. 241 ('le texte a été corrigé sur un ancien et très bon man. et sur des édd. antérieures, mais avec trop de hardiesse et de violence'); Voet 2408.



HISTORIA

DELLA GVERRA SACRA
DI GIERVSALEMME,

Della Terra di Promissione, e quasi di tutta la Soria
ricuperata da' Christiani:

Raccolta in XXIII. libri, da Guglielmo Arcivescovo di Tiro
& gran Cancellieri del Regno di Gierusalemme.

La quale continua ottantaquattro anni per ordine,
fin'al Regno di Balduino IIII.

TRADOTTA IN LINGVA ITALIANA

Da M. Giuseppe Horologgi.

Con la Tauola di tutte le cose più importanti, & più necessarie.

CON PRIVILEGIO.



In Venetia, Appresso Vincenzo Valgrisi.

M. D. LXII.

The servant who slapped Christ

29. WILLIAM OF TYRE, and Giuseppe OROLOGGI, translator.

Historia della guerra sacra di Gierusalemme, della Terra di Promissione, e quasi di tutta la Soria ricuperata da' Christiani: raccolta in XXIII libri, da Guglielmo Arcivescovo di Tiro, & gran Cancellieri del Regno di Gierusalemme. La quale continua ottantaquattro anni per ordine, fin'al Regno di Balduino IIII ... Venice, Vincenzo Valgrisi, 1562.

4to, pp. [xxviii], [1, blank], 702, [2, colophon, register], Valgrisi serpent device to title-page and verso of last leaf, historiated woodcut initials to the start of each book; marginal damp-staining to last few quires, light foxing and toning throughout, marginal repairs to first and final leaves; a good copy in seventeenth-century vellum over pasteboard, title and calligraphic flourish lettered directly to spine; some staining to upper board, edges gnawed, spine chipped at foot; near-contemporary ownership inscription of Nicandro Petrella to title-page, p. 44, p. 244, and p. 355.

[bound after:]

[RANZO, Carlo.] JANNACONE, Domenico Antonio, compiler.

Narrazione di quel servo, che diede lo schiaffo a N.S. Giesu Cristo, che penitenza facci. Et altra Narrazione di un Giudeo errante, il quale si trovò presente alla Passione, e morte di esso. E di qual Padria fu Pilato, e come morì. In Torino per il Guigonio Stamp. del S. Officio. Italy, c. 1700.

Manuscript on paper, 4to, ff. [6], [1, blank], [1]; very neatly written in a seventeenth-century Italian hand in dark brown ink in a single column, 28–29 lines to a page; a large damp-stain to the first page but nonetheless very well preserved; ownership inscription 'Ex libris Dominici Antonii Jannacone, Terrae Torellae, Philosophiae, Medicinaeque Doctoris' in the same hand to first page. £2750

First Italian edition of William of Tyre's (1130–1186) important account of the first two Crusades and of the Kingdom of Jerusalem, with the addition of a seventeenth-century manuscript with a uniquely Italian rendition of the tale of the Wandering Jew.

NARRAZIONE

di quel Servo, che diede lo schiaffo à N.S.

GIESV CRISTO.

Che penitenza facci.

Et altra Narrazione di un Giudeo errante, il quale
si trovò presente alla Passione, e morte di esso.

E di qual Padria fu Pilato, e come
morì.

IN TORINO Per il Guigonio Stamp. del S. Officio.

Ritrovandomi io Carlo Ranzo in Venezia presente ad un banchetto, che fece l'illmo
Sig. Trivani Patriarca d'Aquila (a cui servivo per Orinale) all' Ecc. Sig.
Jacopo Soranzo Generale e Procuratore di S. Maria et al. Chies. etc.

in qualche sospetto, ma solo mi contentasti di
mi salutasti tutti li suoi amici di Vicenza.
Gerusalemme, perché cinque anni mi sono for-
ho osservato il giuramento fatto al Duca nel
Tore, gloria, et onore.

egio Alcarotti Canonico della Cattedrale della
di Terra Santa, stampato in Padova nell'
alla dritta mano verso l'Aquilone abita un suo
in quella propria stanza, dove fu flagellato, e
ro Salvatore del Mondo, come scrive in un suo
dine di S. Francesco, il qual ebbe grazia di en-
er mezzo di una Donna vecchia, moglie, o Sci-
quale à quel tempo era andato in Ebron, e di-
che sentì un grandissimo rumore di flagelli:
che rumore fu quello, chi pose, ch'erano
bitava in quella stanza, e che sempre tanto di
quel rumore, et affannava, che quivi sopevo
uo carcere sino al giorno dell'universa Giud-
i, che nel medesimo luogo flagellavano Cristo
vano per tradizione. Dalle cui visioni chiara-
ta la Cristiana Fede, e quanto per noi abbi-
ti, e flagelli piaccia alla Maestà sua Santissi-
ano, ma abbiamo da ottenere l'eterna gloria

Narratione

Narratione di un Giudeo errante, quale si trovò alla
Passione, e morte di Cristo.

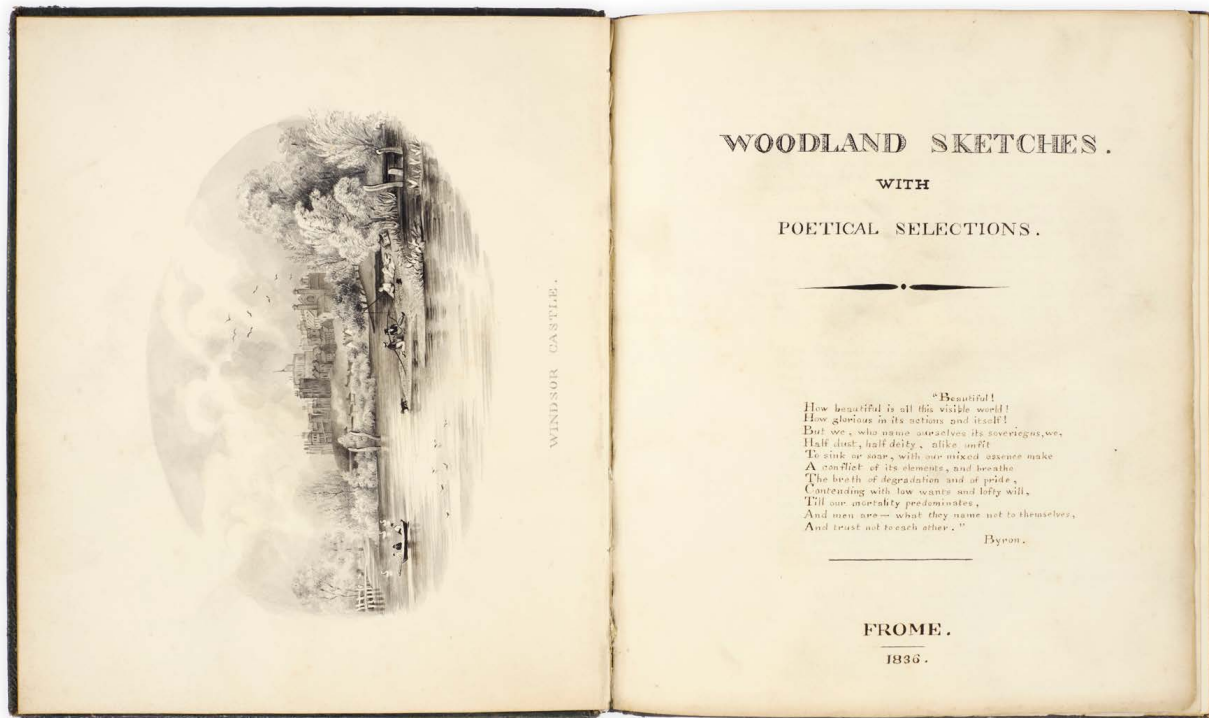
Nel libro della Cronica dell' Istoria della Pace, composta per il Sig.^{ro} Pietro Vittone.
Caesar, Reologo, e fensor del Cristianismo. Re di Francia, stampato à Parigi nel 1607.
per Gio: Richier Stampatore Regio nell' Università di Parigi, con privilegio, si veda scritta
una Narratione di un Giudeo errante, quale ancora vive, e si trovò presente alla Passione,
e morte di Cristo Salvatore nostro, nelle seguenti parole, cioè.

Nel principio di quest' Anno fu senza voce per Francia, che due Terribili Uomini ave-
vano incontrato in campagna un Uomo, qual si diceva Ebreo, il quale fu ancora nel tempo
della Passione del nostro Signore Gesù Cristo, e che disse à di Signori molte particolarità.
Piero, perché questo non è, che de auditu, ho qui tradotta una lettera in lingua Tedesca
stampata in Heyden l' Anno 1603. per la quale si potrà vedere quel che detto Ebreo avrà
detto à detti Signori. Sopra l' inscrizione di detta lettera vi sono scritte le seguenti parole,
cioè: In verità vi dico, che quivi sono alcuni, che non gustarono il punto della morte,
fin'à tanto che vedino venire il Figliuolo dell' Uomo nel suo Regno, e detto nome segue,
Signor: Non avendo altro di nuovo da scrivervi, vi farò parte d' un' Istoria, che già qual-
che Anni hor passati m'è venuto à notizia, qual' è questa. Paolo di Eritzen
Dottor in Teologia, e Vescovo di Scharsewig, Uomo di Fede, e riputazione per le opere,
scritte, quali ha posto in luce, dopo che fu eletto Vescovo dal Duca Adolfo di Holstein,
che ha alcuna volta raccontato, che studiando à Wittenbergh nell' Inverno l' Anno 1542.
andò à vedere i suoi Parenti ad Hamburgo; e che la Domenica seguente alla Predica vide
à faccia à faccia del Pulpito del Predicatore un Uomo assai grande con lunghi capelli fin' al-
le spalle, e scalzo, il quale stava attento ad udir detta Predica, talmente che non si vedeva
muovere, salvo quando si nominava Gesù Cristo, che all' ora s'inchinava, facendo riveren-
za, battendosi il petto, sospirando fortemente, non aveva altri abiti, ancorchè fosse d' In-
verno, salvo certi calzoni lunghi alla maninagrega sino al piede, con una Cayuca lunga si-
no à ginocchi, et un mantello lungo sino à piedi, e pareva di vista d' Anni 50. Avendo ve-
duto simili gesti, et a bito strano detto Vescovo, ricorsi di sapere chi fosse; seppa che
stette

The Latin *editio princeps* of William of Tyre's account was first printed in 1549 in Basel and was instrumental in shaping the perception of the Crusades in the Western imagination, serving as the primary historical source of Tasso's *Gerusalemme liberata* (1581).

Preceding the work is a manuscript copy of a curious work by Carlo Ranzo, who had fought at Lepanto in his youth and travelled through the Balkans to Constantinople with Jacopo Soranzo, the Venetian ambassador to Constantinople from 1576-1581. He kept a journal of his travels, printed in Turin in 1616 as the very rare *Relatione di Carlo Ranzo gentil'huomo di Vercelli, d'un viaggio fatto da Venetia in Constantinopoli*. In his account (which also appears as an appendix to the the equally scarce *La vita di S. Orsola scritta da Sigisberto Monaco gemblacense* of the same year), Ranzo describes a story related to him at a meeting of Venetian noblemen by one Penaglio Branza, newly returned from the Holy Land after an interval of ten years, in which a Turk in Jerusalem leads him into a secret chamber containing a servant who had struck Christ during the Passion and was therefore condemned to wander in circles until the Second Coming. This iteration of the tale of the Wandering Jew circulated widely throughout Italy until the nineteenth century and is here followed by histories of the Wandering Jew in Germany and Italy, and a note on Pontius Pilate, as compiled by Giovanni Francesco Alcarotti in 1596. Our manuscript copy of these works, compiled by one Domenico Antonio Iannacone (of Terra Torella, i.e. Torella dei Lombardi in Campania?), is a witness to a seemingly unrecorded edition of these works (Turin, Guigoni, n.d.).

EDIT16 22407; USTC 835556; Adams W 179; BM STC Italian, p. 322. See D'Ancona, 'La leggenda dell'ebreo errante' in *Saggi di letteratura popolare* (1913), pp. 141-190; Gallotta ed., *Carlo Ranzo: Relatione d'un viaggio fatto da Venezia in Constantinopoli* (2017).



‘There is a Willow grows ascant the brook’

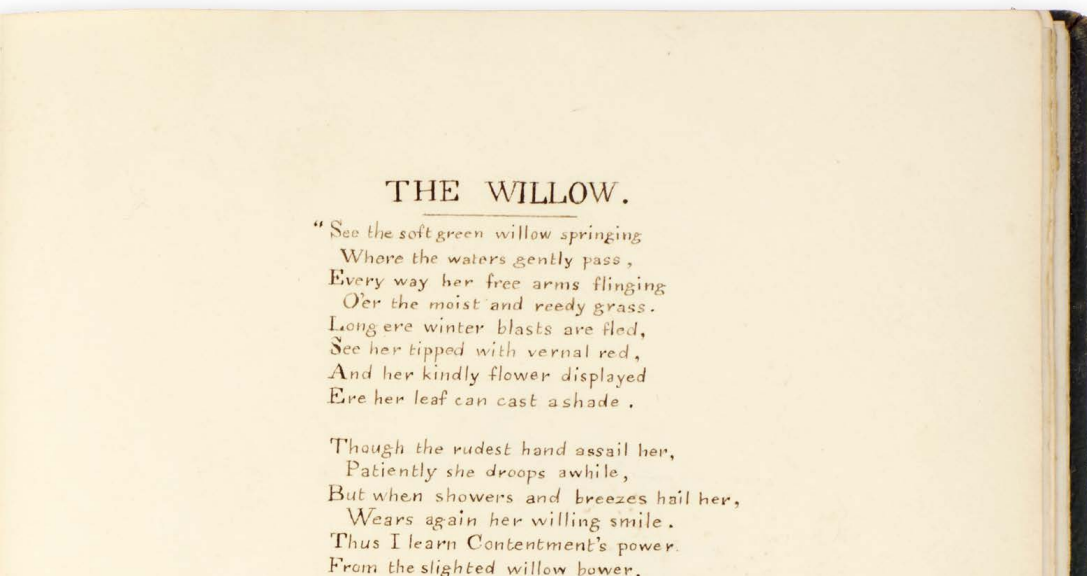
30. ‘WOODLAND SKETCHES. With poetical Selections.’ *Frome, 1836.*

Manuscript on paper, in English, small 4to (c. 195 × 165 mm), ff. [23], with a frontispiece illustration of Windsor Castle within an oval and ten illustrations of trees, executed in an exceptionally assured hand in pencil, ink and wash, with tissue guards; the text comprising poetical extracts in a fine calligraphic hand; a few very light marks; in very good condition, bound in contemporary green straight-grained morocco, front cover lettered in gilt; some rubbing to extremities and small abrasions to covers. **£850**

A delightful, illustrated manuscript commonplace of uncommonly coherent design, assembling relevant quotations from Shakespeare, Milton, Byron, Cowper, Spenser, Coleridge, and others, alongside illustrations of ten British trees – Beech, Willow, White Poplar, Cedar, Elm, Pine, Oak, Birch, Yew, and Walnut.

The oval frontispiece view of Windsor is the most elaborate scene, the Castle behind, the river in the foreground with swans, a boating party and some fishermen; the accompanying quotations come from Gray's *Elegy* (inevitably), Pope's *Windsor Forest*, and, more surprisingly, Burns's *Despondency*.

The artist remains anonymous; particularly adept at foliage, they enliven the drawings with minor details – deer resting beneath the beech, a country house behind the oak, the yew surrounded by gravestones.



THE WILLOW.

“ See the soft green willow springing
Where the waters gently pass,
Every way her free arms flinging
O'er the moist and reedy grass.
Long ere winter blasts are fled,
See her tipped with vernal red,
And her kindly flower displayed
Ere her leaf can cast ashade.

Though the rudest hand assail her,
Patiently she droops awhile,
But when showers and breezes hail her,
Wears again her willing smile.
Thus I learn Contentment's power
From the slighted willow bower.



