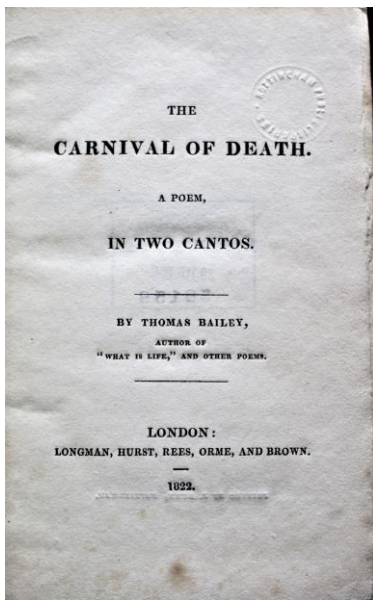




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21 ITEMS RECENTLY CATALOGUED
20 APRIL 2023
PRICES IN POUNDS STERLING; POSTAGE EXTRA

1 BAILEY (Thomas): *The Carnival of Death. A Poem, In Two Cantos.* London: Longman, Hurst, Rees, Orme, and Brown..., 1822 **FIRST AND ONLY EDITION.** 8vo (in 4s), pp. [iv], 122 [123 - 124 adverts],



original boards, uncut and most leaves unopened; binding slightly soiled, paper label on spine, top and base of spine chipped, ex-library with City of Nottingham Public Library bookplate on front paste-down end-paper and their stamp on verso of title-page.

£150

The newspaper editor and author of several books, Thomas Bailey (1784 - 1856) began his working life with his father, a silk hosier, then became a wine merchant, and turned his hand to politics and poetry. The present work was reviewed in *The Imperial magazine; or, Compendium of religious, moral and philosophical Knowledge*, commenting that Bailey had commenced his task “under many disadvantages. The imagination of his readers anticipates the brilliancy of his thoughts and descriptions, and expectation grows too sanguine for the efforts of genius to gratify. On occasions like these, every man becomes a poet; and from the beams that sparkle in the vision is of a glowing but bewildered fancy, the productions of the highest order of intellect are perused with something bordering on dissatisfaction. Hence, the negative awards of critical justice, to the poet who creates or annihilates worlds, deluges the earth with water, or lights kup the final conflagration, operate with all the influence which decided approbation can impart, on occasions which nothing momentous commends. Under so peculiar and inauspicious, the author who escapes censure may be said to merit praise.” Now you know.

2 BATTISTA (Giuseppe): Delle Poesi Meliche di Giuseppe Battista. Parte Prima [Quarta].

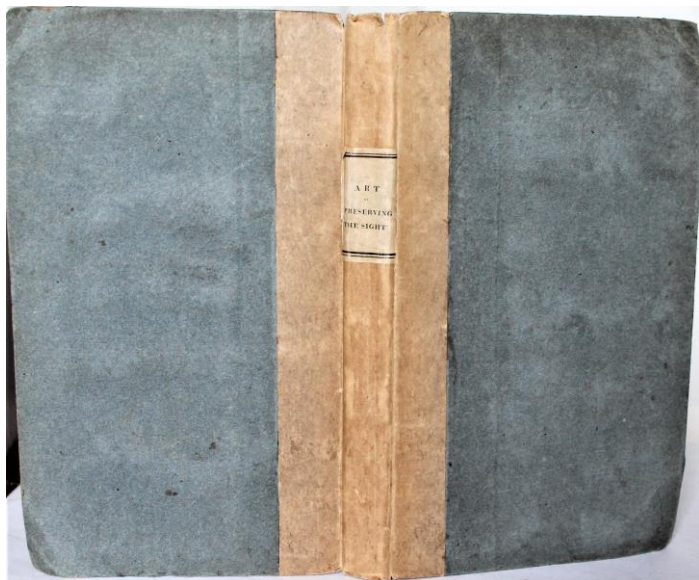
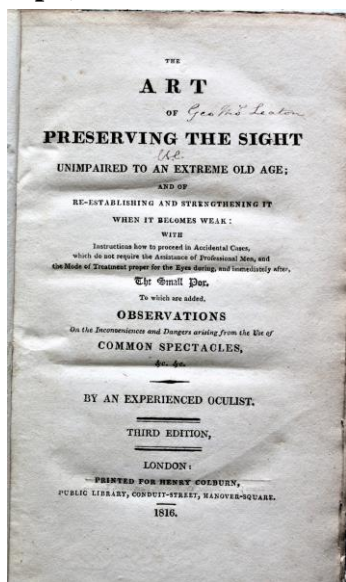


All'Ilustriss & Eccellentiss. Sig. Francesco Mario Caracciolo, Principe d'Auellino, gran Cancelliere, e Capitan generale della Cacualleria Napoletana nello Stato di Milano. Quarta Impressione. In Venetia, Presso Abbondio BATTISTABATTISTA (Giuseppe) (Giuseppe)Menafoglio, Et Valentino Mortal. M.DC.LVI. 1666. 4 volumes in 1. 12mo, 132 x 70 mms., pp. [xxxii], 197 n[198 - 204 contents]; 150 [151 - 154 contents]; [xvi], 161 [162 - 164 contents]; [xii], 308, with title-pages for parts 2, 3, and 4 dated 1665, fine engraved general frontispiece for the four parts, bound in contemporary vellum (somewhat soiled), ink title on spine. A very good copy. **£500**

The Italian poet Giuseppe Battista (1610 - 1665) is described as a marinist poet; and *Wikipedia* tells me that “marinism” is “Marinism (Italian: marinismo, or secentismo, "17th century") is the name now given to an ornate, witty style of poetry and verse drama written in imitation of Giambattista Marino (1569–1625), following in particular *La Lira* and *L'Adone*.” His poetry is said to have enjoyed great popularity in its day, and there were several reprints of these particular volumes. His baroque, epigrammatic verse has clear overtones of deliberate novelty for novelty’s sake.

3 [BEER (Georg Joseph)]: The Art of Preserving the Sight Unimpaired to an Extreme Old Age; and

of Re-Establishing and Strengthening it when it Becomes Weak. With instructions how to proceed in Accidental Cases, which do not require the Assistance of Professional Men, and the Mode of Treatment proper for the Eyes during, and immediately after, the Small Pox, To which are added, Observations On the Inconvenience and Dangers arising from the Use of Common Spectacles, &c. &c. By an Experienced Oculist. Third Edition. London: Printed for Henry Colburn, Public Library..., 1816. Large 12mo, 190 x 112 mms., pp. [vi adverts and blank leaf], xi [xii blank]. 228, engraved plate opposite page 89, uncut and mostly unopened, original grey boards, cream spine, paper label; corners slightly crushed, some slight wear to upper front joint, but a very good copy of a book as issued in boards by, presumably, the publisher.



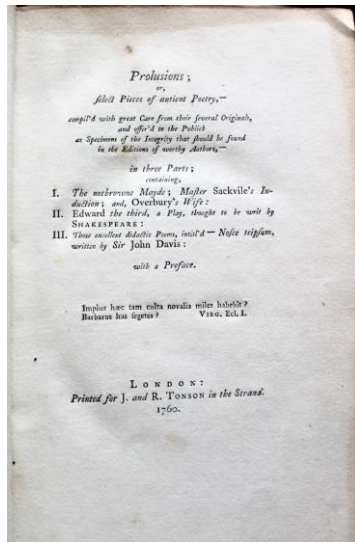
The name on the title-page appears to be that of a member of the Leaton family, and the armorial bookplate is that of George Thomas Leaton Blenkinsopp (1782 - 1864). Georg Joseph Beer, 1763-1821 began his career studying theology, but under the tutelage of Joseph Barth turned his energies to ophthamology, and he was one of the earliest to make treatment and surgery of the eyes a separate discipline. “Beer became a popular teacher, and attracted a number of students who later excelled in the field of ophthalmology. Among

£250

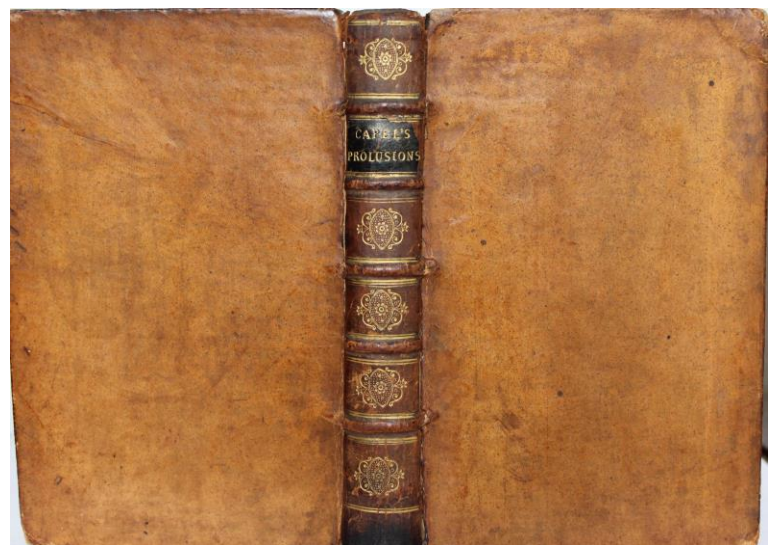
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his better known pupils were William Mackenzie, Philipp Franz von Walther, Carl Ferdinand von Graefe (1787–1840), Johann Nepomuk Fischer (1777–1847), Konrad Johann Martin Langenbeck (1776–1851), Anton von Rosas (1791–1855), Maximilian Joseph von Chelius (1794–1876), Francesco Flarer (1791–1859) and Christoph Friedrich Jaeger Ritter von Jaxtthal (1784–1871), his future son-in-law. In 1812, Beer was appointed to the chair of ophthalmology at the University of Vienna. In 1818, he suffered a stroke which left him incapacitated and eventually led to his death three years later. During his career, he sought to liberate ophthalmology from dogmatic beliefs held at the time, and to establish ophthalmology on a foundation of careful observation” (*Wikipedia*).

4 [CAPELL (Edward)]: Prolusions; or, select Pieces of antient Poetry,-- compil'd with great Care



from their several Originals, and offer'd to the Publick as Specimens of the Integrity that should be found in the Editions of worthy Authors,-- in three Parts; containing, I. The notbrowne Mayde; Master Sackville's Induction; and, Overbury's Wife: II. Edward the third, a Play, thought to be writ by Shakespeare: III. Those excellent didactic Poems, intitl'd -- Nosce teipsum, written by Sir John Davis: with a Preface. London: Printed for J. and R. Tonson..., 1760. FIRST AND ONLY EDITION. 8vo, 181 x 110 mms., pp. [iv], xi [xii blank], 23 [24 - 26 notes], 23 [24 -26 notes], 13 [14 - 15 notes, 16 blank], 93 [94 - 101 notes, 102 blank], [6], 81 [82 - 84 notes], contemporary calf, spine ornately gilt in compartments, black leather label; front joint slightly cracked, upper rear joint very slightly cracked, but a good copy with the



the armorial bookplate of Hugo Meynell (1738-1808) master of the royal staghounds in 1770 and 1772 as well as fox-hunting, a sport that he effectively transformed, and he was unanimously hailed as the foremost fox-hunter in the kingdom. He was also MP of Quarn Hall.

£750

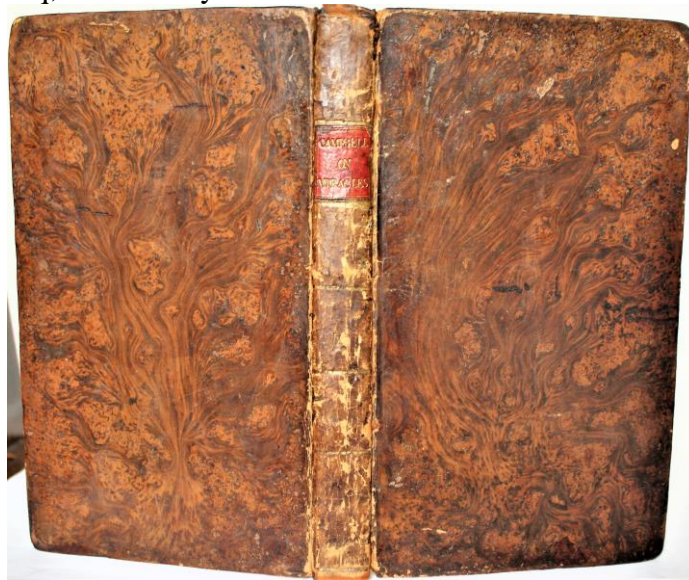
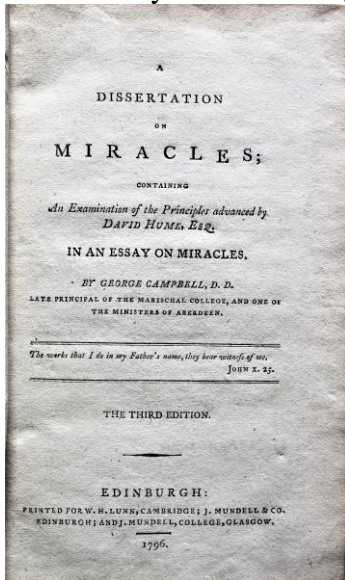
Capell's edition was one of the first books printed in England to omit catchwords and to



be printed on wove paper. Capell's rigorous editorial standards have more in common with modern textual criticism than the editorial attitudes of most of his contemporaries; his was the first text of Edward III to be published since 1599, though it seems unlikely that Shakespeare wrote it, even in part. Capell published his edition of Shakespeare in 1767 - 1768; his editorial procedures there and in Prolusions are the starting-point for modern editions of Shakespeare. The distinguished Shakespearian (and it was Capell who coined the word "Shakespearian") scholar, Alice Walker, in a superb commentary on Capell, concluded of his work, that "A lifetime's work on the methods to be used in editing our best authors, had, in fact, qualified Capell to speak with authority on many subjects, and his opinions were neither rashly formed nor lightly held. Nonetheless he has never had the general recognition he merits. It is understandable that contemporaries with less exacting standards should find it easier to scoff at his aims than to emulate them, but it is less understandable that his originality and perception should still receive

so little attention” (*Proceedings of the British Academy*, 46 [1960], 131 - 145).

5 CAMPBELL (George): A Dissertation on Miracles Containing An Examination of the Principles advanced by David Hume, Esq; In an Essay on Miracles. The Third Edition. Edinburgh: Printed for W. H. Lunn J. Mundell & Co. Edinburgh; and J. Mundell, College, Glasgow. 1796 12mo, 180 x 103 mms., pp. [vii] viii - xii, 236, 2 [adverts], including half-title, contemporary calf, red leather label; front joint slightly cracked, binding a bit rubbed and worn, but a sound copy.



Lunn J. Mundell & Co. Edinburgh; and J. Mundell, College, Glasgow. 1796 12mo, 180 x 103 mms., pp. [vii] viii - xii, 236, 2 [adverts], including half-title, contemporary calf, red leather label; front joint slightly cracked, binding a bit rubbed and worn, but a sound copy.

£250

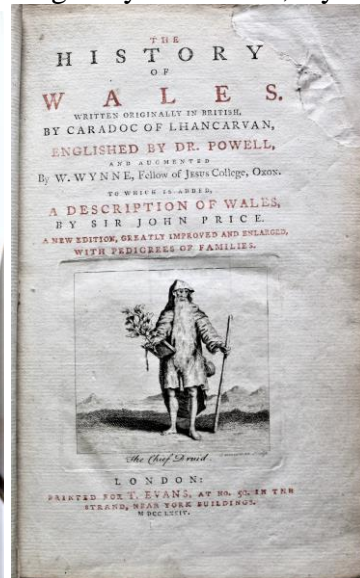
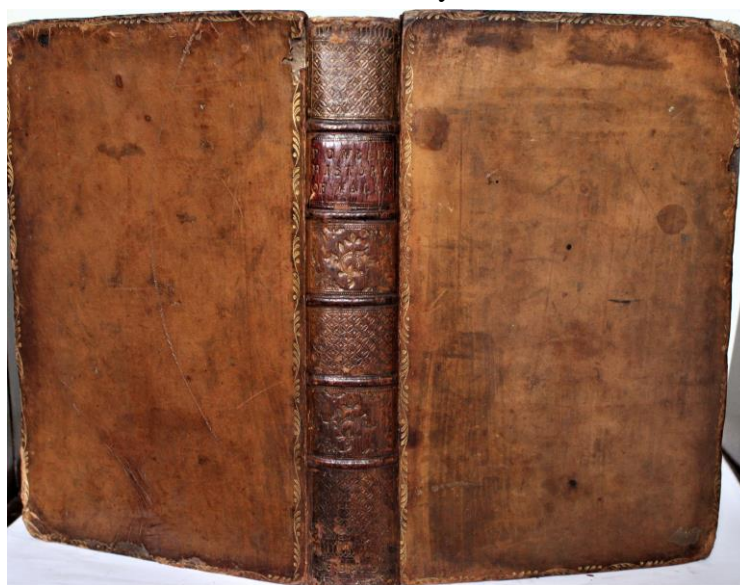
Hugh Blair provided David Hume with a manuscript copy of this

work before it was published in 1762, and Hume commented that he “could wish that your friend had not chosen to appear as a controversial writer, but had endeavoured to establish his principles in general, without any reference to a particular book or person; tho I own he does me a great deal of honour, in thinking that any thing I have wrote deserves his attention.” After the book was published, Hume wrote to Campbell, saying that he had the idea for his argument against miracles while he was living and studying in La Fleche in France in the Jesuit College there: “I believe you will allow, that the freedom at least of this reasoning makes it somewhat extraordinary to have been th produce of a convent of Jesuits....”

ESTC N30901, listing copies only in Boston Public and Washington and Lee University. Another third edition dated 1796 has commas following "Cambridge" and "Edinburgh" in the imprint.

6 CARADOC OF LHANCARVAN: The History of Wales. Written Originally in British, by

Caradoc of Lhancarvan, Englished by Dr. Powell, and augmented By W. Wynne...to which is added A Description of Wales, By Sir John Price. A New Edition, Greatly Improved and Enlarged, with Pedigrees of Families. London: Printed for T. Evans..., 1774. 8vo, 218 X 127 mms., pp. [xlii], xlii, 396 [397 - 412 index], title-page in red and black, engraved vignette of “The Chief Druid” on title-page, folding table of Kings and Princes of Wales before p. 1, occasional contemporary calf, gilt border on covers, gilt spine (but faded with loss of gilt, dark red leather labels; corner of title-page repaired, front joint slightly cracked, corners worn, ex-library, with stamp on verso of title-page.



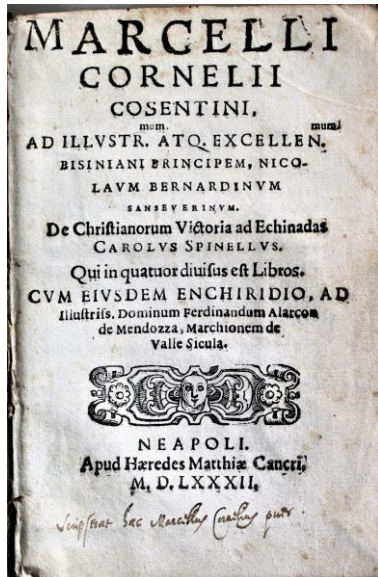
Caradoc of Lhancarvan (?d. 1147) is thought to have been a monk from the Abbey of Lhancarvan. No original text of his history of Wales survives, and Powell’s text, which probably contains some of Caradoc’s original, was published in 1584. Sir John Price (d. ?1573) published his work first in 1584 as part of

£250

Powell's work. This edition is by Thomas Evans (1742 - 1784), the publisher and bookseller, who dedicates the work to Sir Watkin Williams Wynne. Evans acknowledges his reliance upon the notes of the Welsh antiquary and scholar Robert Vaughan (1592 - 1667), whose collection of manuscripts was one of the most complete in existence in the 17th century.

INTROUVABLE: NO COPIES IN OCLC OR COPAC

7 **CORNELIO (Marcello):]** Marcelli Cornelii Cosentini. Ad Illustr. mum at Q. Excellen. mum



Bisiniani Principem, Nicolaum Bernardinum Sanseverinum. De Christianorum Victoria ad Echinadas Carolus Spinellus. Qui in quator divisus est libros. Cum Eiusdem Enchiridio, AD illustris, Dominum Ferdinandum Alarcon de Mendoza, Marchionem de Valle Sicula Neapoli. Apud Haeredes Matthiae Cancrj. M. D. LXXXII. 1582 **£1250**

Marcello Cornelio was a historical writer of Rovito, Cosenza, in the region of Calabria, Italy. I have not located a copy of this very early 1582 edition in COPAC or OCLC WorldCat. The edition is nonetheless known to Italian scholars of the Renaissance, as it has an entry in the online Archivi del

Rinascimento (Archives of the Renaissance) in Rome.

I locate a record of this title, *De Christianorum Victoria ad Echinadas Carolus Spinellus*, said to be published in an edition dated 1632, a half-century later than the edition on offer: see Luigi Accattatis, *Le Biografie degli uomini illustri delle Calabrie* (Cosenza, 1870), 2:400.

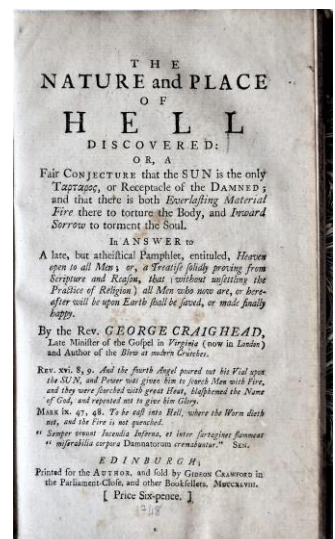
This 1582 edition is listed, as well, in Salvatore Spirti's memoirs of writers who hailed from Cosenza, Italy, which was published in the mid-eighteenth century: *Memorie degli Scrittori Cosentini* (1750), pp. 93-94.

If anyone knows of an extant copy of this sixteenth-century edition outside of Italy (apart from the one on offer), answers on a postcard, please.

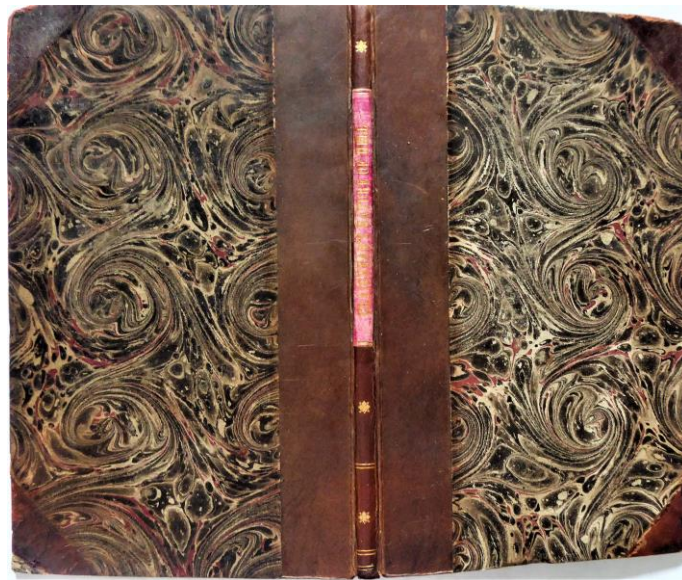
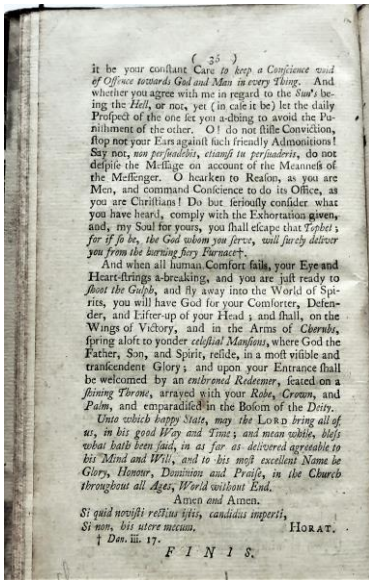
**EXTREMELY RARE:
BIZARRE PSEUDO-SCIENTIFIC
ASTRO-THEOLOGICAL TREATISE**

8 **CRAIGHEAD (George):** The Nature and Place of Hell Discovered: or, a Fair Conjecture that the

Sun is the only Tartaros, or Receptacle of the Damned; and that there is both Everlasting Material Fire there to torture the Body, and Inward Sorrow to torment the Soul. In Answer to a late, but atheistical Pamphlet, entitled, Heaven open to all Men; or, a Treatise solidly proving from Scripture and Reason, that without unsettling the Practice of Religion all Men who now are, or hereafter will be upon Earth shall be saved, or made finally happy. By the Rev. George Craighead, Late Minister of the Gospel in Virginia (now in London) and author of the Blow at modern Crutches. Edinburgh: Printed for the Author, and sold by Gideon Crawford in the Parliament-Close, and other Booksellers. MDCCXLVIII. 1748. FIRST AND ONLY EDITION. 8vo (in 4s), pp. [vi], 36, 19th century half calf, marbled boards, red leather label; corners a bit worn but a very good copy. **£4000**



In his survey of matters infernal, the historian of ideas Damian Frank Pearson notes in his study that George Craighead and another thinker, Tobias Swinden, contended that hell must be in the Sun: “Tobias Swinden



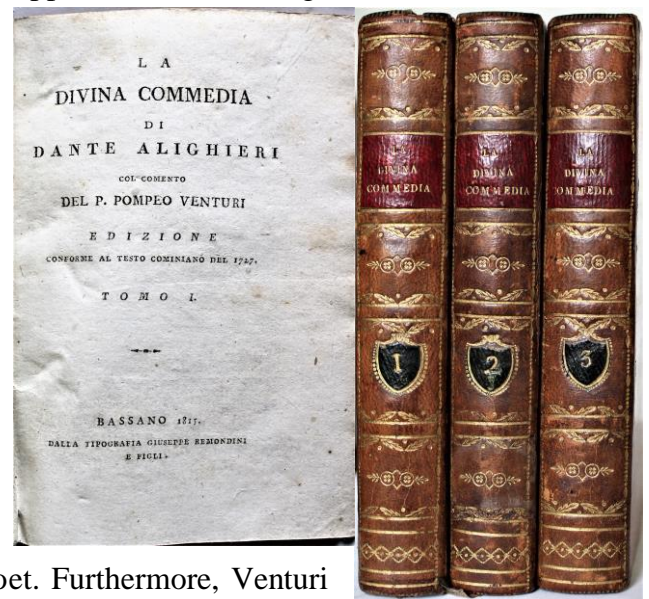
(1726) and George Craighead (1748) both argued that Hell could not be in the earth as there would be no room for all the dead and not enough air and fuel to keep the fires burning for eternity, and Hell had been created to confine the fallen angels after the revolt in heaven. The location of Hell could not be in the earth. Their place for Hell was within the

confines of the Sun, with the sun-spots being the gateways to the eternal fires. Craighead also challenged what he saw as the heretical and atheist views of Abraham Oakes (1740) and Charles Povey (1740), who both argued that hell had no place at all but was a state of mind borne by the disembodied spirit after death” (Descending Caves: Descent Narratives and the Subterranean Science and Literature of the Long Eighteenth Century, 1680-1830, doctoral thesis, 2018, p. 120). No doubt, George Craighead’s *Nature and Place of Hell Discovered* (1748) will be an adornment to any collection of books on underworlds or dystopias -- or, indeed, on early astronomical theory.

This is the first and only edition of the work, ESTC T78018, the database finding only two copies in Britain (British Library and the National Library of Scotland), and only four copies in the United States (Huntington Library, Historical Society of Pennsylvania, Library of Virginia, and the Union Theological Seminary). The ESTC locates no copies elsewhere.

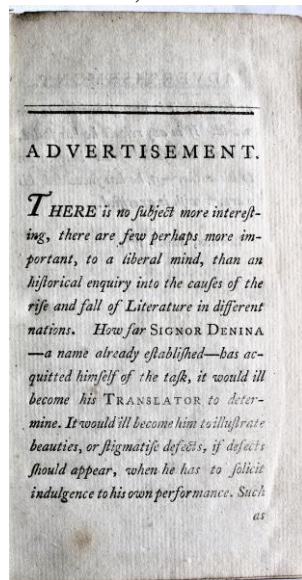
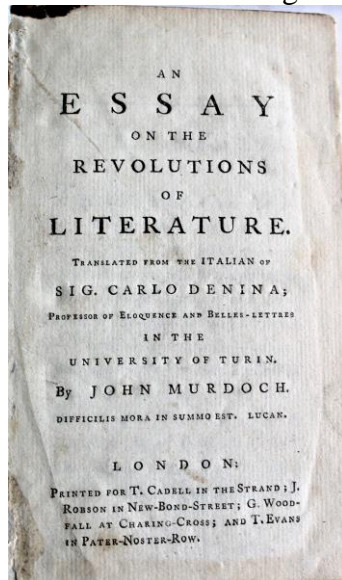
9 DANTE. La Commedia di Dante Alighieri col commento del p. Pompeo Venturi. Edizione Zonforme al Testo Comiano del 1727. Bassano: Dalla Tipografia Giuseppe Remondini e Figli, 1815 3 volumes. 12mo, 138 x 90 mms., pp. [3] - 385 [386 blank]; [3] - 360; [3] - 382, attractively bound in contemporary sheepskin, spines richly gilt, red and black morocco labels, blue Dutch end-papers. A very good to fine set. **£500**

The Italian man of letters Pompeo Venturi (1693 - 1752) began publishing his critical edition of the *Divine Comedy* in 1732, in Lucca. The work first appeared anonymously, with further editions in 1739 (Venice) and 1749 (Verona). “Venturi’s edition, which is part of the criticism of the figure and work of Dante typical of the privileges the confessional side to the detriment of the philological- literary, since it aims at an explanatory exegesis ‘in the service of God.’ In fact, Dante’s work is criticized on a doctrinal and personal level more than on that of [textual] criticism, as the Jesuit father aims to defend the temporal power of the popes and their authority from the criticisms made by the Florentine poet. Furthermore, Venturi criticizes Dante’s pluristylism: thus linking up with Bembi’s doctrine: he disapproves of the use of words not admitted by the Accademia della Crusca. Venturi’s edition, although critical of Dante, had great success until the beginning of the nineteenth century and was only supplanted by the edition edited



by the minor friar Baldassarre Lombardi (Lombardina, 1791), aimed at re-evaluating the Dantesque work and in open controversy with that of Venturi” (*Wikipedia*).

10 [DENINA (Carlo). (MURDOCH (John): An Essay on the Revolutions of Literature. Translated from the Italian of Sig. Carlo Denina, Professor of Eloquence and Belles-Lettres in the University of Turin.



By John Murdoch. London: Printed for T. Cadell in the Strand; J. Robson in New-Bond Street; G. Woodfall at Charing-Cross; and T. Evans in Pater-Noster Row. [1771]. FIRST EDITION OF THIS TRANSLATION. 12mo, 153 x 96 mms. , pp. [iv], viii, 299 [300 advert], in contemporary gray wrappers; slight staining of inner margin of title-page but a good copy. **£350**

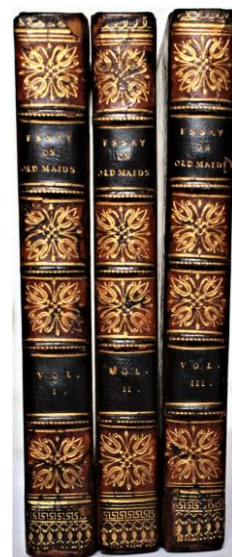
The Italian historian Carlo Giovanni Maria Denina (1731 – 5 December 1813) at Saluzzo and Turin. In 1753 he was appointed to the chair of humanity at Pinerolo, at the very young age of 22. Thirty years later he went to Berlin for a university post, having been invited by Frederick the Great. This work was first published in 1760 in Italian. Born at Ayr on 25 March 1747, the teacher and writer John Murdoch (1747–1824) was educated in Ayr and graduated from

the Universit of Edinburgh. The *Oxford DNB* records that “After working as an assistant at a private academy, he became a schoolmaster at Ayr Academy, where Burns was one of his pupils. Murdoch described Burns as ‘very apt,’ although his ‘ear’ was ‘remarkably dull,’ and his voice ‘untuneable.’” Later, he was one of Burns’s correspondents. *Oxford DNB* adds “Among his publications were *Essays on the Revolutions of Literature* (1771), translated from Carlo Denina, *A Radical Vocabulary of the French Language* (1782), a collection of essays and fiction entitled *Pictures of the Heart* (1783), *Orthography of the French Language* (1788), and a work on spelling and pronunciation entitled *The Dictionary of Distinctions* (1811).”

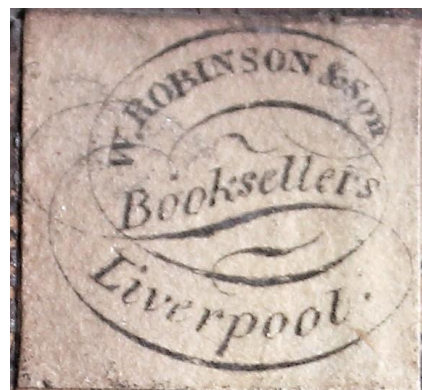
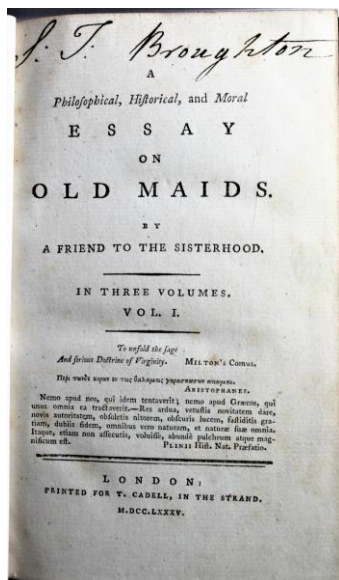
**DEDICATED TO ELIZABETH CARTER:
THE FIRST EDITION
WITH A RARE YORKSHIRE BOOKPLATE
AND POSSIBLY UNIQUE LIVERPUDLIAN BOOKSELLER’S TICKET**

11 [HAYLEY (William): A Philosophical, Historical, and Moral Essay on Old Maids. By a Friend to the Sisterhood. London: Printed for T. Cadell..., 1785. FIRST EDITION. 3 volumes. 8vo, 178 x 110 mms. pp. [iii] - xix [xx blank], 261 [262 blank]; [ii], 250; [ii], 255 [256 blank], attractively bound in full contemporary calf, ornate gilt borders on covers, neatly rebaccked with spine richly and ornately gilt in compartments, black leather labels laid down, marbled edges and end-papers; lacks half-titles, some very slight flaws to binding but a very good to near fine set. **£650**

The fine armorial bookplate of Stephen Tempest (1756-1824) of Broughton Hall, Yorkshire, is affixed to the front paste-down endpaper of each volume. A contemporary inscription, “S: T: Broughton”, is on the top margin of each title-page, with the initials likely denoting the name of the owner, Stephen Tempest, and “Broughton” denoting the place of the owner’s library, Broughton Hall. The motto in a scroll on the bookplate is “Loywf as thow fynds”, meaning “Love as thou findest” (Debrett’s *Illustrated Peerage and Baronetage* (1878), p. 461). Genealogical sources show a succession of men named Stephen Tempest as owners of Broughton, but the bookplate is rare, with Franks Bequest finding no plate for a Stephen Tempest, while locating several for William, John, Robert, and Wight Tempest.



There is a small, neat bookseller's ticket of "W. Robinson & Son, Booksellers, Liverpool" on the top outer



margin of the front paste-down endpaper.

This is the ticket of William Robinson and his son, who flourished in the trade "1825

- 1827?", according to the British Book Trade Index. Their bookseller's ticket with this wording (with no "Castle St." address) is so rare that I find no other example.

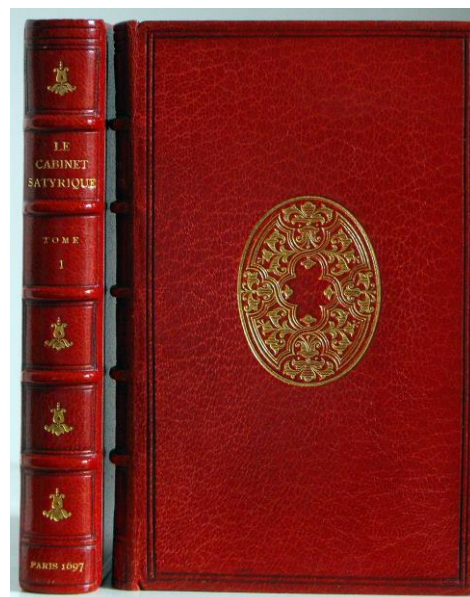
John Johnson, the editor of *Memoirs of the Life*

and Writings of William Hayley (1823), records that "Never was a book projected and written with more guileless or more benevolent intentions, yet a host of prudes and hypocrites railed against it, as immoral and irreligious.... Conscious of his pure intentions in composing the essay, he only smiled at the mistake of those rigid ladies who reviled the production as indecent and irreligious; and he exulted in the warm applause of several most accomplished and candid members of the sisterhood, who regarded and extolled it as an elegant and moral performance, that truly deserved, not the censure, but the thanks and the esteem of their society."

In their article on William Hayley (1745-1820), the *Oxford DNB* notes that among his anonymously published works was his "Essay on Old Maids (3 vols., 1785) -- which, although deemed 'indelicate' (Bishop, 90) and affronting many, sold well". The *DNB* is silent on the connection between William Hayley and the dedicatee of this three-volume treatise: the pioneering woman poet and classical scholar Elizabeth Carter (1717-1806), who, unmarried and, at this time, 68 years of age, was herself in the category under discussion.

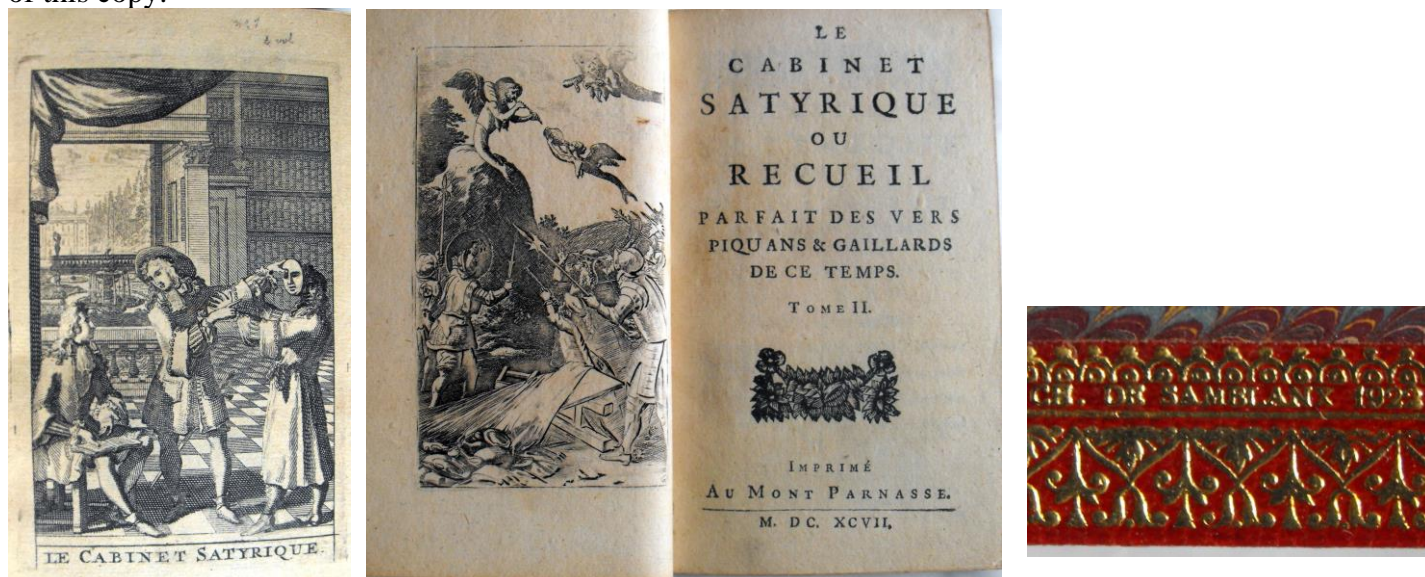
12 [LENGLET-DUFRESNOY (Pierre Nicholas)], editor: Le Cabinet Satyrique ou Recueil des Vers

Piquans & Gaillards de ce Temps. Tire's des Cabinets Du Sieurs de Signognes, Regnier, Morin, Berthelot, Maynard, & autres des plus signalez, Poëtes de ce Siecle. [?Paris] Imprimé Au Mont Parnasse. 1697. 2 volumes. 12mo, 145 x 87 mms., pp. [4] 5 - 358 [359 - 369 Index, 370 blank]; [4] 5 - 330 [331 - 336 Index], with frontispiece in each volume including in pagination, bound by Charles De Samblanc and dated 1922 in fine red goatskin, with two borders in blind on each cover, oval gilt ornament in centre of each board, spine ornately gilt in compartments, all edges gilt. A fine set, though I think the text has probably been washed. **£2000**



The first printing of this collection of erotic and satiric verse that I have located is dated 1613 [1623], it was republished several times in the 17th and 18th centuries and well into the 19th century. The main author was Nicolas Vauquelin, seigneur des Yveteaux (1567 - 1649), and a large number of authors made contributions. The *Larousse Dictionnaire Mondiale des Litteratures* asserts, " Les libertins virent un de leurs maîtres en cet épicurien sceptique et dilettante. Ses poésies furent publiées anonymement en 1606 : l'amour y est peint comme une passion exigeante et douloureuse, la vie comme une parade et un combat."

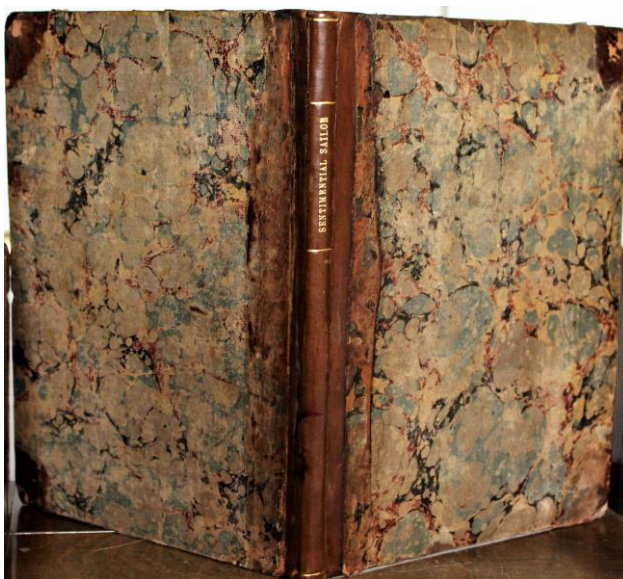
This is the copy that was in the de Backer sale in 1926. Brunet I, 1446; Tchermezzine III, 192, citing the sale of this copy.



13 MERCER (Thomas): The Sentimental Sailor or St. Preux to Eloisa. An Elegy In two Parts, With

Notes. Edinburgh. Printed For A. Kincaid and W. Creech and Sold by E & C Dilly, London.

M,DCCLXXII. 1772. FIRST AND ONLY EDITION. 4to, 272 x 198 mms., pp. [iii] - xv [xvi blank], 48, engraved title-page (3 mms. shorter than succeeding leaves), contemporary boards (very soiled), recently respined; lacks half-



title. A good copy, with the inscription "E. Rich" on the top margin of the title-page.

£500

The work is dedicated to Jean-Jacques Rousseau. The Scottish author Thomas Mercer (1709 - ?) versifies, fictionalizes, adapts a narrative of George Anson's circumnavigation of the world, reflecting on the acclaim Captain Cook met upon his return from his circumnavigation in 1771. It was reviewed in at least four publications after its appearance; and *The Monthly Review* commented, first quoting from Mercer's preface that "His theme is St. Preux, passionate, vehement, tender, sentimental - making with Lord Anson the tour of the globe to recover his distracted mind by the view of the grandest sight the eye of man can behold...pursued by the image of his mistress whom he cannot renounce, - seeing nothing in the universe but Eloisa, his lost, lost Eloisa.... We were thus deluded into something passionate and pleasing! We can now say with the Author, What a subject for elegy! but how dangerous to retouch a picture drawn by a Raphael, or Corregio!" *The Critical Review* was a bit more sympathetic, asserting that the author has chosen a fit subject for an elegy, who reveals "a very respectable talent for that species of composition.... The scenes are often painted with a warmth and precision of fancy, which almost exceed our idea of the conception of a person whose mind is so violently with the enthusiasm of love and despair.... If ever this poem deviates from the strain of genuine elegy, it is where the force of the pathetic gives way to the grandeur of sentiment. An ardent, unremitting, and invincible violence of passion animates the whole of this poem, which is also embellished with the various graces of elegant and beautiful composition."

14 PALLADIO (Andrea). LEONI (Jacques): Architecture de Palladio, divisée en quatre livres: Dans



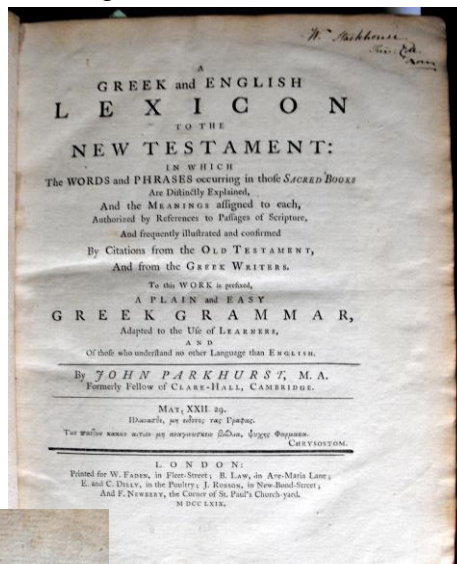
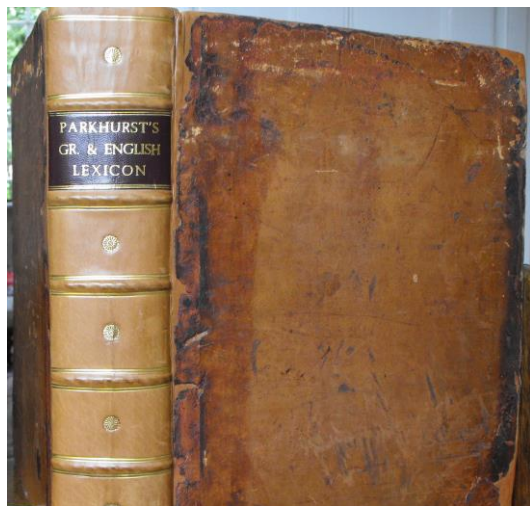
Lesquels Apre ès un Traite é des cinq Ordres, joint aux observations les plus ne écessaires pour bien ba âtir, Il Est Parle é De la Construction des Maisons publiques & particulie éres des Grand Chemis, des Ponts, des Places-Publiques, des Xystes, & des Temples, avec leur Plans, Profils, Coupes & Elévations. Avec Des Notes D'Inigo Jones, qui n'avoient point encore e éte é imprime ées. Le tout revu, dessiné, & nouvellement mis a jour par Jacques Leoni.... Traduit de l'Italien.... A La Haye, Chez Pierre Gosse, 1726. Folio, 4 parts in one volume, 447 x 271 mms., pp. [viii], 67 [68 blank], xliii [plates], [69 - 70] 71 - 115 [116 blank], lxi, [iv], 3 - 46, xxii, [ii], 20 [21 - 23 contents, 24 blank], civ +

3 blank leaves, title-pages in red and black, full-page engraved frontispiece and full-page engraved portrait, with 12 engravings in text, 226 engraved plates, including 14 folding plates, contemporary calf (a bit dried), spine richly and ornately gilt in compartments, red leather label; fore-edges of 9 plates slightly soiled, binding a bit worn and with early repairs, but a good copy in more than acceptable condition.

£4500

The translation from the Italian text of N. du Bois into French by Leoni, with the 1715 notes of Inigo Jones incorporated into the text makes this one of the most interesting and formidable editions of *I Quattro Libri* by Andrea Palladio (1508 - 1580), published in 1570. Palladio was born as Andrea di Pietro della Gondola, and, as the *Encyclopedia Britannica* notes "The name Palladio was given to Andrea, after a Humanist habit, as an allusion to the mythological figure Pallas Athena and to a character in Trissino's poem 'Italia liberata daigoti.' It indicates the hopes Trissino had for his protégé." The earliest and chief exponents in Britain of the Palladian style were Inigo Jones, Christopher Wren, Elizabeth Wilbraham, and the Earl of Burlington. I can add little to the praise or assessments heaped on Palladio, but I can at least echo Pope's lines in his Epistle to Burlington: "You show us, Rome was glorious, not profuse,/ And pompous buildings once were thing of Use."

15 PARKHURST (John): A Greek and English Lexicon to the New Testament: in which The Words



and Phrases occurring in those Sacred Books Are Distinctly Explained And the Meaning assigned to each Authorized by References to Passages of Scripture. And frequently illustrated and confirmed By Citations from the Old Testament, And from the Greek Writers. To this Work is prefixed A Plain and Easy Greek Grammar, Adapted to the Use of Learners, And Of those who understand no other

Jeffrey B. Barrow
May 2, 1945

II. C. 2.

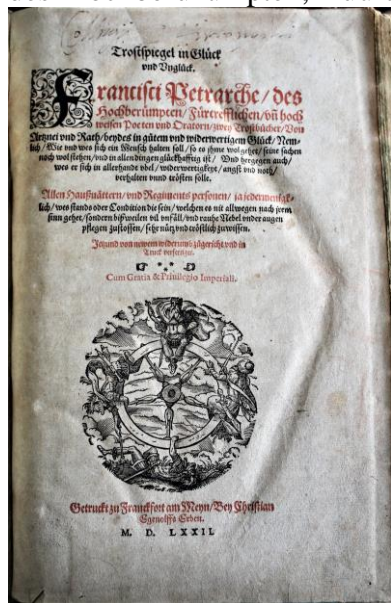
There is a life of Parkhurst prefixed to his Hebrew Lexicon. For W. Stackhouse, whose signature is on the t.p. See Libr. Cong. Suppl. 4. 460. See on this & the Hebrew Lexicon CBS. 44 p 83

W. Stackhouse
Trin. Coll.
Cam

Language than English. London: Printed for W. Faden...; B Law...; E. and C. Dilly...; J. Robson...; And F. Newbery..., 1769. FIRST EDITION. 4to, 283 x 212 mms., pp. [iv] v - viii, [ii] iii - v [vi adverts, vii - x Contents, Errata, ligatures], 94 [95 Errata, 96 Abbreviations], 680, contemporary calf, rebaked and re-cornered in lighter calf, red morocco label; some wear to edges, but a good copy with the contemporary autograph "W Stackhouse/Trin. Coll. Oxon." on the top margin of the title-page and that of Jeffrey B. Barrow, dated 1945 on recto of the front free end-paper, along with some other inscriptions. **£500**

Parkhurst (1628 - 1797) was a careful and meticulous scholar, but not a disinterested one, as he makes clear in the third paragraph of the Preface: "As a sincere friend to *sound Protestantism*, I mean, from the abominable errors and superstitions of *Popery* on the one hand, and from the unscriptural, absurd, and wicked reveries of the *enthusiastic, self-illuminated Sects* on the other, I could wish it might be seriously weighted on the present occasion, whether the extraordinary respect sill shown by Protestant nations to the *Roman*, in preference to the sacred *Hebrew* and *Greek* Tongues, be not in truth a noxious relick of Popery." Parkhurst's daughter, Millicent Thomas, herself a gifted scholar, published a revised edition of the work in 1798, which elicited this tribute from the *The British Critic, and Quarterly Theological Review* in that year: "To sum up our opinion of this laborious and important work in a few words, it appears that the author has endeavoured not only to make it entertaining to his readers, but that in explaining the original language of the New Testament, he has studiously endeavoured to preserve his high character for accuracy, perspicuity, and impartiality. Such has been his useful and laudable attempt; and we have the utmost satisfaction in pronouncing our opinion that he has completely succeeded."

16 PETRARCH. PETRARCA (Francesco): Trostspiegel in Glück Und Unglück Francisci Petrarche, des Hochberu ümpten, Fuürtrefflichen,un[d] hochweisen Poeten vnd Oratorn, zwey Trostbu ücher, Von Artznei vnd Rath, beydes in gutem vnd widerwertigem Glück.... Allen Haußua ättern, vnd Regimentspersonen ... sehr nützlich vnd troöstlich zuwissen. Frankfurt am Mayn Ben Egenlof, 1572 Folio, 303 x 193 mms., foliated, [iv], [222], title-page in red and black, illustrated throughout with full-page and vignette woodcuts (262, so far as I can tell).



Allen Haußua ättern, vnd Regimentspersonen ... sehr nützlich vnd troöstlich zuwissen. Frankfurt am Mayn Ben Egenlof, 1572 Folio, 303 x 193 mms., foliated, [iv], [222], title-page in red and black, illustrated throughout with full-page and vignette woodcuts (262, so far as I can tell).

[BOUND WITH]:

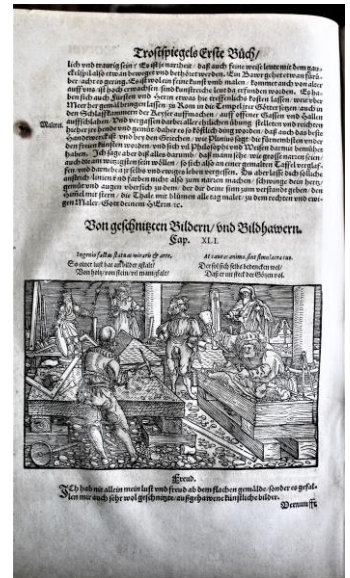


De rebus memorandis. Francis Petrarca der Hochgeleert vnd weitberümpft Orator vnnnd Poet von allerhandt fürtrefflichen Handlungen.... Franckfurt am Meyn: Bey Christian Egenolffs seligen Erben, 1566. Foliated [6], 102 [6 index and register], title-page in red and black, with woodcut on last pages of text bound in contemporary pigskin, panelled in blind, with decorations and images also in blind; small piece cut from top margin of front free end-paper, binding soiled, missing one clasp. **£3500**

This is the second edition by Egenolff. The web site "Money Museum" says this of Petrarch's work: "Misfortune is our own fault. The Italian Renaissance poet Francesco Petrarca (1304-1374) was convinced of this. Hardly any author of the popular help-yourself literature on the subject of "happiness" says that so openly - in five minutes, without effort, with a money-back guarantee ... Petrarch does not offer such superficial and light fare. But he also wrote a lucky guide in 1366. His late work was written in Latin and bore the somewhat unwieldy name "De remediis utriusque fortunae", i.e. something like "On the remedies for happiness and misfortune".

In the language of the educated, it was initially aimed at an intellectual elite that was very familiar with Petrarch's ancient models. But then it became apparent that this text appealed to everyone. By 1756, the bestseller went through 28 editions in its original Latin edition alone and was translated into more than 50 languages, including 13 times into German, where it was soon marketed under catchy titles such as "Glückbuch" and "Trostspiegel". The illustrations of the so-called Master of Petrarch also contributed to the success of the German version. The congenial woodcuts show that he was one of the greatest draftsmen of his time.

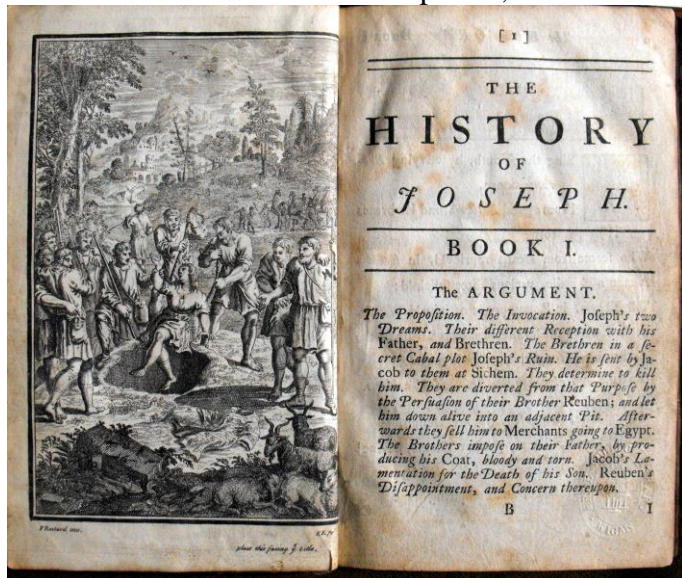
But what kind of book was it that inspired the whole of Europe and established Petrarch's reputation as Italy's most important poet? Entirely in the antique style, personifications appear who discuss happiness and misfortune in a dialogue about concrete everyday problems. Reason, joy and pain rise in the intellectual boxing ring. The readers have to be prepared for some uppercuts. While some people can still endure severe blows of fate such as poverty or illness with a certain calm, the real danger lurks, says Petrarch - in luck! Who, in their wealth and success, would not be swept away by their joy? But Fortuna is busy turning the wheel of fortune and whoever is on top today will be crushed under the wheel tomorrow. Worldly possessions and achievements, therefore, should be viewed as fleeting and accepted with gratitude, but not clinging to them or striving for them with all our might. Against this background, Petrarch's devastating exclamation is to be understood: "The love of money testifies to a poor spirit."



The author could certainly see himself as an expert in his field. He experienced the harshness of exile early on. For a long time, Petrarch led a life of financial insecurity because he had given up studying law for his true passion, literature. Thus the young poet was forced to alternate between wealthy patrons and families. It took him from southern France to Rome and from Milan to Venice. Petrarch saw friends dying of the plague and had to accept that the love of his life had already been married to someone else. His conclusion: "I can hardly find anything more fragile and restless than human life."

Today we are convinced that the state protects us and that our insurance relieves us of most other worries for a small monthly fee. People 650 years ago were much more on their own. With the "word medicines", as Petrarch himself calls the instructions, he wanted to help his contemporaries like a modern coach. Back then, people mainly struggled with external dangers, today we are working on our behavior patterns and attitudes. Reason enough to check Petrarch's wisdom for its current use. He has no convenient panacea for happiness, but many a stimulating suggestion on how not to become unhappy. And that's more than many of its modern competitors can offer."

17 **ROSE (William):** The History of Joseph. A Poem. In Six Books. With Cuts proper to each Book London: Printed for James Knapton..., 1712. FIRST AND ONLY EDITION. 8vo, 192 x 115 mms., pp.



[xii], 179 [180 adverts], engraved frontispiece and 5 other engraved plates (by Kirkall after F. Boitard), contemporary panelled calf; fore-margins of last blank leaves affected by damp with a little loss, last two leaves of text slightly affected by damp but with no loss, front joint slightly cracked, upper rear joint slightly cracked, wear to top and base of spine. Inscribed on upper margin of recto of front free endpaper, "Rog. Bridgemans Book/ the Gift of Mr Webster/ 1728." **£750**

The history of Joseph as related in Genesis in the Old Testament is one of its most powerful narratives; Rose suggests an analogy between Joseph's life and that of Jesus. Famously, Potiphar's wife, whose name history has never disclosed, tried to seduce him, and on the last occasion, Joseph rushed away, leaving her

holding his robe. Rose relates her passion thus: "Not long, howe'er her casual Grief restrains/ Lover's stronger Passion struggling in her Veins./ The friendly Part dismiss'd, her Flame returns, And for her Slave, with other Cause, she mourns. His well-proportion'd Limbs, his manly Grace; His flowing Locks, and his Angelick Face,/ (Guiltless Incentives of her shameless Fault)/ Engage in base Designs her busie Thought./ Of her soft Sex she summons all the Art,/ In equal Ardours to inflame his Heart." Readers unfamiliar with the story will be pleased to hear that she is defeated "in all her lewd Designs"; alas for virtue, Joseph, well, I'm not giving away all the plot, but it's rather a good poem in heroic couplets. Rose's History of Joseph (1712) is rare in commerce. This is ESTC T124874, and there are no other editions or variants found by ESTC. American holdings are particularly eccentric: though Harvard has it, there is no copy at Yale, Cornell, Columbia, Stanford, or Princeton.

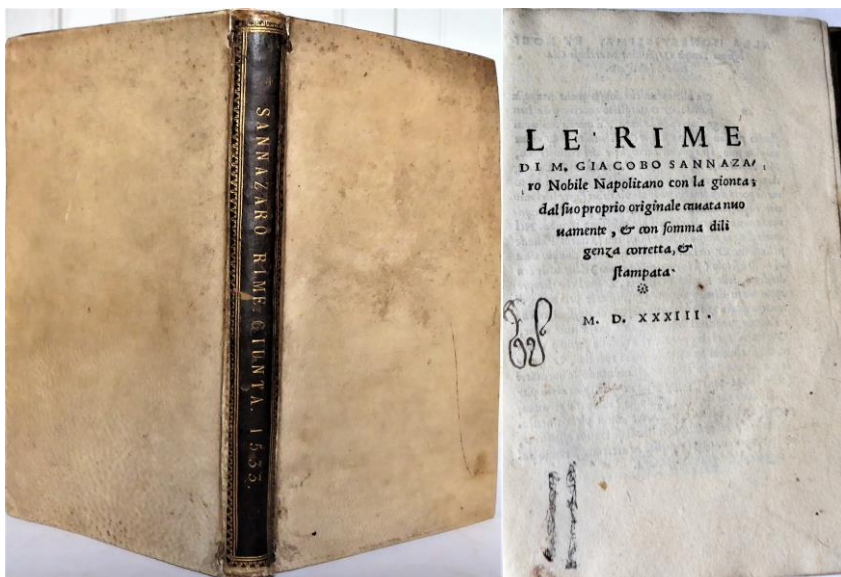
There are, interestingly, three copies of other books in the Huntington Library with exactly the same



ownership inscription regarding Bridgeman and Webster: A copy of Homer's Illiad(1676); a Sophocles from 1669; and another Sophocles from 1668. This Roger Bridgeman is Roger Bridgeman, D.D. (1700-1750), sometime Fellow of Oriel College, Oxford, later a clergyman, the second surviving son of Sir John Bridgeman, third Baronet. This Roger Bridgeman is said to have become "rector of Plemstall, in Cheshire, in or before the month of October, 1727, which had become vacant by the death of Mr. Webster; and on 18th December of the same year he was appointed minister of Castle Bromwich chapel, in the county of Warwick, both of which were then donatives in the gift of Sir John Bridgeman" (George T. O. Bridgeman, The History of the Church and Manor of Wigan in the County of

Lancaster, Part III, 1889, p. 629; see also p. 628). One unsurprising scenario would be this: a surviving relative of this Webster, a male relative (so another Mr Webster), might have decided to gift some of the deceased rector's books to the new incumbent as a welcoming gesture. Moreover, the 1676 Homer in the Huntington bears the bookplate of Weston Library with the arms of the Earl of Bradford. The Earls of Bradford and this Bridgeman family are very much genealogically intertwined.

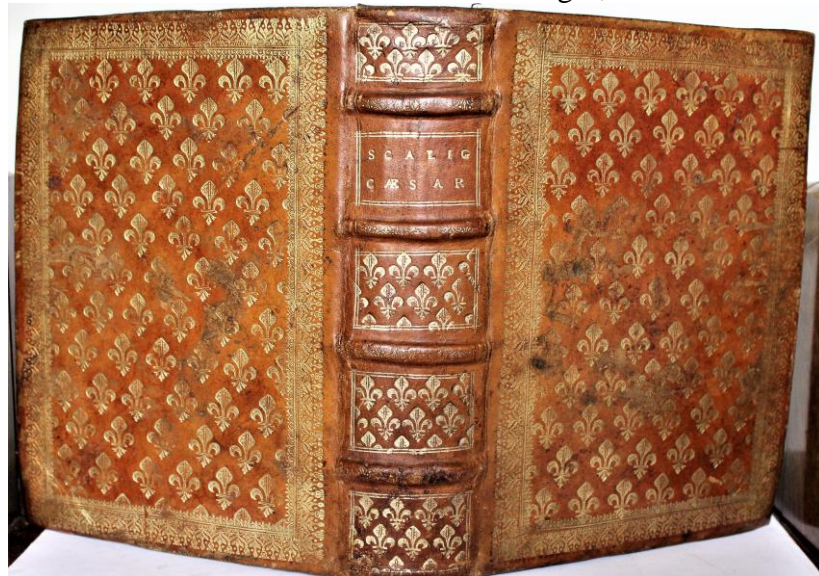
18 SANNAZARO (Giacomo): Le Rime di M. Giacomo Sannazaro Nobile Napolitano con la giunta; dal suo proprio originale canata nuouamente, & con somma diligenza corretta, & stampata. [Florence]: nuomante stampate Beernard Giunta M. D. XXXIII. 1533. Small 8vo, 154 x 91 mms. foliated, 53 -54 - 56 index] leaves, contemporary vellum, vertical black leather label on spine; binding a little soiled, but otherwise a very clean, attractive, and finely printed copy. **£1250**



The first edition of Sannazaro's verses, *Sonetti et canzoni di M. Jacopo Sannazaro*, was published in Naples and Rome in 1530, with several subsequent editions in the next two decades. Jacopo Sannazaro (1458 -1530) enjoyed quite a bit of literary success with his poetry, particularly his classic *Arcadia* (c. 1480), and his works are said to have inspired the English poets of the 16th and 17th centuries, most notably Sir Philip Sidney, whose own *Arcadia* was published in 1593, where the girl's name "Pamela" appears for the first time in English literature.

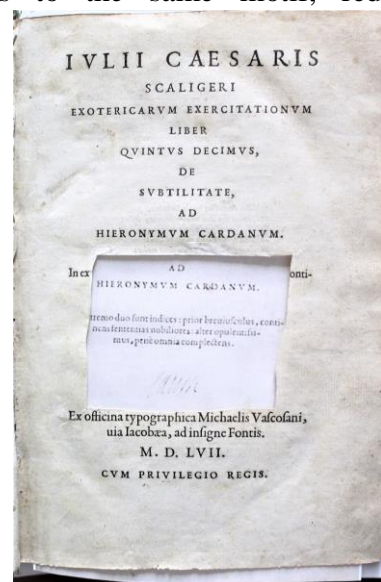
OCLC gives these references: Bandini, A.M. De Florentina Iuntarum Typographia,; page 231; Giunti tipografi editori di Firenze, 1497-1570,; no. 230; Renouard, A.A. Annales de l'imprimerie des Alde,; page LIV, no. 123; Adams, H.M. Catalogue of books printed on the continent of Europe, 1501-1600, in Cambridge libraries,; S-334; Brunet, J.-C. Manuel du libraire et de l'amateur de livres (5e e éd.),; voume 5, column 129; National union catalog, pre-1956 imprints,; 519:484

19 SCALIGER. Jules Ceésar Scaliger; Julii Caesaris Scaligeri Exotericarum exercitationum liber quintus decimus, de subtilitate, ad Hieronymum Cardanum. Lutetiae Apud F. Morellum, 1557. FIRST EDITION. 4to, 217 x 147 mms., foliated, [iv], 476, [30 index, 31 printer's imprint], attractively bound in near contemporary light brown calf, ornamented with gold fleurs de lys, with in a gilt border, spine gilt in compartments to the same motif, red leather



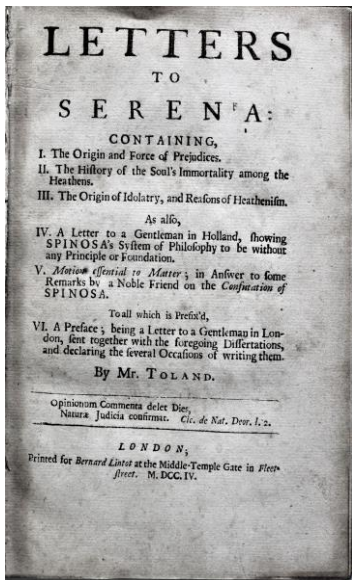
label, with the armorial bookplate of "John Marques[s] of Tweeddale, Earle of Gifford, Viscount Walden, Lord Hay of Yester, &c." and a later (probably 18 century) note on the recto of the front free end-paper, a very good and attractive copy, except for the title-page, which has been vandalized by the cutting out of a portion of the leaf, measuring 75 x 58 mms. from, the centre **£1000**

The bookplate is probably that of John Hay, 4th Marquess of Tweeddale, 5th Earl of Tweeddale, 4th Earl of Gifford, 4th Viscount Walden (1695–1762). Born in Italy, Julius Caesar Scaliger (1484 – 1558), spent most of his adult life in France and began his career in the military of the emporer



Maximillian. His first work, printed in 1531, was an oration against Erasmus in defence of Cicero and his allies. *Wikipedia* notes, “He is best known for his critical *Exotericarum Exercitationes* on Cardan's *De Subtilitate* (1557), a book approaching natural philosophy and which had a long popularity. The *Exercitationes* display encyclopaedic knowledge and accurate observation; but, as noted by Gabriel Naudé, they are not flawless. They had an influence upon natural historians, philosophers and scientists such as Lipsius, Francis Bacon, Gottfried Wilhelm Leibniz and Johannes Kepler. Charles Nisard wrote that Scaliger's object seems to be to deny all that Cardan affirms and to affirm all that Cardan denies. Yet Leibniz and Sir William Hamilton recognize him as the best modern exponent of the physics and metaphysics of Aristotle.”

20 TOLAND (John): Letters to Serena: Containing, I. The Origin and Force of Prejudices. II. The History of the Soul's Immortality among the Heathens. III. The Origin of Idolatry, and Reasons of Heathenism. As also, IV. A Letter to a Gentleman in Holland, showing Spinoza's System of Philosophy to be without any Principle or Foundation. V. Motion essential to Matter; in Answer to some Remarks by a Noble Friend on the Confutation of Spinoza. To which is Prefix'd, VI. A Preface; being a Letter to a Gentleman in London, sent together with the foregoing Dissertations, and declaring the several Occasions of writing them. London; Printed for Bernard Lintot..., 1704. **FIRST EDITION.** 8vo, 290 x 116 mms., pp. [lii], 239 [240 blank], early 19th century half calf, marbled boards, spine ornately gilt in compartments to a thistle motif, black leather label; front joint cracked and tender, corners slightly worn. **£450**



Serena is perhaps an even more radical book: in it, Toland discusses the pagan and heathen origins of and analogies with

Christianity and disputes the immortality of the soul. He also attributes the “origin and force of prejudices” to priests and priestcraft. The letters are addressed to Queen Sophie Charlotte of Prussia, and in this work he “diagnosed the origin and force of prejudices and superstitions, argued that motion was essential to matter, and rejected Spinoza's ahistorical account of motion and Newton's reliance on divine agency. When the book was published in 1704, followers of Newton (notably Samuel Clarke) quickly recognized the political and religious implications of Toland's attack on Newtonian physics in that it indicated how individuals did not need external, whether monarchical, clerical, or spiritual, inspiration to act” (*Oxford DNB*).



See the edition by Ian Leask's edition of 2013 published by the Four Courts Press, and a review of the edition by Charles T. Wolfe in *Journal of Early Modern Studies* (January 2014).

21 **WALSH (Rev. Robert):** Narrative of a Journey from Constantinople to England. Second Edition.



London: Frederick Westley and A. H. Davis..., 1828. 8vo, 184 x 110, pp. [vii] viii - xii, 445 [446 Directions for placing the Plates], folding engraved map opposite title-page, 5 full-page engraved plates in text, engraved plate of Hebrew opposite page 427, folding engraved plate of The Yafta opposite page 429, folding engraved map of author's route at end of text, with tear in one corner near gutter, contemporary half calf, marbled boards, gilt spine. A very good copy. **£500**

The author and sometime curate Robert Walsh (1772 - 1852) published a *History of the City of Dublin* in 1815 and went on to write several other books, including *Notices of Brazil* (1830). This is one of three books in which Constantinople figures, and this one, like the others, was favourably reviewed. *The Eclectic Review* pronounced it "unpretending and delightful," with "distinct and extensive information," and concludes that "the most interesting people whom the author met with in his journey, are the Saxon refugees of the Transylvanian heptarchy, of whose history and manners he gives us an amusing account."

