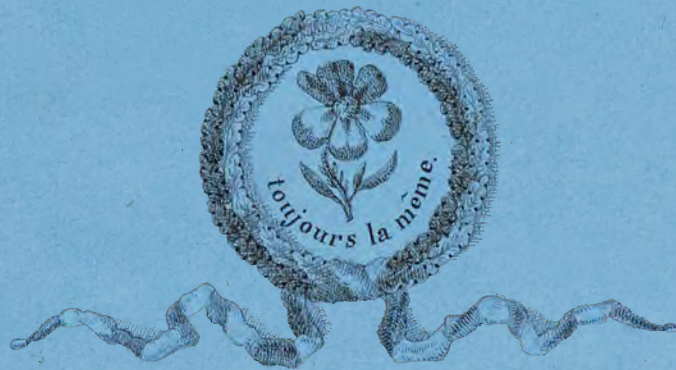


Bernard Quaritch Ltd

BATH

2025



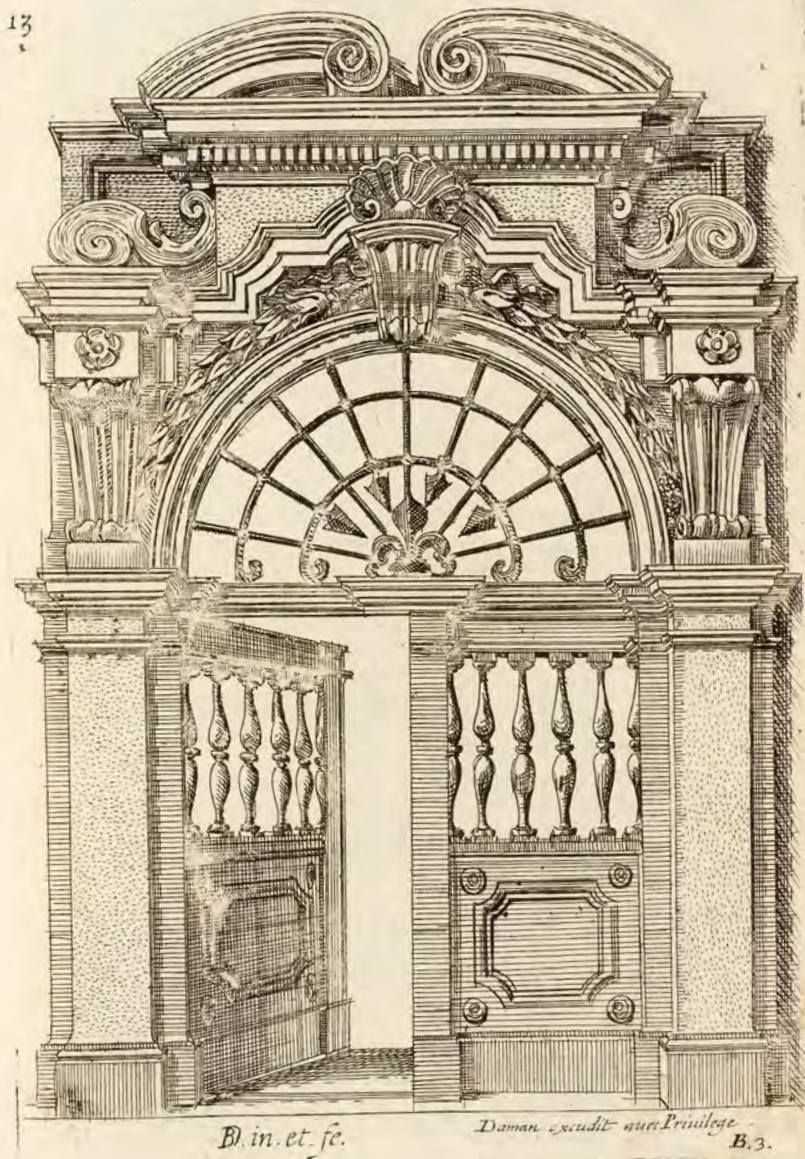
Bath 2025

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the Bath Book Fair.

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VATHEK,

CONTE

ARABE.



A PARIS,

Chez POINÇOT, Libraire, rue de la Harpe,
près Saint-Côme, N^o. 135.

1787.

A GOTHIC MASTERPIECE

1. [BECKFORD, William.] *Vathek*, conte Arabe. Paris, Chez Poinçot ... 1787.

8vo, pp. 190, [2 (advertisements)]; a fine, large copy, some fore-edges untrimmed; bound in contemporary marbled calf, marbled endpapers, spine decorated with small crosses, gilt (slightly rubbed), green morocco title-piece to spine; gift inscription dated 23 December 1852. £3250

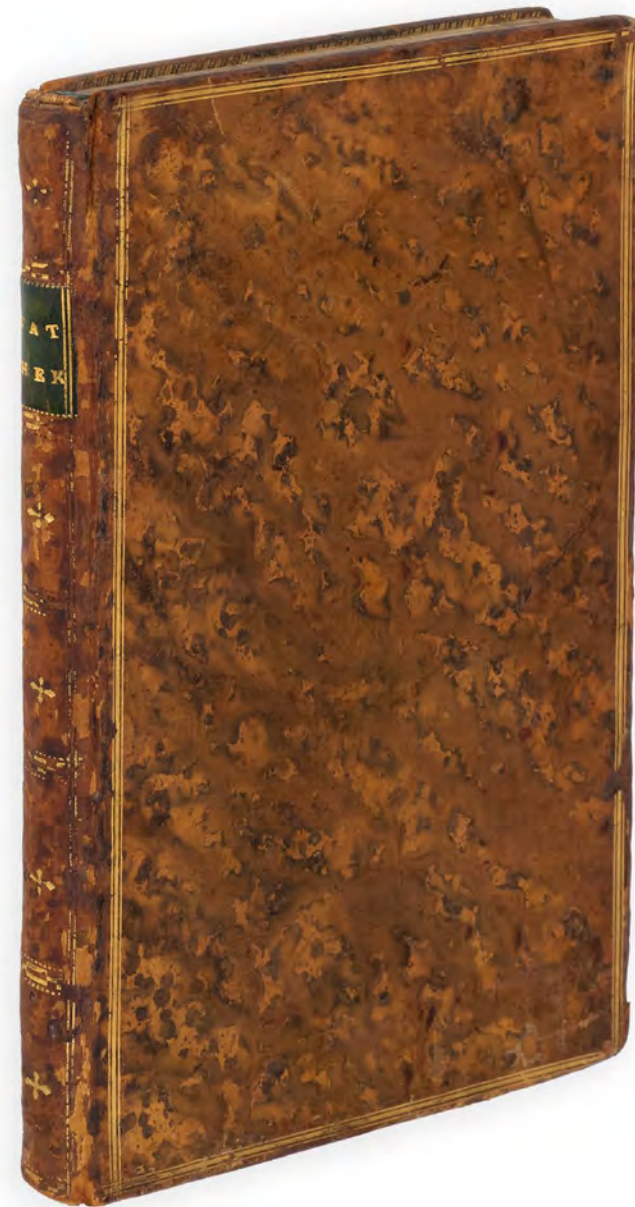
First Paris edition of Beckford's gothic masterpiece in the original French, so considerably revised from the Lausanne edition (also 1787) as to amount to 'almost a new version' (Chapman & Hodgkin, p. 127). Beckford also took the opportunity to expand the notes from one to twenty-four pages.

Beckford wrote *Vathek* in French in 1782, completing the first draft in 'three days and two nights' in January, following a 'voluptuous' Christmas house party at Fonthill where the trappings of an Egyptian Hall with its 'infinitely varied apartments' provided inspiration for the Halls of Eblis. By May the novel was finished. Beckford encouraged first his tutor John Lettice and then his friend the Rev. Samuel Henley to prepare a version in English, but expressly forbade publication before the French text appeared. Henley nonetheless sent his translation to the press, and when it appeared in 1786 it was obvious that he had compounded his disobedience by implying that *Vathek* was translated from an Arabic source, with no mention of the author.

Beckford, who was in Lausanne, was furious. He 'retaliated as best he could', hastily publishing the French original 'from a manuscript which he must have had with him, in a slightly earlier state than that translated by Henley' (Roger Lonsdale, citing the textual studies of Professor André Parreaux, who disproved the old theory that the Lausanne edition was retranslated from the English). The Lausanne printing reflects his immediate anger; the Paris edition provides a more considered text.

Despite continuing close attentions to *Vathek* in French, Beckford produced no English version himself, although he finally consented to make some corrections to the third edition of Henley's translation. All the editions of *Vathek* in which Beckford was directly involved are textually important, and the two first in French are very uncommon: 'extrêmement rares', wrote Beckford in the revised French edition of 1815.

Chapman & Hodgkin 3(B)(ii); Gemmett, 'An annotated Checklist of the Works of William Beckford' in *PBSA*, LXI (1967), p. 245; Lonsdale ed., *Vathek* (1970).





ENGLISH GREEN VELLUM
WITH ONLAYS À LA FANFARE

2. [BIBLE.] The Holy Bible, containing the Old Testament and the New, newly translated out of the originall Tongues and with the former Translations diligently compared and revised by his Majesties speciall Command. Appointed to be read in Churches. [Cambridge,] Printed by Roger Daniel, Printer to the Universitie of Cambridge, 1648.

[bound with:]

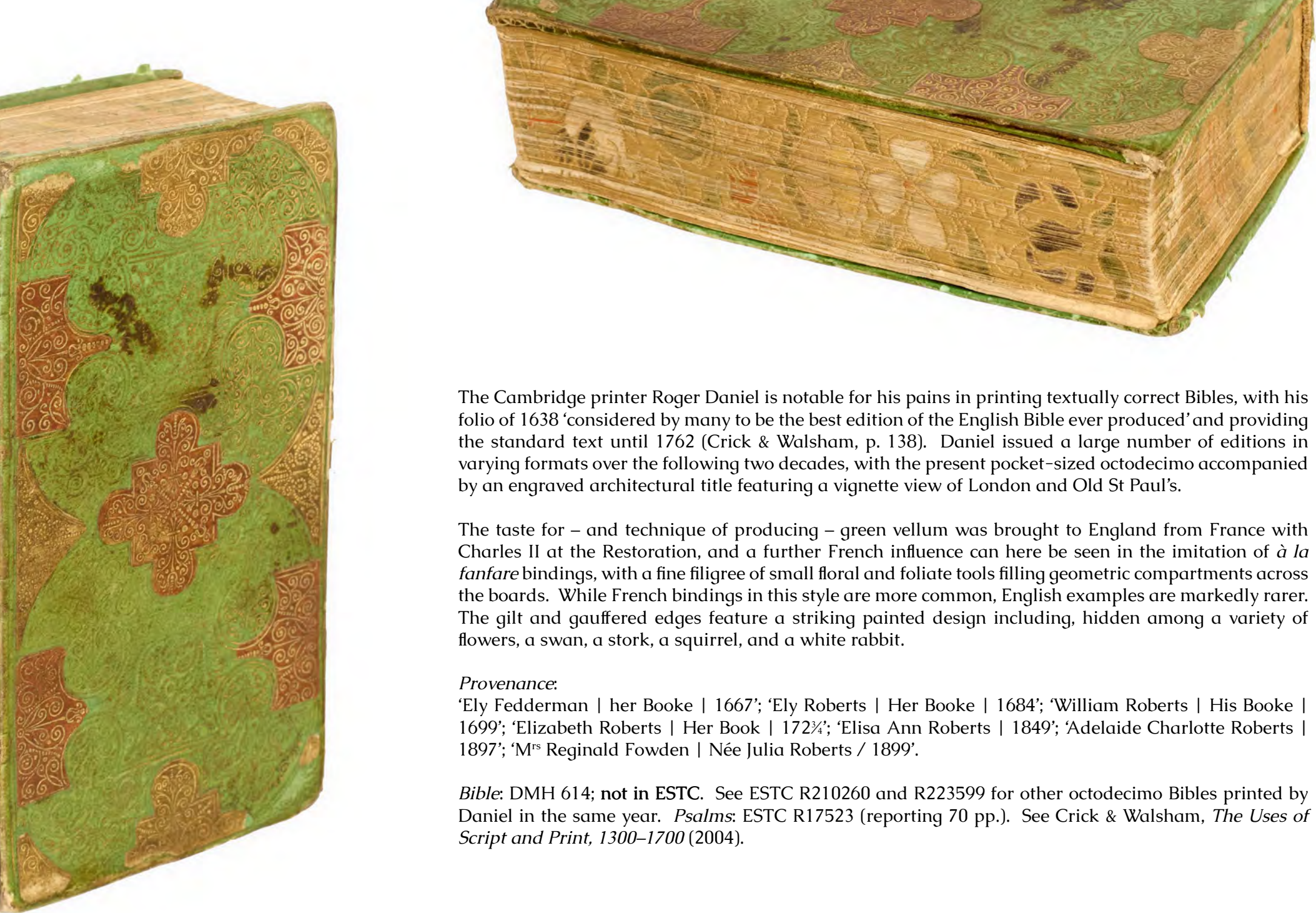
[PSALMS.] The whole Book of Psalms, collected into English Metre, by Thomas Sternhold, John Hopkins, and others ... [Cambridge,] Printed by Roger Daniel, Printer to the Universitie of Cambridge, 1648.

Two works in one vol., 18mo, pp. *Bible*: [864], *Psalms*: [72]; A–Z¹⁸ Aa¹⁸ ²A–B¹⁸; title copper-engraved within architectural border with full-length figures of Moses and Aaron, vignette panorama of London at foot, with part-title to New Testament; bound in near-contemporary English green vellum with geometrical onlays in red and citron morocco, richly gilt, spine gilt in compartments, edges gilt, gauffered, and painted to a floral design with a rabbit to top-edge, stork and squirrel to fore-edge, and a swan to tail-edge, sewn bypass on 4 cords; cracks to joints and chipping to spine, a few losses to onlays, textblock a little shaken causing some rubbing to edges; ink ownership inscriptions to front free endpaper (*see below*).

£3750

A very rare Cambridge-printed Bible with metrical Psalms in an elaborate English binding of gilt green vellum with morocco onlays and highly unusual gilt and gauffered edges painted with flowers, birds, and animals.





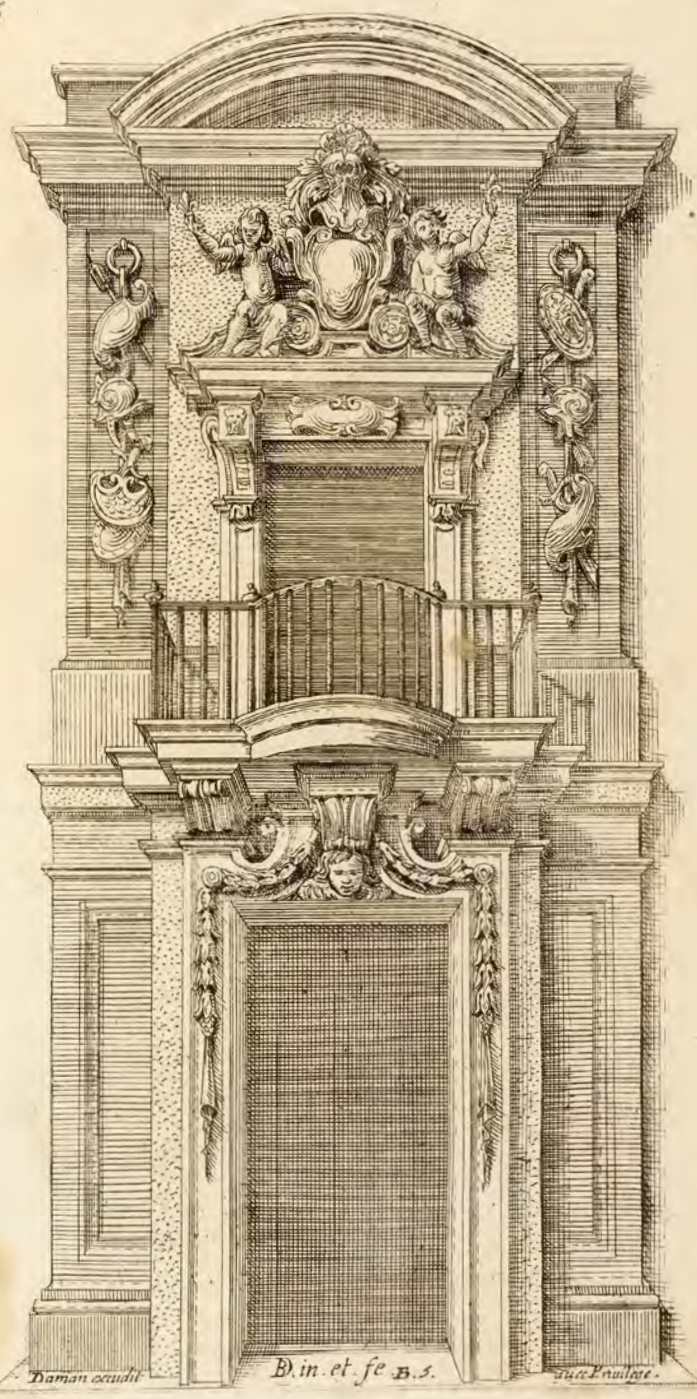
The Cambridge printer Roger Daniel is notable for his pains in printing textually correct Bibles, with his folio of 1638 'considered by many to be the best edition of the English Bible ever produced' and providing the standard text until 1762 (Crick & Walsham, p. 138). Daniel issued a large number of editions in varying formats over the following two decades, with the present pocket-sized octodecimo accompanied by an engraved architectural title featuring a vignette view of London and Old St Paul's.

The taste for – and technique of producing – green vellum was brought to England from France with Charles II at the Restoration, and a further French influence can here be seen in the imitation of *à la fanfare* bindings, with a fine filigree of small floral and foliate tools filling geometric compartments across the boards. While French bindings in this style are more common, English examples are markedly rarer. The gilt and gauffered edges feature a striking painted design including, hidden among a variety of flowers, a swan, a stork, a squirrel, and a white rabbit.

Provenance:

'Ely Fedderman | her Booke | 1667'; 'Ely Roberts | Her Booke | 1684'; 'William Roberts | His Booke | 1699'; 'Elizabeth Roberts | Her Book | 172¼'; 'Elisa Ann Roberts | 1849'; 'Adelaide Charlotte Roberts | 1897'; 'M^{rs} Reginald Fowden | Née Julia Roberts / 1899'.

Bible: DMH 614; **not in ESTC**. See ESTC R210260 and R223599 for other octodecimo Bibles printed by Daniel in the same year. *Psalms:* ESTC R17523 (reporting 70 pp.). See Crick & Walsham, *The Uses of Script and Print, 1300–1700* (2004).



SUPERB ARCHITECTURAL PLATES

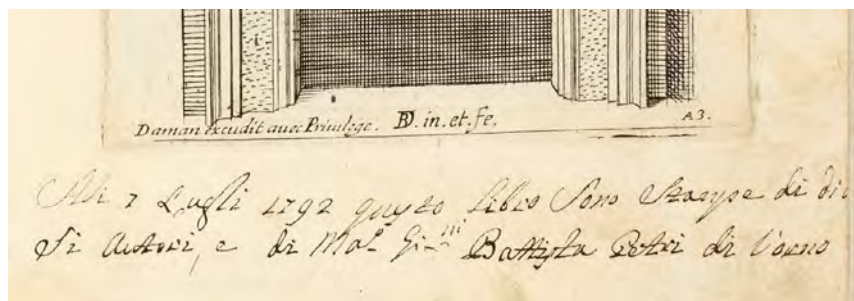
3. **BORBONI, Domenico.** *Architectura Dominici Borbonii celeberrimi architecti, et pictoris Bononiensis.* [Bassano,] 'ex typographio Remondiniano Veneto', [c. 1670?].

Folio, ff. 21 (without final blank), comprising engraved architectural title-page and 20 engraved plates (numbered A1–A10, B1–B11 and continually 1–21); title leaf cropped to edge of plate and mounted, dusty with a few small stains, small wormtrack to lower margins of A1–A7, occasional small marks; very good in modern drab boards; ink inscription at foot of f. 3 'Adi 7 Lugli 1792 questo libro sono stampe di div[er]si autori, e di Ma.^o Gio.ⁿⁱ Battista Petri di l'orno'. £3750

Only known edition of this very rare collection of superb architectural plates by the Bolognese architect and painter Domenico Borboni, published by Giovanni Antonio Remondini, our copy used as a draughtsman's pattern book.

The plates illustrate richly decorated door surrounds (6), gates (2), architectural facades with doors and windows combined (2), window surrounds (4), funeral or epitaph niches (3), and fireplaces (3). In addition to being signed by Borboni ('DB in. et fe.'), each plate bears the name of the French publisher Daman ('Daman excudit avec Privilege'), who had close commercial links with Remondini. A French edition of these plates is not known, and either was never published or is unrecorded.



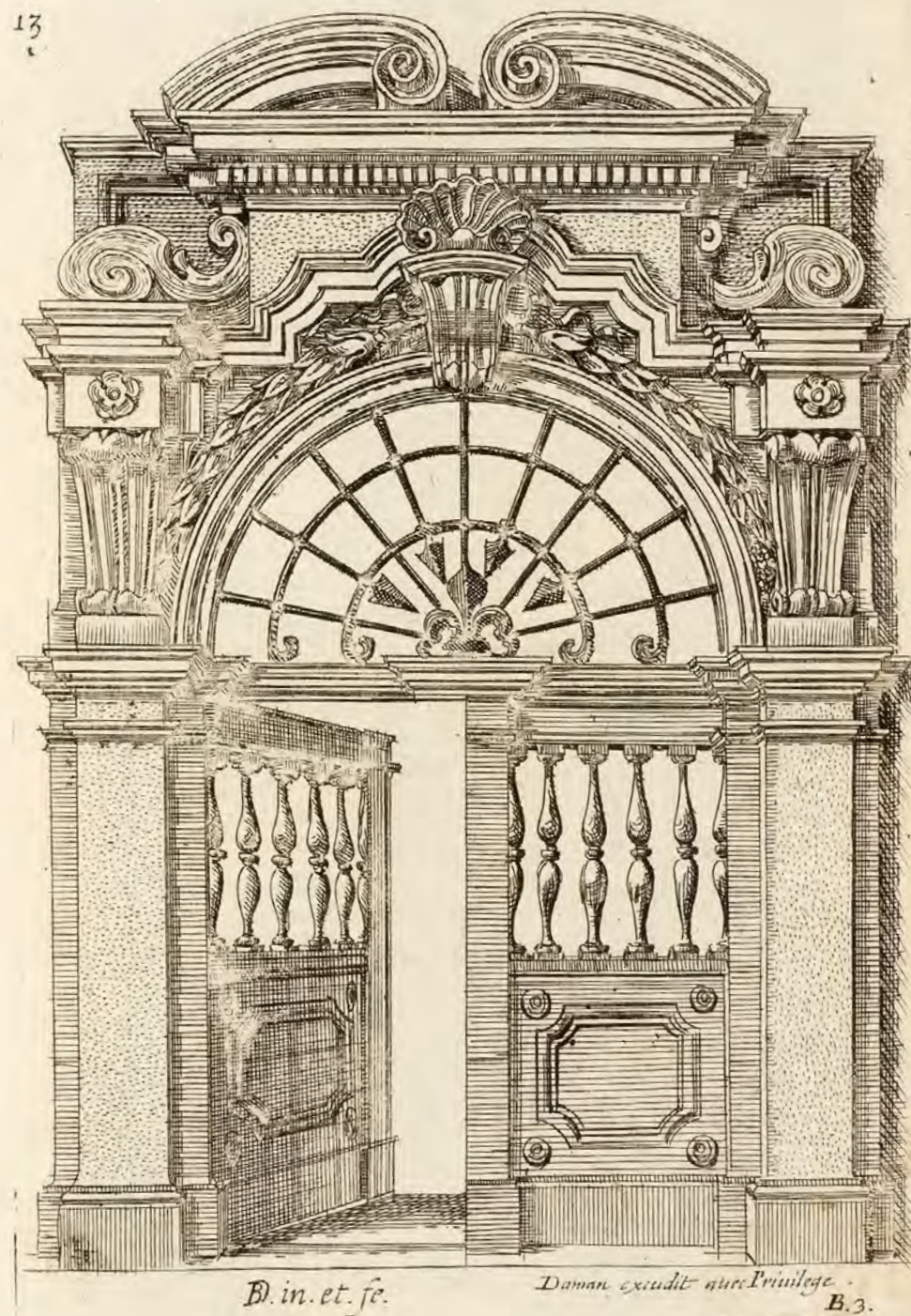


Borboni worked mostly in Avignon and Lyons. He appears in Félibien's *Entretiens sur les vies ... des plus excellens peintres* (Paris, 1688): 'je ne me souviens que de quelques-uns qui ont eu d'autres sortes de talens, comme de Dominique & Mathieu [Matteo Borboni, his brother] Bourbon de Boulogne qui representoient des perspectives & de l'architecture, & qui ont beaucoup travaillé à Lyon & en Avignon' (vol. II, p. 456). In Avignon Borboni built the imposing Hôtel de Crillon in 1648 (still standing), painted the set designs for a ballet at the theatre in 1649, and spent some years on a grand cycle of *trompe-l'œil* church frescoes, finished in 1656.

The ownership inscription to the third plate suggests that this work was previously part of a *sammelband*, likely serving the draughtsman Giovanni Battista Petri di l'Orno as a pattern book.

No copies traced on Library Hub. OCLC records three copies in the US at Columbia, National Gallery of Art Library, and University of Pennsylvania (incorrectly dated).

Berlin Katalog 3855.



4. [BREWER, George.] The Siamese Tales, being a Collection of Stories told to the Son of the Mandarin Sam-Sib, for the Purpose of engaging his Mind in the Love of Truth and Virtue. With an historical Account of the Kingdom of Siam. To which is added the principal Maxims of the Talapoins. Translated from the Siamese. London, Vernor & Hood and Champante & Whitrow, 1796.

8vo, pp. [6], ii, 196, [2 (advertisements)], with an engraved frontispiece by Cook after Corbould; with half-title; mild spotting and offsetting to first few leaves, but a good copy; bound in contemporary tree sheep sewn on 2 sunken cords, spine gilt-ruled in compartments with manuscript paper label; corners worn, endcaps chipped, joints cracked; ink ownership inscription 'S. E. A. Lechmere | 1796.' and later bookplate of Edmund Lechmere (dated 1917) to front pastedown.

£950

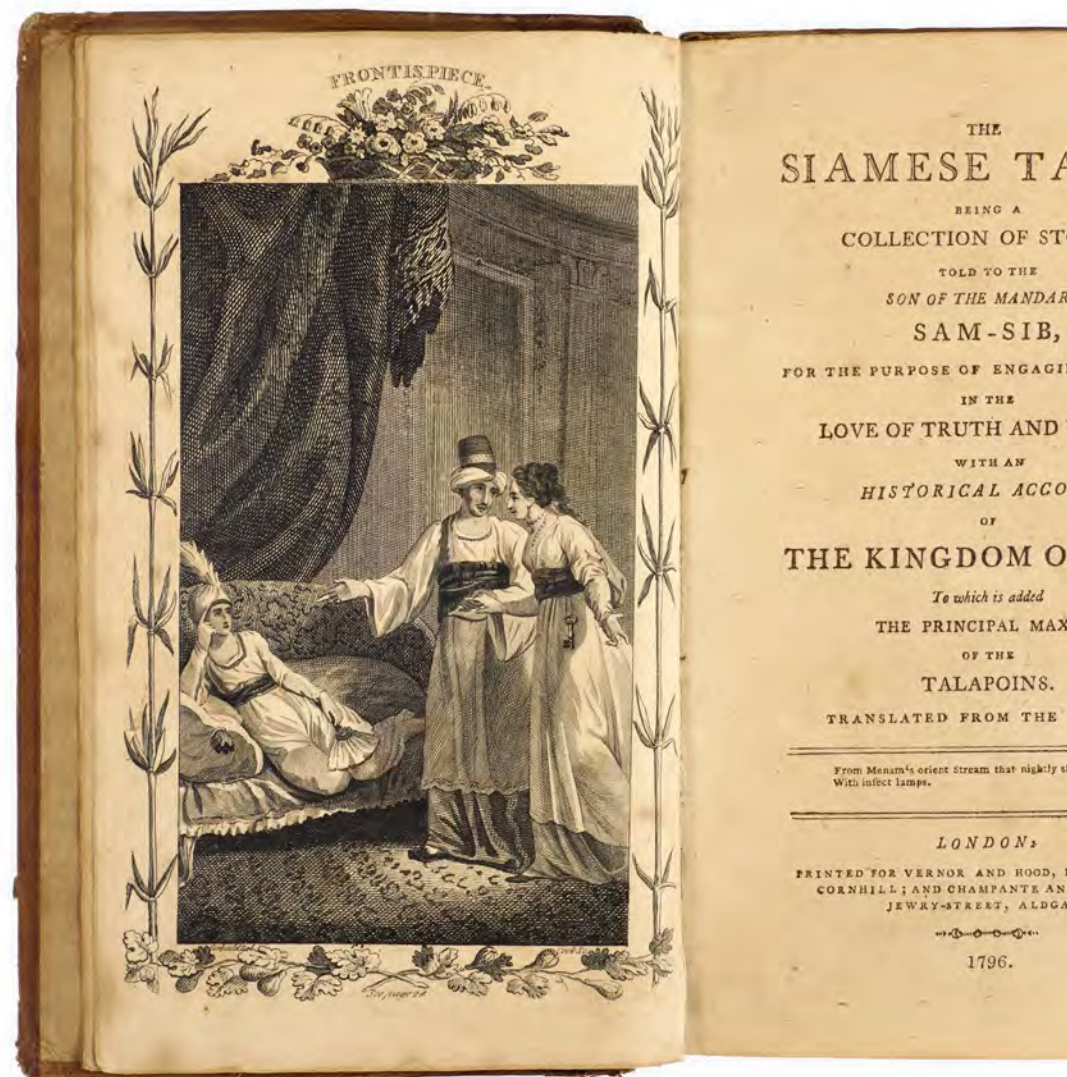
First edition of an anonymously published collection of 'Siamese tales', written as fables to increase their appeal to children.

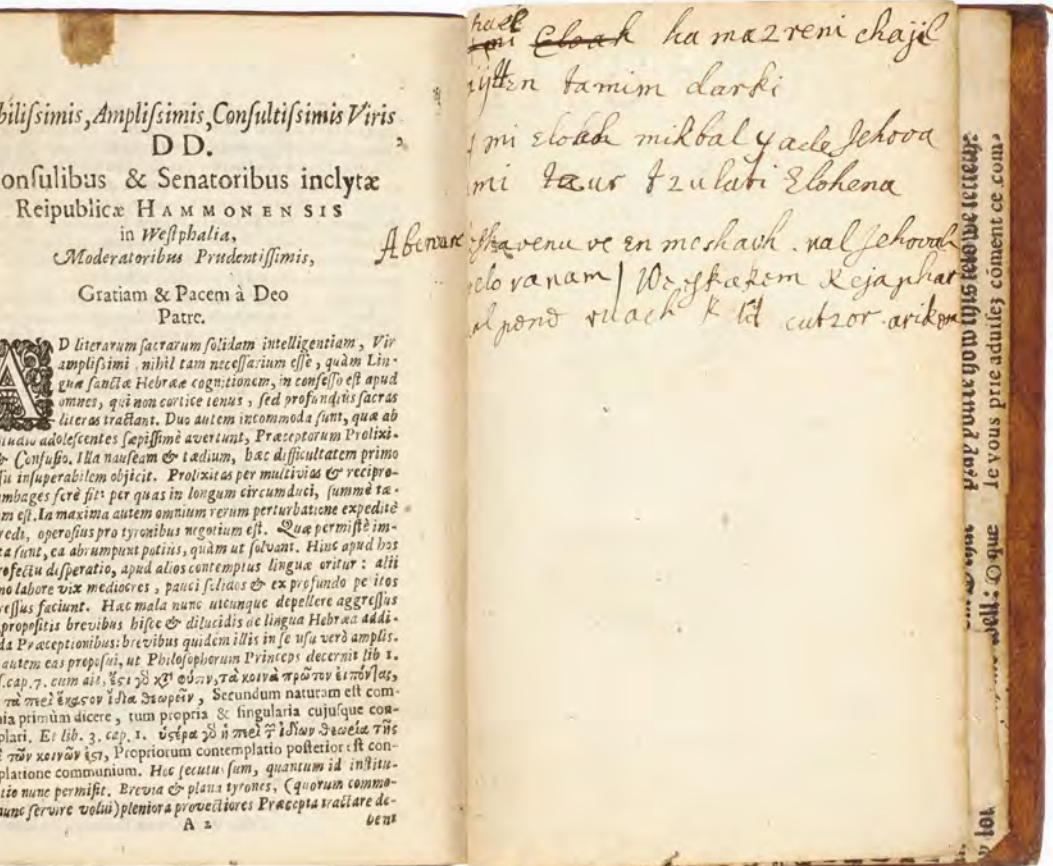
George Brewer (b. 1766) served as a midshipman in his youth, visiting, America, India, China, and Scandinavia; in 1791 he was made a lieutenant in the Swedish navy, and not long after he read law in London. In his *Introduction* he states that the purpose of these supposedly translated tales is to 'promote the love of virtue through the medium of fiction' (p. 1) and, presumably inspired by travels in his youth, he sets the tales in Thailand, 'where the manners of the people are curious, and but little known' (p. i). An American edition was printed in Baltimore in 1797.

Provenance:

The Lechmere family has been at Severn End, Worcestershire, since the eleventh century.

ESTC T112304; Raven 1796:18.





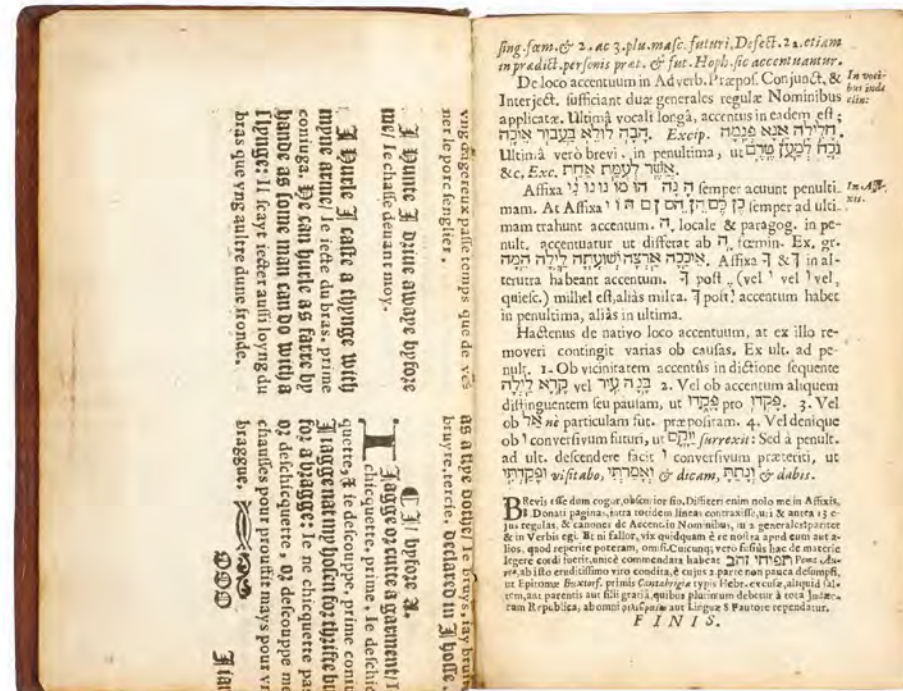
A GRAMMAR WITHIN A GRAMMAR

5. BUXTORF, Johannes. Epitome grammaticae Hebraeae, breviter & methodice ad publicum Scholarum usum proposita. Adjecta succincta de mutatione punctorum vocalium Instructio, & Textum Psalmorumque aliquot Hebraicorum Latina Interpretatio ... London, Roger Daniel, 1653.

8vo, pp. [xii], 2–4, 6–119, [5]; printed right to left; a few pages lightly dust-soiled at head, occasional light marks, some marginal creasing, front flyleaf largely excised; but a very good copy in contemporary English blind-ruled sheep sewn on 3 thongs laced in, sixteenth-century printed waste reused as endpapers (see below); joints and hinges cracked but thongs holding firm, small loss to foot of spine, edges dusty; cancelled sixteenth-century inscription to rear free endpaper with ?seventeenth-century note 'Quicquid enim arcanis', eighteenth-century juvenile manuscript transliterations from Psalm 18 to title verso. £650

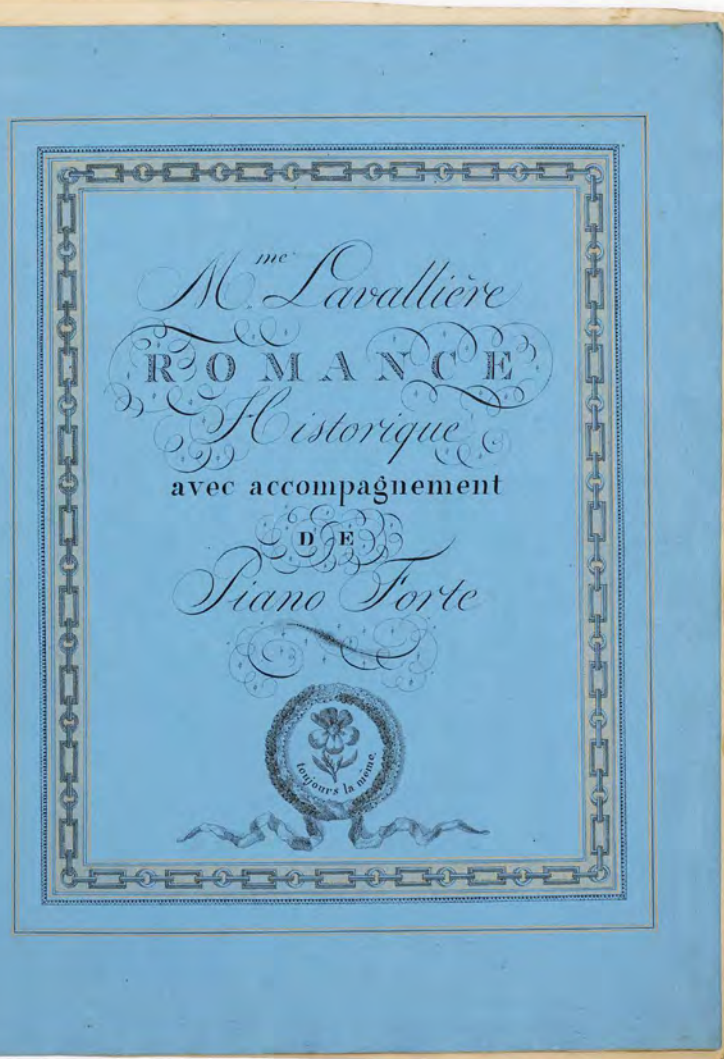
Second edition (first Cambridge, 1646) of Buxtorf's Hebrew grammar to be printed in England, here preserving a fragment of a sixteenth-century English-French grammar as endpapers and with a student's manuscript Hebrew transliterations.

Johannes Buxtorf (1564–1629) was professor of Hebrew at Basel and ‘the principal founder of rabbinical study among Christian scholars ... The best grammatical work of Buxtorf was the “Præceptiones Grammaticae de Lingua Hebraea” (Basel, 1605), later published under the title “Epitome Grammaticae Hebraeae” and afterward successively edited about sixteen times by Buxtorf’s son and others, and translated into English by John Davis (London, 1656)’ (*Jewish Encyclopedia*). Our copy bears charming – if somewhat clumsy – manuscript Hebrew transliterations in a juvenile eighteenth-century hand, comprising *Psalms* 18:33 (‘Hael hamazreni chajil vaijter tamim darki’), *Psalms* 18:32 (‘Mi Elohad mikbalyade Jehova | umi tzur tzulati Eloheni’), and *Psalms* 18:42–3 (‘Jeshavenu ve en moshauh al Jehovah velo anam | Weiskakem kejaphar al pono ruach ketet cutzor arikom’).



The endpapers reuse a fragment of f. 0001 from a copy of Palsgrave’s 1530 London-printed *Lesclarcissement de la langue francoyse*, ‘one of the first grammars of the French language’ (Folger Shakespeare Library Catalogue). The present fragment, taken from the grammar’s ‘Table of Verbes’, provides first-person example sentences in English as well as French translations and conjugations, e.g. ‘I Humble I meken or make meke | le me humilie ...’, or the slightly raunchier ‘I Jape a wenche | le fous, nous foutons ... foutre ... as for *bestocquer*, it is but a fayned worde, for it betokeneth properly to stabbe or to foyne, also in more coverte langage they use *je fays cela* ...’.

Buxtorf: ESTC R35461 (‘text continuous despite pagination’);
Palsgrave: ESTC S104266.



M^{me} Lavallière,
ROMANCE.
Ascante
 Piano

Que ce lieu
 semble et so- li- tai- re offre à mon cœur de son- ve- nir !

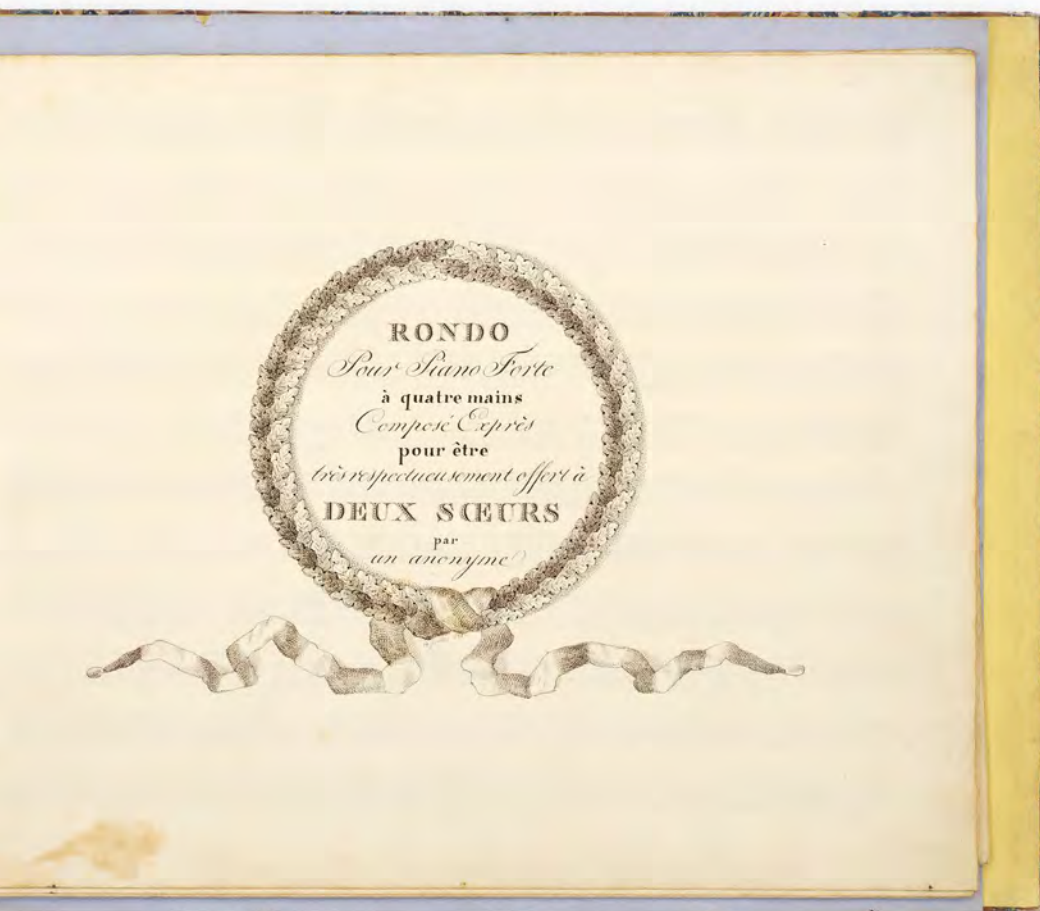
Sous cet om- bre- té- tai- re Comment e- touf- fer- m'es- sou-

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 la puissance,
 Mais je ne l'aimai que pour toi.

Le noble éche-
 Jadis avait
 Aujourd'hui
 Dans ces mu-
 Adieu mon
 Je dois te qu-
 Par un lieu
 Je m'attache

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
 Qu'elle a pu cesser de l'aimer.

No. 6 Calligraphic Scores



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

[*comprising:*]

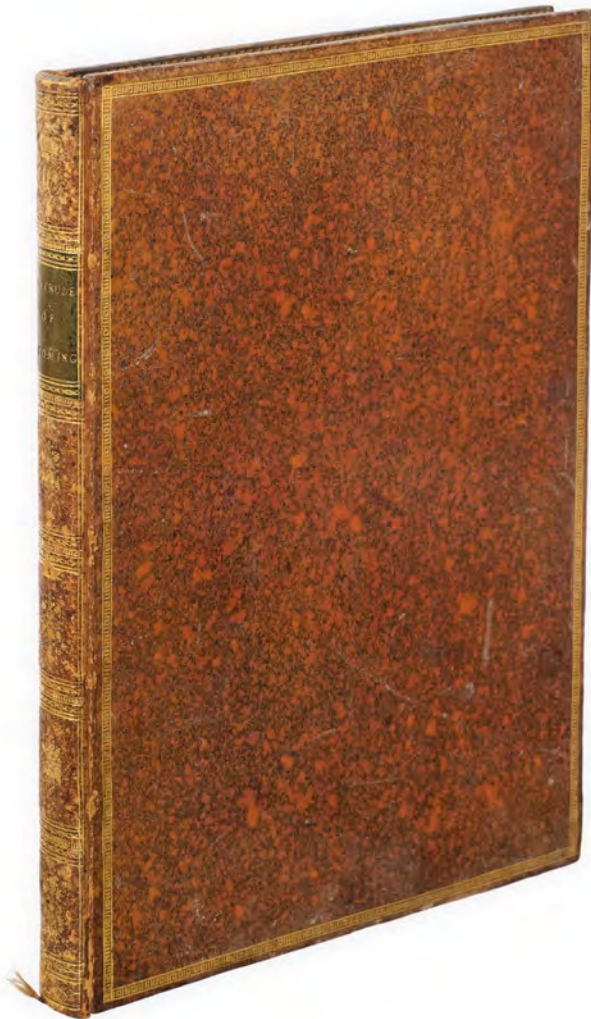
'Mme Lavallière, romance historique avec accompagnement de piano forte'. [Before 1828]. 4to, 2 facing pages of music on a bifolium, executed in an extremely fine hand in gold ink within a decorative chainlink border in black and gilt, stitched into blue stiff paper covers with a calligraphic title above 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 sœurs par un anonyme'. [14 July, 1828] [with:] *Le Soupir*, romance. [26 June 1828]. 2 works, oblong folio, pp. [10], and [p. 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 Lavalliere' (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?



7. CAMPBELL, Thomas. *Gertrude of Wyoming; a Pennsylvanian Tale. And other Poems.* London, T. Bensley, for the Author ... 1809.

4to, pp. [2], 134; without the explanatory slip found in some copies; a fine copy in contemporary mottled calf, covers with a gilt roll border, spine gilt in compartments, green morocco label; from the library of Mary Sandys, Marchioness of Downshire, with her gilt monogram on the spine. £650

First edition of Campbell's most reprinted poem, based on a massacre of American patriots by British forces and their Iroquois (Haudenosaunee) allies in Pennsylvania in 1778.

Its portrayal of 'pastoral innocence evoked only to be destroyed by the savagery of war (embodied in this case by Mohawk allies of the British) was in tune with an increasing taste for pathos ... The poem retained its popularity for many years, particularly in the United States' (ODNB).

Sabin 10268; Tinker 607.

GERTRUDE
OF
WYOMING;
A
PENNSYLVANIAN TALE.
AND
OTHER POEMS.
BY
THOMAS CAMPBELL,
AUTHOR OF
"THE PLEASURES OF HOPE,"
&c.
LONDON:
PRINTED BY T. BENSLEY, BOLT COURT.
PUBLISHED FOR THE AUTHOR, BY LONGMAN, HURST, REES, AND CO.,
PATERNOSTER ROW.
1809.

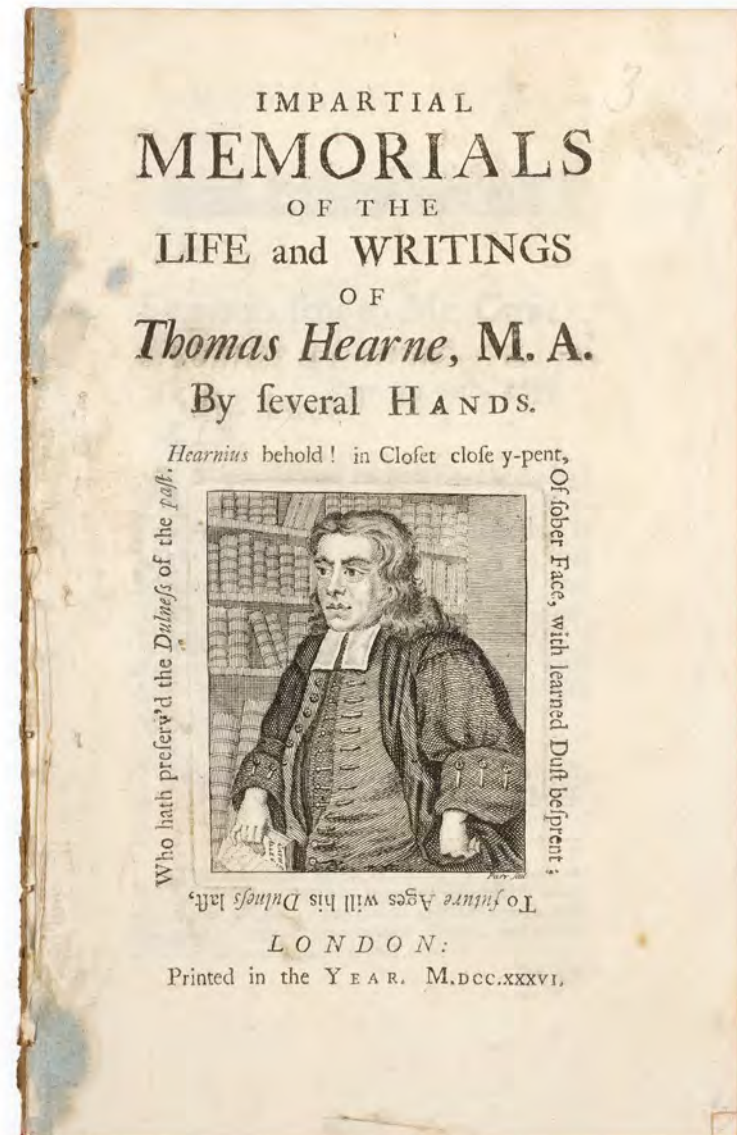
‘TO FUTURE AGES MAY THY DULNESS LAST
AS THOU PRESERV’ST THE DULNESS OF THE PAST’

8. [CURLL, Edmund, *editor.*] *Impartial Memorials of the Life and Writings of Thomas Hearne, M.A. by several Hands. London, printed in the Year 1736.*

8vo, pp. [ii], iv, 66; with an engraved portrait vignette on the title-page, surrounded by four lines adapted from Pope’s *Dunciad*, referring to Hearne; traces of earlier blue wrappers adhered to title, small hole at foot of final leaf (not touching text); a good copy; disbound. £450

First separate edition, amusing but in no way ‘impartial’, of this biography of the age’s leading antiquary, Thomas Hearne (1678–1735).

Based on John Bilstone’s hostile preface to Hearne’s *Vindication of those who take the Oath of Allegiance* (1731) and first printed in this form as part of volume III of Curll’s edition of *Mr. Pope’s Literary Correspondence*, 1735), the *Impartial Memorials* search out the ‘gross Errors’ in Hearne’s many publications, and concludes: ‘Thus after wasting, not employing, a Life of Fifty odd Years, on the Tenth Day of June 1735, this Studier and Preserver of Monkish-Trumpery gave up the Ghost. He was a most sordid poor Wretch; had a universal Mistrust of the Generality of Mankind; lived in a slovenly, niggardly Manner, and died possessed of what he had not the Heart to enjoy’. Also included are several long letters from Curll to Hearne concerning the publication of the works of Walter Moyle, satires on Hearne taken from Pope’s *Dunciad* and other Scriblerian sources, and a copy of Hearne’s will.



Thus after *wasting*, not *employing*, a Life of Fifty odd Years, on the *Tenth* Day of *June* 1735, this *Studier* and *Preserver* of *Monkish-Trumpery* gave up the Ghost.

He was a most fordid poor Wretch; had an universal Mistrust of the Generality of Mankind; lived in a slovenly, niggardly Manner, and died *possessed* of what he had not the Heart to *enjoy* (*).

(*) We have been informed that a considerable Sum of Money, upwards of a *Thousand Pounds* was found hid in Holes and Books.



A TRUE
COPY
Of the LAST
WILL and TESTAMENT

OF
Thomas Hearne, M. A.

Extracted from the Registry of the
Prerogative Court of *Canterbury*.



IN the Name of GOD. *Amen.*
I *Thomas Hearne*, Master of
Arts, of the University of *Ox-*
ford, being of perfect Mind
and Memory, make and or-
dain this my last Will and Testament
(all

Though Hearne was a remarkable scholar, appointed assistant at the Bodleian Library in 1701, his career was hindered by his outspoken nonjurism and Jacobitism. As an independent publisher of annals and historical collections his output was impressive, but his 'difficult personality and outspoken writings about contemporaries and contemporary issues gave him the reputation of an incorrigible, over-confident, naïve, and even cold-hearted person, someone who invited condescension, satire, and ridicule' (ODNB).

ESTC T27752.

PREFACE.

End of this Discourse, I think my self obliged
some Tears after my Specimen was printed,
it upon the Subject of Chance, being a Post-
James Bernoully, wherein the Author has
Skill and Judgment, and perfectly answered
at Reputation he hath so justly obtained. I wish
rying on a Project he had begun, of applying
nces to Oeconomical and Political Uses, to
ited, together with Mr de Monmort, by Mr.
: I heartily thank that Gentleman for the good
; but I willingly resign my share of that Task
wishing that either he himself would prosecute
ng formerly published some successful Essays of
his Uncle, Mr. John Bernoully, Brother to
prevailed upon to bestow some of his Thoughts
own to be perfectly well qualified in all Respects
aking.

g been taken to avoid the Errata of the
re are no other than these two,

VIZ

Lin. 35. for $n - 3$ read $n - 1$.
Lin. 2. for $n - 3$ read $n - 2$.



The



The DOCTRINE OF CHANCES.

INTRODUCTION.



HE Probability of an Event is greater, or
less, according to the number of Chances
by which it may Happen, compar'd with
the number of all the Chances, by which
it may either Happen or Fail.

Thus, If an Event has 3 Chances to Hap-
pen, and 2 to Fail; the Probability of its
Happening may be estimated to be $\frac{3}{5}$, and the Probability
of its Failing $\frac{2}{5}$.

Therefore, if the Probability of Happening and Failing
are added together, the Sum will always be equal to
Unity.

B

If



THE
DOCTRINE
OF
CHANCES:

OR,
A Method of Calculating the Probability
of Events in Play.



By A. De Moivre. F. R. S.

L O N D O N:

Printed by W. Pearson, for the Author. MDCCXVIII.

FOUNDATIONAL BOOK ON PROBABILITY
- RECORDING GAMES OF CHANCE AT SEA

9. DE MOIVRE, Abraham. *The Doctrine of Chances: or, a Method of Calculating the Probability of Events in Play.* London, W. Pearson for the author, 1718.

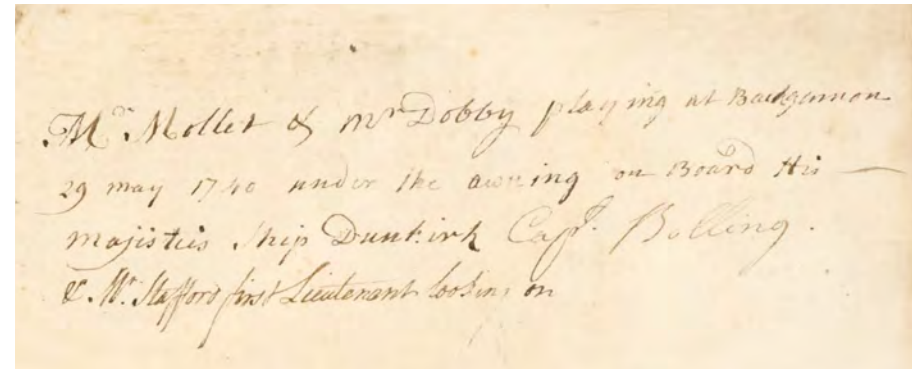
4to, pp. [4], xiv, 175, [1]; copper-engraved ornament to title-page, woodcut and engraved head- and tailpieces; occasional stains and light foxing, otherwise a handsome copy on fine paper; bound in contemporary Cambridge-panelled calf, gilt red morocco lettering-piece to spine; skilfully rebaced and recornered with the original spine relaid, spine worn and covers scuffed; armorial bookplate of Sir Alfred Sherlock Gooch to front pastedown, early ink inscription to front free endpaper (see below), two minor annotations in ink to pp. 7 and 36. £14,000

First edition, a very good copy with likely Virginian provenance, of this classic on the theory of probability and game theory, inscribed in multiple hands aboard the sixty-gun warship HMS *Dunkirk*, a human moment of indulgence stolen between the drudgery and danger of life aboard a Royal Naval ship.

The Doctrine of Chances is dedicated to Sir Isaac Newton, President of the Royal Society, and personal friend of de Moivre. 'The principal contributions to our subject from de Moivre are his investigations respecting the Duration of Play, his Theory of Recurring Series, and his extension of the value of Bernoulli's Theorem by the aid of Stirling's Theorem ... it will not be doubted that the *Theory of Probability* owes more to [de Moivre] than to any other mathematician, with the sole exception of Laplace' (Todhunter, *A History of the mathematical Theory of probability from the time of Pascal to that of Laplace* (1865), p. 193).

Our copy records a rare and fleeting moment of levity on deck: the inscription to the front free endpaper, written in multiple hands, reads 'M^r. Mollet & M^r Dobby playing at Backgamon | 29 May 1740 under the awning on Board His | Majisties Ship Dunkirk Cap^t. Bolling | & Mr Stafford first Lieutenant looking on'. Ship's logs show that on 29 May 1740, the HMS *Dunkirk* was at sea off the Isles of Scilly, and travelled thirty-two miles in stormy weather; an unlikely time to play backgammon on deck. Furthermore, we can find no record of a Captain Bolling – or any of the other officers named – in British Army or Royal Navy lists for 1740. Could the year 1740 have been written in error instead of 1741, perhaps by force of habit in the early months of the new year (prior to the adoption of the Gregorian calendar in 1752, the year began on 25 March)? Circumstance seems to support this: on 29 May 1741 the conditions were decidedly different: the HMS *Dunkirk* was moored in fair weather at the mouth of the Magdalena River in Colombia, one of a fleet of British warships patrolling the north coast of South America in the aftermath of Admiral Vernon's disastrous attack on Cartagena earlier that year, which inflicted over ten thousand fatalities on British forces.

The *Dunkirk's* manoeuvres off Cartagena provide a compelling clue to the possible identities of our officers and to the connection between the 1740s owner of this book and the later Gooch family provenance. In autumn 1740, Sir William Gooch (1681–1751), Lieutenant Governor of Virginia, led a regiment of some 3500 Virginian militiamen (known as 'Gooch's American Foot') to Jamaica; they would then take part in the failed attack on Cartagena. Gooch was excluded from the British council of war, and his men were disdained by the officers. At the start of 1741, many of Gooch's men were made deckhands on undermanned British ships, fifty-one of them embarking to the *Dunkirk* on 24 January 1741 as supernumeraries. In March, they sailed as *de facto* members of the Royal Navy, and 'a majority of the American troops never returned, being kept as conscripted sailors on the ships to which they had been abducted' (Slaughter, *Independence: The Tangled American Revolution*).



Where we find no Captain Bollings in the UK, we find a plethora of them in Virginia, all members of the local militia. The Captain Bolling mentioned in the inscription is likely the Virginian John Bolling Jr (1700–1757), great-great-grandson of Pocahontas and John Rolfe and later colonel of the Westfield County militia. As *First Families of Virginia*, the Bollings and Gooches would have had frequent contact: Bolling's father had acquired land along the James River in Goochland, the seat of Gooch's estate; typical of Virginia colonial gentry, many of the Bollings also served in the local county militia, and were members of the House of Burgesses. Did Bolling – and the other men aboard the *Dunkirk* – find themselves in Cartagena as part of Gooch's regiment of colonial recruits?

Sir William Gooch returned to England in 1747. Predeceased by his only son, his estate (including the library) was inherited by his nephew. The book was sold with the Gooch estate at Benacre Hall, Suffolk, in 2000.

ESTC T33065; Babson 181; Honeyman 2240; see Stigler, *The History of Statistics* (1986), pp. 70 ff.; for the provenance, see Loftus 'The Doctrine of Chances', in *Brick, A Literary Journal* 92 (2014), pp. 97 ff.

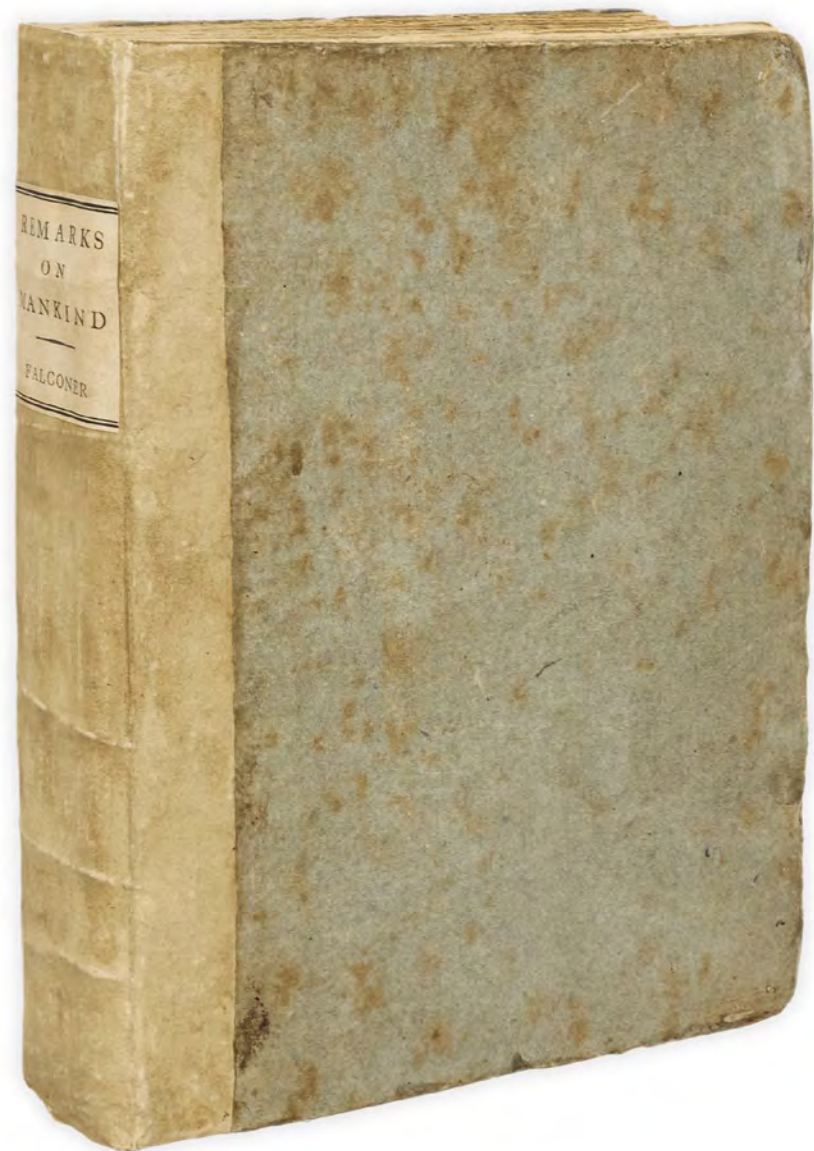
ON DARWIN'S 'BOOKS TO BE READ' LIST

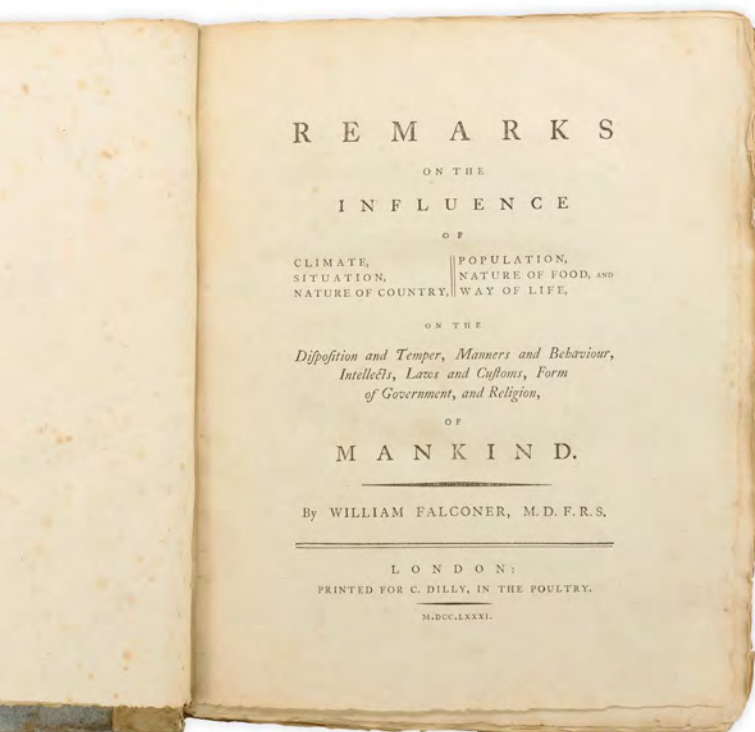
10. FALCONER, William. Remarks on the Influence of Climate, Situation, Nature of Country, Population, Nature of Food, and Way of Life, on the Disposition and Temper, Manners and Behaviour, Intellects, Laws and Customs, Form of Government, and Religion, of Mankind. *London, Charles Dilly, 1781.*

4to, pp. [xvi], 552, [25], [1 (publisher's advertisement)]; lightly foxed with light toning to edges, occasional paperflaws, small marginal stain to p. 142, slight worming to inner margin of M–Q, short closed tear to upper margin of Z4 and outer margin of Dd2, not affecting text; a very good copy, uncut in original blue paper boards, skilfully rebacked to style with plain paper backstrip and printed spine label; boards slightly foxed; contemporary pink Parisian bookseller's ticket ('Théophile Barrois') to front pastedown. £1750

First edition of Falconer's pioneering contribution to the late Enlightenment's study of environmental forces on society.

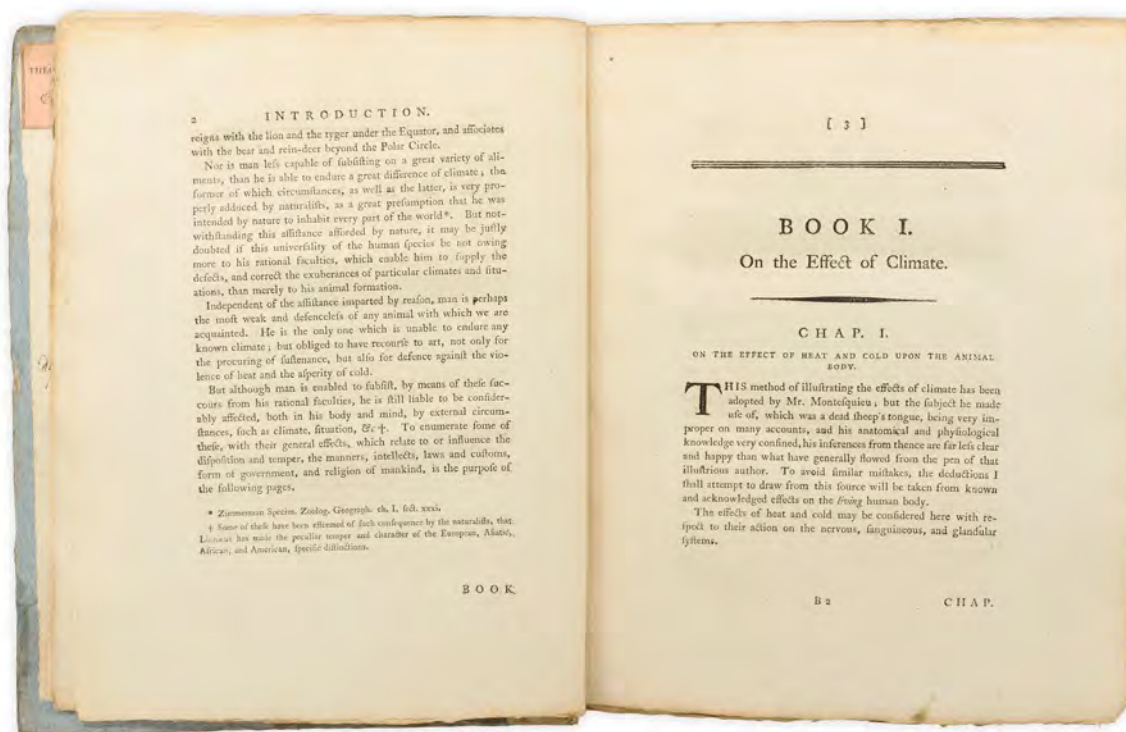
A physician and fellow of the Royal Society, William Falconer (1744–1824) trained in medicine in the 1760s at Edinburgh and Leiden. On his return to England, he was appointed physician first at the Chester Infirmary and later at the Bath General Hospital, emerging as a prominent figure in the active scientific circles of Georgian Bath, where his well-heeled spa practice counted the Duke of Portland, Lord Chancellor Thurlowe, William Pitt, and Horatio Nelson among its patients. His scholarly reputation was secured by prolific writings that spanned a wide variety of topics, comprising, *inter alia*, studies of plague, influenza, and fever, the antiseptic qualities of fixed air or carbon dioxide, and the implications of climate, diet, and lifestyle for health. He was awarded the first Fothergill Gold Medal of the Medical Society of London in 1796 for *A Dissertation on the Influence of the Passions upon Disorders of the Body* (1788). This was followed in 1805 with a silver medal for the research into the Bath waters and their impact on chronic conditions, notably rheumatism, gout, and sciatica, for which he is most famous.





The present work, one of Falconer's best-known texts, investigates the influence of particular moral, physical, and environmental factors on human society. Falconer partly attributes the emergence of England's natural theological tradition, for instance, to the nation's temperate climate.

'In Britain the book was frequently used as a reference work on the progress of human development, and especially on the topic of influence of climate. Following Falconer's death in 1824, the *Annual Biography and Obituary* described the *Remarks* as "a very important work [which] displays an almost unlimited extent of learning and research".



'As late as 1838 the young Charles Darwin could place Falconer's *Remarks* on his "Books to be Read" list. The work was particularly influential in Germany as a serious contribution to the study of the history of man, following the publication of a translation in Leipzig in 1782 ... [*Remarks*] placed Falconer alongside Montesquieu in France, the *literati* in Scotland and Floegel, Iselin and Feder in Germany' (Mills, p. 297).

ESTC T60417; Goldsmiths' I 12116; cf. Norman 755. See Mills, 'William Falconer's *Remarks on the Influence of Climate* (1781) and the study of religion in Enlightenment England', *Intellectual History Review*, 28:2 (2018), pp. 293–315.

AN INFLUENCE ON SCHUBERT

11. [GOETHE.] REICHARDT, Johann Friedrich. Goethe's Lieder, Oden, Balladen und Romanzen mit Musik von J.F. Reichardt. Erste [– Vierte] Abtheilung. Leipzig, Breitkopf & Härtel, [1809–11].

Four parts, oblong folio (c. 325 x 245 mm); pp. [6], 50; [4], 62; [4], 29; [4], 44; plate nos. 1411–1413, 1479; with engraved title-pages and engraved music; early signature to upper margin of title-pages scored through; some spotting throughout, occasionally heavy, a few light stains here and there, but nonetheless a very good copy in the original green illustrated wrappers, lightly spotted, spines professionally restored; in a folding cloth box. £6500

Very rare first complete edition of Reichardt's musical settings of Goethe's poetry, comprising 128 settings, of which thirty-nine appear here for the first time.

The German composer and writer on music Johann Friedrich Reichardt (1752–1814) was master of the royal music in Berlin from 1775 to 1794, when he was dismissed after publishing a book sympathetic to the French Revolution. He left Berlin to settle on a country estate in Giebichenstein, near Halle, which became a 'hostel of Romanticism' for such artists and intellectuals as Goethe, von Arnim, Brentano, E.T.A. Hoffmann, Tieck, the brothers Grimm, Fichte, Jean Paul, Schleiermacher, Novalis, Schlegel and J.H. Voss. It was a centre of *Lieder* and romantic poetry, folksong and folk art, *Singspiel* and German opera.

'In at least two categories Reichardt's abandonment of the typically limited outlook of the German Kapellmeister proved beneficial: his songs departed from the rigid plainness of the 'Berlin School' odes towards the folk styles and dramatic gestures of early Romanticism; and his stage works, instead of centring on older styles of *opera seria*, favoured forward-looking Italian opera, French opera (the works of Gluck), *Singspiel* and other German theatrical forms.



'The songs – he composed about 1500 of them, on texts by some 125 poets – cover a range of styles probably unsurpassed until Schubert, whom he influenced considerably. One extreme of this range is represented by the *Lieder für Kinder aus Campes Kinderbibliothek*, settings of edifying or pious verses by such poets as Gleim, Claudius, Hölty and Kleist... At the other extreme are songs known as "declamations", which present free lyrical reflections or dramatic scenes: among his Goethe settings, for instance, Prometheus contains declamations against static harmonies, quick-changing dynamic indications and sudden alterations of tempo; the Monolog des Tasso is through-composed like an operatic scena; the rondo-like form of Johanna Sebus is determined by alternate representations of a flood and a child's attempt to rescue its mother. (Goethe was to write of Reichardt as "the first to make my lyrical works known to the general public through music, in a serious and steady manner".) Reichardt's songs of all sorts show their composer's preference for the song "as a correct, complete whole, its real value consisting in the unity of the song", and for a style of text-setting whose clarity is probably still unsurpassed, a deference to the spirit and structure of the poem, and an idealistic adherence to the dignified simplicity that he admired in folk art' (*New Grove*).

Goedeke IV/3, 74, 22; Hirsch III, 1031; RISM R 856–859.



8 Glückliche Fahrt.

Das Ne - hat zer - reu - sen, auf ein - mal wird's hel - le und der - o - der li - net das Län - ge - li - che

Hand. Es um - erle die Win - de, es ruht sich das Schif - fer, ge - schwin - de, ge - schwin - de!

Es thut sich die Welt - ly, es ruht sich die Fer - ne, schon sel' ich das Land, schon sel' ich das Land!

Früh und stark deklamirt. Rastlose Liebe.

Den Schorn, den kriegenden Wind, ent - ge - gen, im Dün - gel der Klü - te, durch No - bel - die - te, um - mer es!

9

im - mer es! oh - ne Rast und Ruh!

Lieber durch Lei - den nicht! ich nicht!

schlagen, als so viel Freuden des Le - bens u - tra - gen. Al - le die Nei - gen von Her - ren zu Her - ren, oh wie er si - gen schaf - fet es

Schmerz! oh wie er si - gen schaf - fet es Schmerz!

3

אמונת ישראל

THE

FAITH OF ISRAEL,

SELECTED FROM THE WRITINGS OF THE MOST

EMINENT DIVINE PHILOSOPHERS
AND COMMENTATORS.

BY RABBI TOBIAS GOODMAN,

PUBLIC LECTURER TO THE CONGREGATION OF ISRAEL, AND TRANSLATOR OF THE
CELEBRATED PHILOSOPHICAL WORK בחינת עולם "INVESTIGATION OF
CAUSES," &c., &c.

This work is designed to rescue the sacred words of God from
the attacks of the enemies of Holy Scripture and Revelation; and,
without interfering with any other religious doctrine, to shew the
true sense of the divine Law.

LONDON:

PRINTED FOR THE AUTHOR, AND SOLD BY HIM, 8, RIX'S COURT,
CHURCH LANE, COMMERCIAL ROAD; AND DANIEL, BOOK-
SELLER, 2, KING STREET, COVENT GARDEN.

1834.

SPONSORED BY SIR MOSES MONTEFIORE

12. GOODMAN, Tobias, *Rabbi*. אמונת ישראל [*Emunat Yisrael*]. The Faith of Israel, selected from the Writings of the most eminent Divine Philosophers and Commentators ... London, [John Wertheimer for] the author, 1834.

8vo, pp. [iv], vii, 228; some offset from place-marker to pp. 112–117; otherwise a handsome copy in contemporary straight-grained red morocco, gilt border of hops, board edges and turn-ins roll-tooled in gilt, flat spine richly gilt in compartments, edges gilt, blue silk place-marker, *moiré* endpapers; upper inner hinge cracked, light wear to corners and joints, small chip at head. £850

First and only edition in book form of an 1819 sermon given by Rabbi Tobias Goodman, thought to have been the first to have delivered a sermon in English in a British synagogue, our copy from the Rothschild Library at Exbury House, Hampshire.

Goodman's sermon on the death of Princess Charlotte of Wales in 1817 is the first Jewish sermon printed in English; his *Faith of Israel* sermon, delivered two years later at Liverpool's Seel Street Synagogue and published as a twenty-page pamphlet in the same year, was intended to 'rescue the sacred words of God from the attacks of the enemies of Holy Scripture and Revelation'. He expanded his sermon over the course of several years and its publication in book form was sponsored twenty-five years later by Sir Moses Montefiore (1784–1885) and Lady Judith Montefiore (1784–1862, *née* Barent Cohen), to whom the book is dedicated. The resulting work is both an educational textbook of sorts and a defence of the Jewish faith from Christians (Goodman was an outspoken opponent of the evangelical London Society for Promoting Christianity Amongst the Jews) and the then-nascent Reform movement.

Provenance: from the Rothschild library at Exbury House; Exbury House had been acquired in 1919 by Major Lionel Nathan de Rothschild (1882–1942), grandson of Baron Lionel Nathan de Rothschild, the first Jewish MP.



KING, in All's well that ends well.

TION.

then ' the Judge and the

and the charge-daring

he first stone at thy wife,
spotless *thy* life?'
d 'outrival the sloe,'
e, should look ' whiter

ish Lion awoke,
ut thy bag-full of smoke.
ors, who counsel thee,

forget all their *Spanish!*



CORONATION.

Shakspeare says, in King John, it's a curse most
abhorrent,
That 'Slaves take the humours of Kings for a warrant.'
A more *useful* truth never fell from his pen,
If Kings would apply it like sober-bred men.
The Slaves of *your* will,
will make your reign, in History,
A misrule of force, folly, taxing, and mystery :
Indulging your wish for
what, with law, 's incompatible,
For the present, they've render'd your crown
not come-at-able ;
And the tongues of old women and infancy wag,
With, 'He call'd for his crown—and
they gave him the *Bag!*'

SATIRICAL SAMMELBAND

13. [HONE, William, *et al.*] Sammelband of satirical pamphlets.
London, mostly William Hone, 1818–1821, 1824, 1830.

Eleven works in one vol., 8vo, with a further 50 pp. of printed
advertisements, notices, and prospectus; numerous woodcut
illustrations throughout (several by George Cruikshank); uncut in
near-contemporary drab boards with red paper sides, several works
with evidence of earlier stab-stitching; spine partially perished, a
few stains, corners bumped and worn at extremities; contemporary
inscriptions and annotations throughout (*see below*). £1250

A sammelband of political satire from the early nineteenth century,
predominantly relating to the radical writer and bookseller William
Hone, including his three trials for blasphemy.

William Hone (1780–1842) began his career as a political writer aged
just thirteen, publishing an anti-Jacobin poem critical of the French
Revolution, but was drawn towards radicalism and the campaign
for reform by his association with the London Corresponding Society
and with the independent MP Sir Francis Burdett. He was prolific as
both a writer and publisher of political satire, with the works bound
here including condemnations of the Peterloo Massacre, *The House
that Jack Built* (1819) and *The Man in the Moon* (1820); *The Queen's
Matrimonial Ladder* (1820), satirising the marriage of George IV and
Queen Caroline; *The Political Showman at Home*, scorning the Tory
cabinet of 1821; and *The Green Bag: 'A Dainty Dish to set before
a King'* (1820), deriding the King's coronation with allusions to his
obesity.

THE
TICAL SHOWMAN—AT HOME!
EXHIBITING HIS CURIOSITY OF CREATIONS AND
Creatures—All Alike!

BY THE AUTHOR OF THE
POLITICAL HOUSE THAT JACK BUILT.

WITH TWENTY-FOUR
ILLUSTRATIONS.

Third Edition.
LONDON:
PRINTED FOR WILLIAM HONE & CO. LUDGATE HILL.
1821.
ONE SHILLING.

THE VERMIN
That Plunder the Wealth,
That lay in the House,
That Jack built.

THE THING.
That, in spite of new Acts,
And attempts to restrain it,
by Soldiers or Tax,
Will poison the Vermin.
That plunder the Wealth,
That lay in the House,
That Jack built.

He, though vowing 'from all worldly studies
to cease',
Breaks the Peace of the Church;
to be Justice of Peace;
Breaks his vows made to Heaven—
a pander for Power;
A Perjuror—a guide to the People
no more;
On God turns his back,
when he turns the State's Agent;
And damns his own Soul,
to be friends with the —

THE END.

THE MAN IN THE MOON
See See See.

WITH FIFTY-SEVEN
ILLUSTRATIONS.

GENUINE EDITION.
PRINTED BY AND FOR WILLIAM HONE,
45, LUDGATE HILL.
1820.
ONE SHILLING.

EXCUSE
Undanted in spirit
With eucrase of cl
Despising the hus
She proved to his
Her conduct exam
Her enemies fled,

Respecting certain great affairs of State —
I heard the speech; Oh! could the more relate
The "elegance," the sweet "distinctness,"
With which his Royal Deyship did address
That reverend body of Moscovian sages,
I'd write a book that should endure for ages.
Alas! such heights are not for me to reach;
I'll therefore, from my note-book, take the Speech,
And you must say, as 'tis by Pope express'd,
"Give all thou canst, and we will dream the rest!"

THE SPEECH.
MY L—ds and Gs—
I grieve to say,
That poor old Dick,
Is just as—dead,
As when I met you here
the other day.

His Highness ceased—
The dissonance of Babel
Rose from the motley
Moonstricken rabble:
The yell of loyalty—
the dungeon groan—
The shriek of woe—
the starving infant's moan—
The brazen trumpets' note—
the din of war—
The shouts of freemen
rising from afar—
Darted in horrid discord
through my brain:—
I woke, and found myself
on Earth again.

A POLITICAL
CHRISTMAS CAROL,
Set to Music,
TO BE CRANDED ON AND
THROUGHOUT THE UNITED KINGDOM AND THE
DOMINIONS BEYOND THE SEAS,
BY ALL PERSONS
THERIUNTO ESPECIALLY MOVED.

Put out the Light

THE DOCTOR
Some thirteen years ago, ere my fingers
Had learn'd to mix a potion, or to bleed,
I flatter'd Pat, I Irving'd, and sneer'd and fawn'd
And thus became the Speaker. I alone,
With pompous gait, and penance full of wisdom,
T'wixt surely members could control, or call
The House to order.

THE DOCTOR

The volume includes Hone's accounts of his three blasphemy trials, held on consecutive days in December 1817, for the publication of the satirical pamphlets *The Political Litany*, *The late John Wilkes's Catechism*, and *The Sinecurists' Creed or Belief*. Acquitted on all three charges, Hone was – by his own account – loudly cheered by the crowds and acclaimed as a champion of the people and the press, and rapidly began capitalising on his legal triumph by disseminating printed accounts of the trials.

Bound alongside Hone's work is *The Probe*, a very rare medical satire criticising Sir Astley Cooper, surgeon to George IV, and a copy of *The Death-Bed Confessions of the Countess of Guernsey*, likely written by the poet and forger William Henry Ireland, a satirical discussion of the marriage of George IV and Queen Caroline in the form of a letter purportedly from the 'Countess of Guernsey' – a transparent alias for the Countess of Jersey, one of the King's mistresses – to Lady Anne Hamilton.

An early owner has added ink annotations throughout the work, largely identifying the characters in the illustrations and adding names where the satires make discreet use of pseudonyms and redactions.

Included in the volume are a further fifty pages of printed advertisements, among them a four-page catalogue of sporting books published by Sherwood, Jones, & Co., a catalogue of Caxton Press works by H. Fisher, Son, & Co., an eight-page prospectus-specimen for Loudon's *Encyclopaedia of Plants* (1829), illustrated advertisements for locks by Chubb and (less well-remembered) Mordan, for the Patent Perryian Pen, and for Jonathan Green's 'vapour baths' of camphor, sulphur, and mercury gases, printed on pink paper and accompanied by a wood-engraved illustration of the bath in use.

A full listing is available on request.



RASSELAS IN CONTEMPORARY STATE

14. [JOHNSON, Samuel.] *The Prince of Abissinia. A Tale ... London, printed for R. and J. Dodsley ... and W. Johnston ... 1759.*

Two volumes, small 8vo, pp. viii, 159, [1], and viii, 165, [1], bound without the terminal blank; original polished sheep, gilt red morocco lettering-pieces, spines numbered directly in gilt, neat restoration to head and tail of spines but a fine, very pleasing set. £4500

First edition of Johnson's only novel, written in the evenings of a single week to pay for his mother's funeral.

Its rapid execution is said to have been due to the fact that he had been pondering its chief topics all his life. In it, 'the central characters embark on an educative grand tour of an imaginary Africa, proceeding into Egypt, and encounter as they go a succession of mortifying episodes which show the delusive nature of most quests for human happiness' (*ODNB*). It soon became his most popular work. Although now inevitably called 'Rasselas' after the name of the hero, that title was not used in the author's lifetime except for the first American edition (1768). In this copy A2 in volume II is in second state, headed 'CONTENTS / OF THE / SECOND VOLUME' to match the corresponding leaf in volume I; in the earlier state it was headed 'CONTENTS / VOL. II'.

ESTC T139510; Chapman and Hazen, pp. 142–3; Courtney and Nichol Smith, p. 87; Fleeman I, pp. 785–8; Liebert 73; Rothschild 1242.

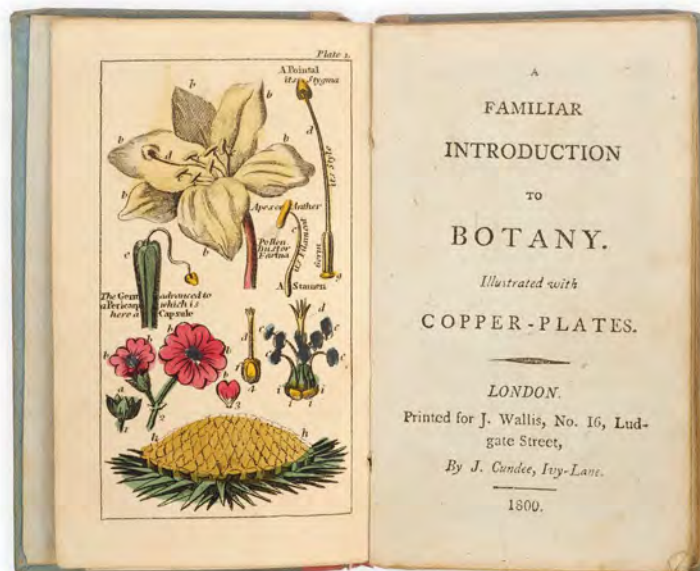
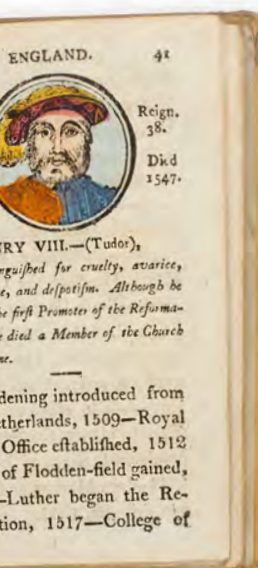




WITH TWO ORIGINAL FRONTISPIECE DRAWINGS

15. [JUVENILE.] [Library for Youth, or Book-Case of Knowledge, 10 vols.] *London, Printed for John Wallis ... by T. Gillet or J. Cundee ... 1800.*

Ten volumes, 16mo, comprising: *Geography and Astronomy familiarized* (pp. 64, hand-coloured frontispiece of two hemispheres, engraved plate of the solar system); *Short and easy Rules for attaining a Knowledge of English Grammar* (pp. 64, engraved frontispiece); *A Compendium of Simple Arithmetic* (pp. 64, with half-title and frontispiece); *Mythology, or fabulous Histories* (pp. 63, [1 (ads)]); *The History of England from the Conquest to the Death of George II* (pp. 64, engraved frontispiece, 30 hand-coloured woodcut portraits in roundels); *Scripture History* (pp. 32, 32, engraved frontispiece); *A Natural History of Birds and Beasts* (pp. 32, frontispiece and 15 other leaves of engraved plates, numbered 8, 8); *A Familiar Introduction to Botany* (pp. 63, [1 (blank)], half-title, frontispiece and four other engraved plates, all hand-coloured); *British Heroism, or biographical Memoirs* (pp. 64, frontispiece); *Rewards for attentive Studies* (pp. 62, [2], half-title, engraved frontispiece, final leaf of ads); fine copies, in the original coloured boards (variously pink, red, yellow, blue, green, and grey), contrasting printed cover labels in yellow, blue and red, contrasting paper spines in red, green and blue; *Natural History* supplied from a different source, with no paper spine; contemporary gift inscription to front pastedown of all but the supplied volume: 'Wm Hopkins, the gift of Mrs. Hartley'; original pen and wash drawings for the frontispieces of *The History of England* and *Mythology*, pasted onto blue album paper. £4750



A fine complete set of Wallis's 'Library for Youth' also known as the 'Book-Case of Knowledge', with all ten volumes in the first editions, dated 1800, and with two original designs (in reverse) for the frontispieces.



1800 was the year of the miniature library. The publisher John Marshall, who was soon to corner the market, issued no fewer than three sets that year, *The Juvenile, or Child's Library* (16 vols), *The Infant's Library* (17 vols, for younger children) and *The Doll's Library*. The first of Marshall's libraries to appear was *The Juvenile Library*, advertised in *The Times* on 22 November 1800. Wallis is often spoken of as Marshall's imitator and competitor, but it is not clear to us that Marshall has precedence. The final volume in Wallis's *Library for Youth – Rewards for attentive Studies*, with the cover label 'Moral Tales' – has a frontispiece dated 16 June 1800, fully five months before Marshall's volumes were published; its advertisement leaves list all ten volumes in the order presented here. *Mythology* also has an advertisement leaf for the 'Library for Youth', listing nine subjects (but omitting *Scripture History* and listing *Geography* and *Astronomy* separately), in a different order, suggesting the project grew during execution.

The use of two different printers (Gillet printed six, Cundee four) suggests a rushed affair – perhaps in order that Wallis could get his sets out before Marshall's? A number of volumes were re-printed in 1801, and mixed sets dated 1800–1 can also be found, sometimes in a book box in imitation of a book-case, labelled 'Book-case of Knowledge'.

Complete sets of Wallis's *Library for Youth* are very scarce, all the more so with all volumes dated 1800 – we have traced examples at Miami and UCLA only in Library Hub and OCLC, most other locations lacking at least one volume.

FOR THE CHILDREN OF
COAST GUARD SERVICEMEN

16. [JUVENILE.] A Token of Remembrance from a Mother to her absent Children, comprising simple Tales, Dialogues, and easy Poetry, adapted to the Capacities of young Children. London, William Darton, 1822.

12mo, pp. 144, with engraved frontispiece and 2 plates; bound without the publisher's advertisement at the end, and a further engraved leaf, a 'Tribute of Regard', at the beginning, as called for by Gumuchian but often missing; a good copy, bound in contemporary boards, rebacked, front hinge split but holding; bookplate of the Library of the Coast Guard district of Newhaven, with list of rules, to front pastedown (with shelf mark 'n° 364' and 'Newhaven' filled in in manuscript). £350

First edition of this collection of moral tales and poetry for children, compiled by a mother for her young daughter, from the lending library of the newly established Coast Guard.

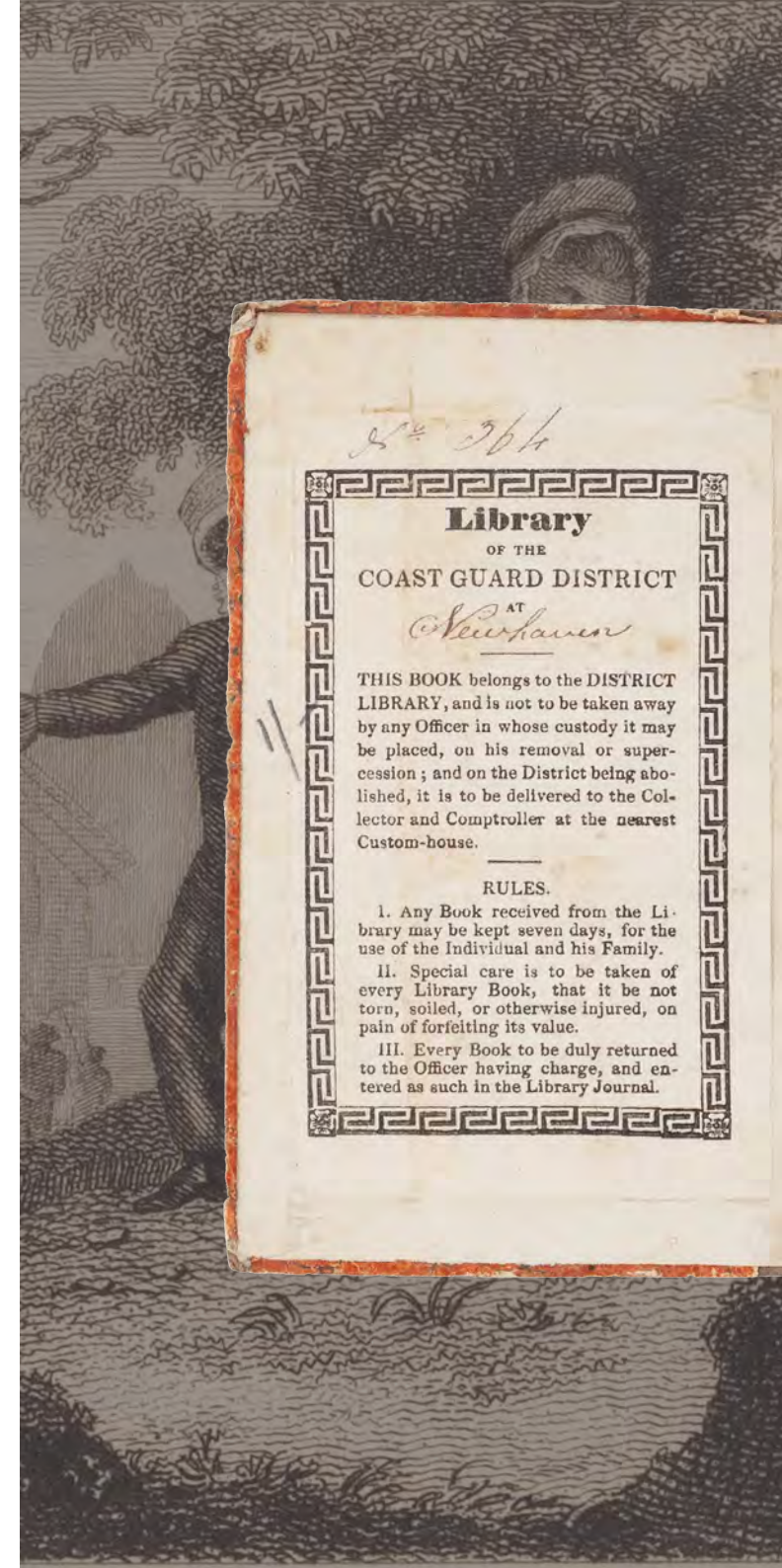
The book appears to have been written by a mother for her daughter Clara, who seems to have been reluctantly sent away to be educated elsewhere:

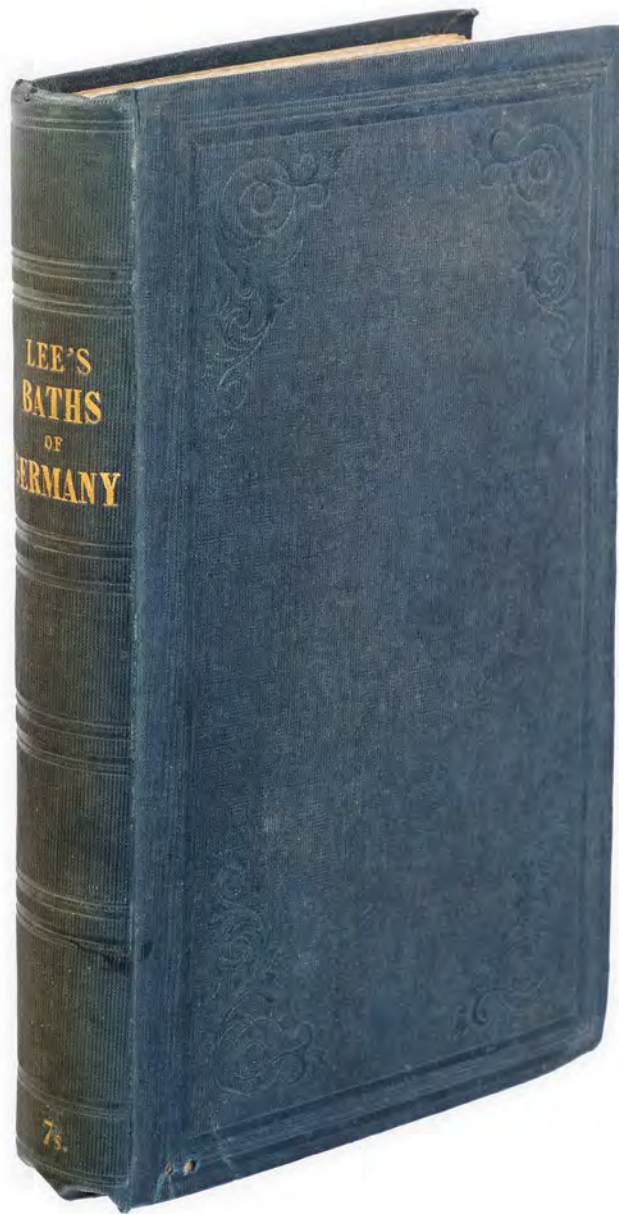
'While you are separated from me, my child, my head and heart are busied in your welfare. Denied the pleasure of forming your mind, I would yet contribute something to your improvement; but had you been with me, this little book would never have been written, you would have learned all it contains, much better, from my mouth, and a thousand things besides, that none but a mother can teach.'

It includes a series of dialogues with Clara and her mother as protagonists, each ending with a lesson on the different meaning of words with almost identical sound; tales, such as 'The noise in the wood', 'The little hay-maker', and 'The butterfly', poems, and songs.

This copy bears the extremely rare bookplate of the lending library of the Coast Guard. Established in 1822 (the same year as the publication of this book), the British Coast Guard was initially placed under the authority of the Board of Customs, dealing mainly with the prevention of smuggling as well as being responsible for giving assistance to shipwrecks.

Gumuchian 5596; Opie B 320 (also without the leaf with the 'Tribute of Regard').





HOT SPRINGS AND COLD WATER CURES

17. LEE, Edwin. The Principal Baths of Germany [– The Baths of Nassau Baden and the adjacent Districts; – The Baths of central and southern Germany] considered with Reference to their remedial Efficacy in chronic Disease [– with an Appendix on the Cold Water Cure] ... London, Whittaker & Cp., Paris, Galignani & Cp., and Frankfurt & Wiesbaden, Charles Jugel 1840 [– 1841].

Two vols bound in one, 8vo, pp. I: [1 (blank)], [5], iii–xx, 172, II: [4], ii, [2], 134, [2]; with part-titles; a very good, partially unopened copy in dark green publisher's cloth, boards blocked in blind, spine ruled in blind and lettered in gilt; corners very lightly rubbed with two minor nicks to upper cover, spine very slightly sunned, endcaps bumped.

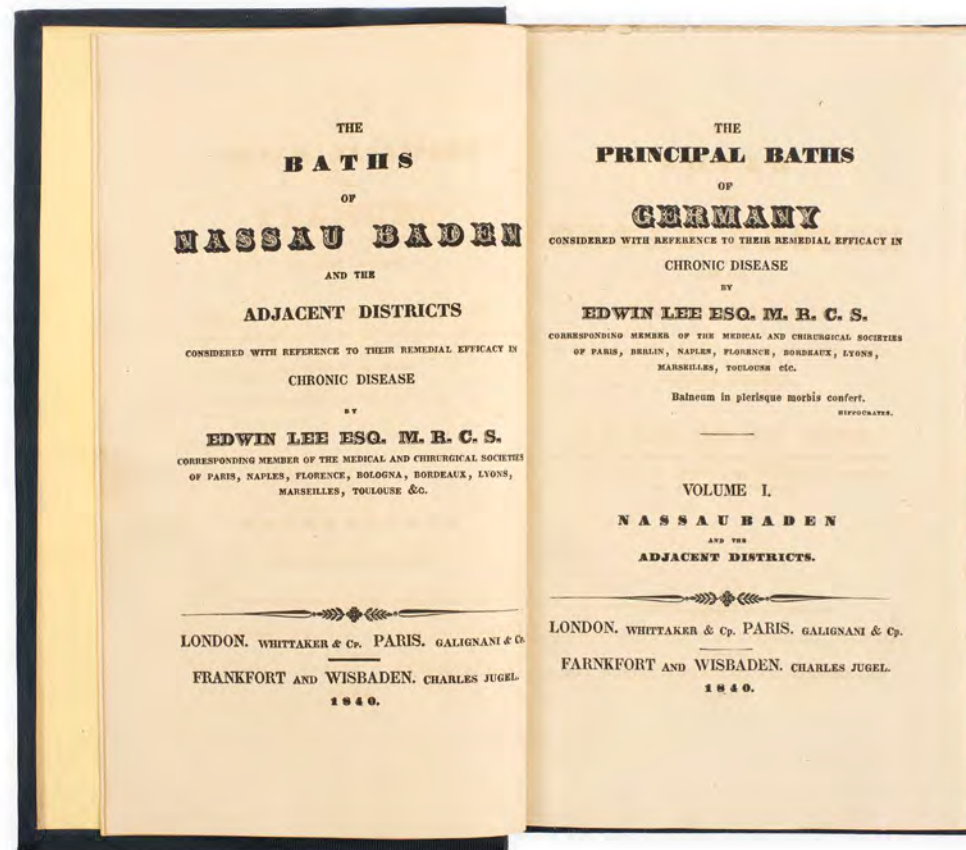
£350

First edition, scarce, of Edwin Lee's two-volume survey of palliative bathing spots in Germany, including an appendix on the 'Cold Water Cure', a combination of induced sweating and cold-water therapy 'of late very much in vogue' (appendix).

Part travel guide, part medical survey, this volume describes natural springs in the Duchy of Nassau (volume one) and southern Germany (volume two), detailing each spring's environs, its chemical composition, and the ailments best targeted by its waters and accommodation available to travellers. Edwin Lee (d. 1870) became interested in spa treatment whilst training in medicine in Berlin and Munich and sought 'to call the attention of the profession to such points of continental practice in medicine and surgery, as were but little known, and which I considered might be advantageously adopted in England' (p. iv).

Following the loss of a heated contest for the position of assistant surgeon at St George's Hospital, London in 1843, Lee became critical of the electoral procedure which governed medical organisation in England. He saw an 'increasing deterioration of the profession' (*Additional Notes*, p. 39). A vocal supporter of medical reform, Lee published *Remarks upon medical Organisation and Reform* in 1846 and subsequently served as a witness to the 1848 select committee for medical registration and medical law amendment (1848), vocalising the struggles of medical professionals excluded from the London hospitals. Lee wrote further on medical topics such as sleepwalking and stammering, as well as *Bradshaw's Companion to the Continent* (1851), which 'bridged the gap between the grand tour by carriage and the package tour by Thomas Cook'.

See Lee, *Additional Notes corroborative of the Remarks in the 'St George's Hospital Medical Staff'* (1860).



HARANGUE AGAINST HEGEMONY

18. [LOUIS XIV.] L'oraison funebre de tres-haute, tres-excellente et tres-puissante princesse monarchie universelle. Prononcée le 25. août 1704. dans la chappelle du Château de Versailles. '*Cologne*', s.n., '1705'[1704].

12mo, pp. 69, [1 (blank)]; ornamental headpiece and initial; occasional stains, edges of leaves a little frayed with loss to foot of first two (not affecting text); bound in contemporary Cambridge-panelled English calf stained in a zig-zag pattern in the middle frame, board edges gilt, turn-ins stained with stripes; black marks (from accidental staining?) to back cover, rubbed, wear around head of spine with some loss to calf, front hinge split, first two gatherings largely detached from binding with A3–10 loose, sewing weak elsewhere. £1250

Sole edition, very rare and virtually unstudied, of 'one of the most curious and violent pamphlets published against Louis XIV' (Pelissier, *trans.*).

Presenting itself as a funeral oration, this anonymous tract recounts the life and death of Universal Monarchy – the state of geopolitical hegemony Louis was widely believed to covet. Personifying this ambition as *la Princesse Monarchie Universelle*, the pamphlet begins by describing her birth and education in the Machiavellian arts of deception. Her triumphs are recited, consisting chiefly of lands conquered and nations cowed into obedience. But at length comes her fall – by an unspecified but sudden blow – and the princess becomes 'food for the worms' ('la pâture des vers'). Peppered throughout are allusions to the sun (and thus to the Sun King) and to other political figures of the time.





The meaning of the date (25 August 1704) in the title is unclear, though the Battle of Blenheim (13 August) – a turning point in the War of the Spanish Succession, which had hitherto favoured the French, and the first major military defeat of Louis's personal rule – may be relevant.

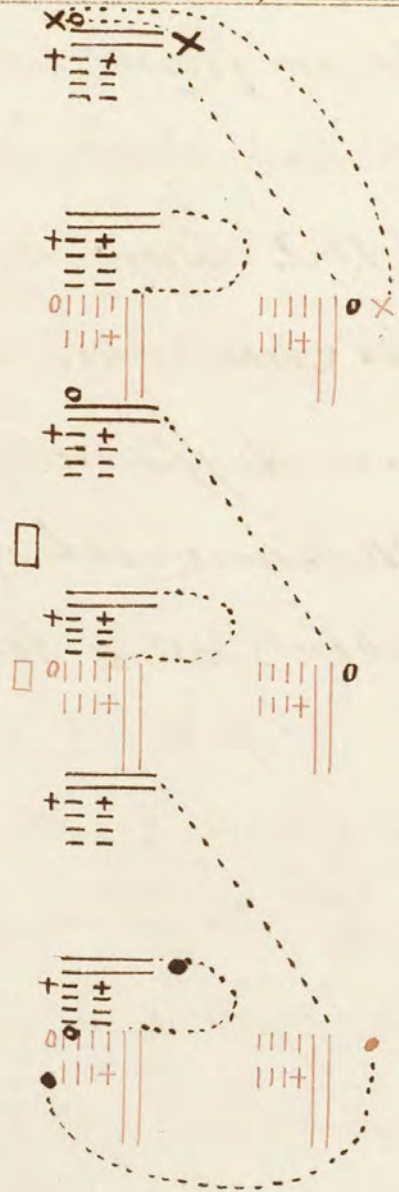
The title-page alleges that it was printed 'Suivant la Copie imprimée à Paris' but we have found no other edition. A letter of Pierre Bayle's dated 15 December 1704 mentions the pamphlet as 'bien insultante' and recently published. Weller (II 71) lists the Cologne imprint as false.

The *Oraison* is noticed very briefly by Bonnet and Pelissier but seems not to have received any sustained scholarly attention. This allusive clandestine satire, found here in an unusual English binding, will repay close study.

Very rare: no copies outside continental Europe listed on OCLC, KVK, or Library Hub, which (together with CCFr) find six copies only (BnF, Versailles, Aix-en-Provence, Rouen, Biblioteca nacional de España, Landschaftsbibliothek Aurich).

Brunet IV, col. 199 ('Pièce satirique peu commune'); Graesse V 32; not in Barbier. See Bonnet, 'La «Monarchie Universelle» de Louis XIV: une notion clé de la pensée politique, de Campanella à Montesquieu', *Littératures classiques* 76/3 (2011); Pelissier, 'Quelques lettres de Bayle et de Baluze', *Annales du Midi* 3/9 (1891), which erroneously gives the imprint as 'chez Pierre du Marteau', a fictitious imprint used widely throughout the seventeenth and eighteenth centuries.

Column of Division
 moved on the left into



MACDONALD'S MANUAL OF MILITARY MANOEUVRES

19. MACDONALD, Alexander. 'Instructions and regulations for the formations and movements of horse artillery by Captain A: Macdonald 1809'. [England, 1827.]

Manuscript on paper (watermarked 'John Hall 1827'), in English, 4to (230 x 190 mm), pp. [8 (blank)], [8 (title and index)], 190, [6 (blank)]; neatly written in dark brown ink in a single hand, up to 15 lines per page; illustrated with 25 coloured diagrams; creasing to fore-edge of pp. 177-8 and 183-4; very good in contemporary dark green straight-grained morocco, covers roll-tooled in blind and gilt to a panel design, spine gilt in compartments lettered 'Horse artillery exercise' and dated '1827', gilt board edges and turn-ins, edges gilt, marbled endpapers; some wear to extremities and small abrasions to covers. £1500

Scarce manuscript of an unpublished work on the formations and movements of horse artillery by the distinguished soldier and Waterloo veteran Major-General Alexander Macdonald CB (1776-1840), illustrated with twenty-five coloured diagrams.

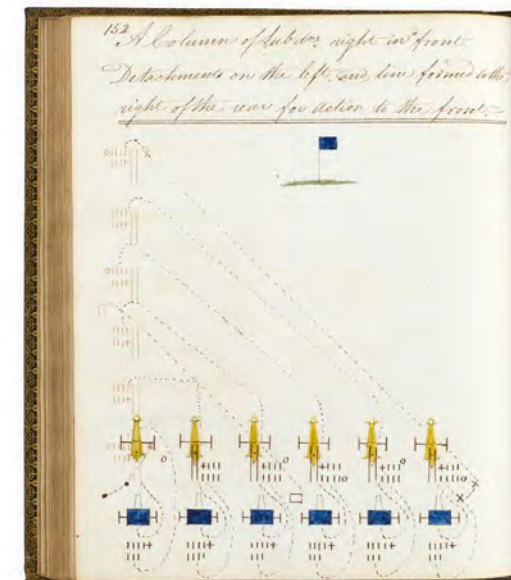
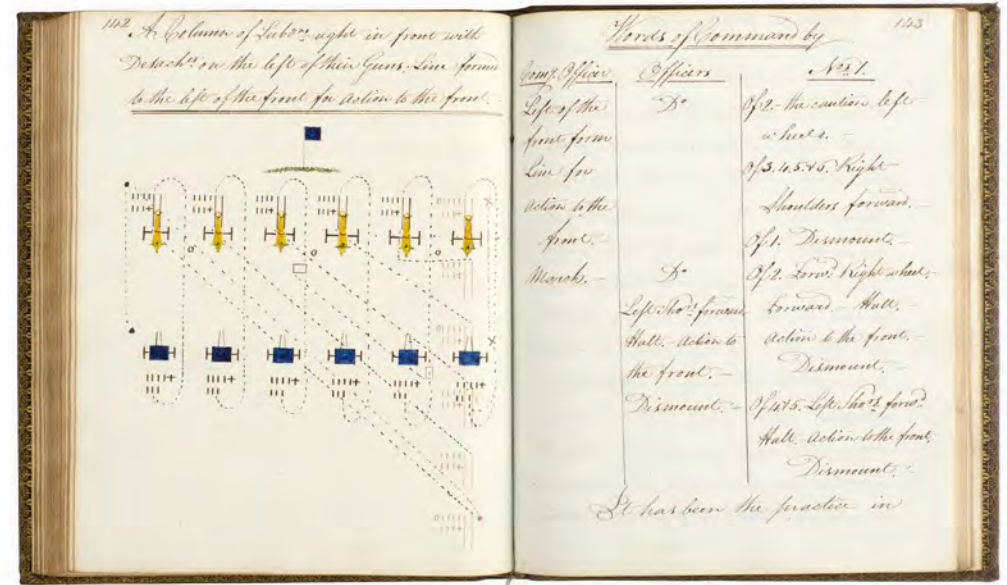
Following training at Woolwich, Macdonald joined the Royal Artillery as a second lieutenant in 1794. He saw action in the West Indies under Sir Ralph Abercromby, in the Egyptian campaign against Napoleon (where he first commanded a brigade of horse artillery), at the Cape of Good Hope, at Buenos Aires (where he was wounded), and in the Peninsular War, rising steadily through the ranks along the way.

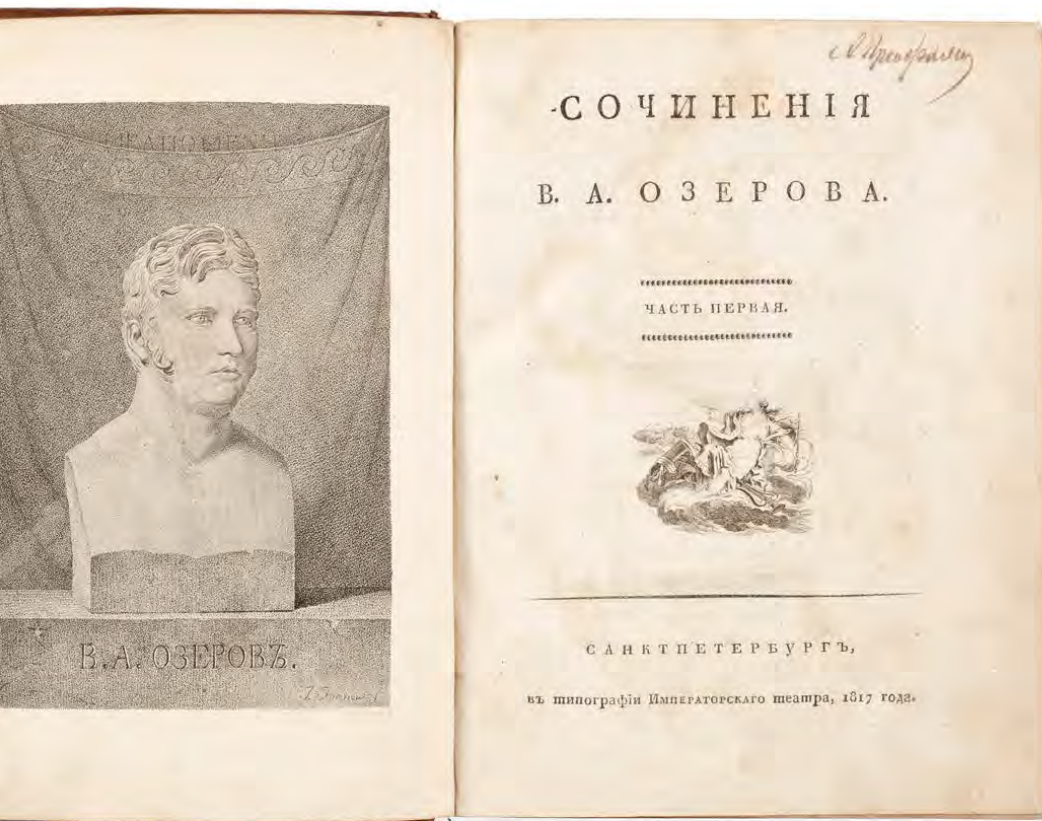


'He obtained a distinguished reputation in the service as a brave and excellent officer, with the esteem of all who knew him ... In the campaign of 1815 he commanded the troops of Horse Artillery attached to the Cavalry; on the 17th June covered the retiring movement of the Cavalry from Quatre Bras; and on the 18th bore his share of the arduous struggle at Waterloo, where he received a severe contusion, but did not quit the field, or allow himself to be returned wounded ... [he] commanded the Horse Artillery of the British contingent in France, during the time of the occupation. While in command of a troop, and after much experience in the movements of Cavalry, he introduced into the service, a system, highly approved of, for the movements of Horse Artillery, different in many respects from any before practised, and had the satisfaction of knowing, that his system had been productive of the most advantageous results to the service' (Skinner, *Sketch of the military Services of Lieutenant-General Skinner and his Sons* (1863), p. 70).

Composed in 1809, Macdonald's *Instructions* cover the disposition of men, horses, and guns; the posting of officers, sergeant majors, and trumpeters; manoeuvres and commands; columns, lines, and flanks; retreat; and bugle soundings. The numerous diagrams are prefaced with a helpful key and accompanied by tables giving 'words of command'.

Macdonald's text does not seem to have made it into print. It clearly circulated in manuscript for some time after its composition. The only other manuscript copy we have traced is listed in *A Catalogue of the Library of the Royal Artillery at Woolwich* (1825) p. 74).





20. OZEROV, Vladislav Aleksandrovich. Sochineniia ... Chast' pervaiia [-vtoraia] [Works ... Part one [-two]]. St Petersburg, Press of the Imperial Theatre, 1817 [-1816].

Two vols in one, 4to, pp. [2], xlvi, [10], 145, [1]; [10], 158; with a frontispiece portrait, a half-title to the second part, and three engraved plates; some spotting, but a very good copy in contemporary mottled calf, blind-tooled border, spine gilt, joints cracked or cracking.

£1800

One of two rival collected editions published after Ozerov's death in 1816, rare, including the first appearance of the author's poetry and his last tragedy *Poliksena*.

This is the grander and fuller edition, with a more generous format and more illustrations, and includes his four major tragedies, *Edip v Afanakh* [*Oedipus in Athens*] (1805), the Ossian-inspired *Fingal'* (1807), *Dimitrii Donskoi* (1807, a patriotic play first staged days after the battle of Eylau), and the unsuccessful *Poliksena*, plus a selection of poetry and an introductory essay 'On the life and works of V. A. Ozerov' by Prince Pyotr Andreevich Viazemsky. A list of subscribers at the end of volume I includes numerous princes, Pushkin's friend Aleksei Olenin, the poet Nikolai Gnedich, and the writer Nikolai Grech, as well as actors, booksellers, and other figures from Tiflis to Kharkov. The other edition, published 1816–19 by Glazunov, was in four octavo parts with a single engraved portrait and did not include the poems; the volume with *Poliksena* appeared in 1819.

Ozerov (1769–1816) was the most popular Russian dramatist of the early nineteenth century, marrying the French classical and pre-Romantic traditions, though he did not escape ridicule by Griboedov.

Kilgour 808.

MOTHER GOOSE

21. PERRAULT, [Charles]. Tales of passed Times by Mother Goose. With Morals. Written in French ... and Englished by R. S. Gent. To which is added a new one, viz. the discreet Princess. The six [sic] Edition, corrected. And adorned with Cuts. // Contes du tems passé de ma mere l'oye ... [etc.] London [but The Hague?], printed for S. Van den Berg ... 1764.

8vo, pp. 227, [1 (blank)], with parallel English and French title-pages; frontispiece engraving of Mother Goose telling stories to three children, and eight engraved plates; 'The Discreet Princess; or the Adventures of Finetta. A Novel' has separate title-pages in English and French, dated 1764; text in English and French on facing pages throughout; a few leaves slightly dusty, but a **fine copy, uncut**, in contemporary (Italian?) boards, spine ruled in blind, covers somewhat stained, joints and edges worn. £6000

First parallel-text edition of Perrault's famous fairy tales, in English and French, with fine illustrations after Hendrik Immink. Perrault has long been eclipsed in fame by that of his stories – 'Little Red Riding-Hood', 'Blue Beard', 'Sleeping Beauty', 'Puss in Boots', 'Cinderilla', 'Tom Thumb' – which have become archetypes of the fairy tale. They first appeared in French in 1697 and then in a translation of 1729 by Robert Samber, *Histories, or Tales of past times*, which also added 'The discreet princess', a novella by Perrault's niece, Marie-Jeanne l'Héritier de Villaudon.





The early editions of Perrault in English are of the greatest rarity, none before the present recorded in more than two copies in ESTC. There were five editions by c. 1755, and another very similar translation, slightly more condensed than Samber's, which is first known in a 'third edition' of 1763, 'Englised by G. M.'. The present edition follows the 'G. M.' translation, despite the title-page, and is the first to print it alongside the original French.

ESTC records two issues, known in a total of seven copies: of the present, there are copies at BL, Bodley; Library of Congress, and UCLA. Of the other issue, 'Printed for J. Melvil', there are copies at Boston Public, Huntington, and Morgan.

ESTC N13590; Cohen-De Ricci 789.



SHAGREEN AND SILVER FILIGREE

22. [PSALMS.] Les Pseaumes de David, mis en rime François, par Clement Marot, et Theodore de Beze. *'Se vendent à Charenton, par Antoine Cellier, demeurent à Paris ... à l'Imprimerie des Roziers'*, 1667.

12mo, pp. [472]; [π]², *⁸, A–Kk⁶, a–c⁵, d–e⁴, F²; with copper-engraved title to [π]1, woodcut device to title, printed music throughout, ruled in red; closed tear to I4, F2 cut closely at outer margin; bound in contemporary shagreen with large silver filigree centrepieces, cornerpieces, and clasps, edges gilt, marbled endpapers; small losses to 2 cornerpieces, several pins sometime renewed in brass, boards slightly bowed; loosely inserted note with 3 ink inscriptions (*see below*). £2750

Charenton-printed French Psalms in a remarkable shagreen binding with silver-filigree furniture, this copy having passed between five women in two families across the course of the eighteenth and nineteenth centuries.

Produced around the Caspian Sea and found in western European bookbinding from the seventeenth-century, the irregular pimpled pattern of shagreen was produced by trampling small seeds into wet donkey skin. A durable and expensive material, it is almost always found with little or no decoration on small-format devotional books; it is here ornamented with intricate silver filigree centre- and cornerpieces and matching clasps to produce an elaborate though still sombre effect.

This French Psalm Book was left me by
Mrs Jane Horsman of Bath,
Received it Jan^y 1795.

The above was written by Mrs Mary Horsman of
Clapham who died March 5th 1827 & left by will
this French Psalm Book to Frances Solly wife of
Sam^l Reynolds Solly of Serge Hill Hertfordshire.

Given to Catherine Alice Hammond Solly (Granddaughter
of the above) by her Aunt Frances Sarah Meyer
1866—

A loosely inserted note testifies to this volume's continuous chain of ownership, serving as a gift or memento.

Provenance:

1. 'This French Psalm Book was left me by M^{rs} Jane Horsman of Bath. Received it Jan^y 1795.'
2. 'The above was written by M^{rs} Mary Horsman of Clapham who died March 5th 1827 & left by will this French Psalm Book to Frances Solly Wife of Sam^l Reynolds Solly [1781–1866] of Perse Hill Hertfordshire.'
3. 'Given to Catherine Alice Hammond Solly (Granddaughter of the above) by her Aunt Frances Sarah Meyer [*née* Solly] 1866.'



CONCEALED FORE-EDGE PAINTING FOR HORATIO WALPOLE

23. [PSALMS; Basil WOODE, *editor*.] The Psalms of David, and other Portions of the Sacred Scriptures, selected from various Authors, adapted to the Service of the Church of England ... the third Edition. London, Watts & Bridgewaters, Rivingtons, and Matthews, 1800.

12mo in 6s, pp. [2], [v]–viii, [4], 410, xiv; a very good copy, bound in contemporary blue straight-grained morocco, spine gilt-ruled in compartments with miniature gilt rosette in each, **edges gilt with concealed ink-and-wash drawing in 6 colours of the arms of Walpole to fore-edge**, marbled endpapers; very slightly rubbed, corners minimally bumped; contemporary ink inscriptions erased from title, contemporary ink inscription 'Horatio, Lord Walpole, of Wolterton Norfolk.' along fore-edge of rear flyleaf, old shelflabel (completed '178' in manuscript) and typescript description to front pastedown.

£2000

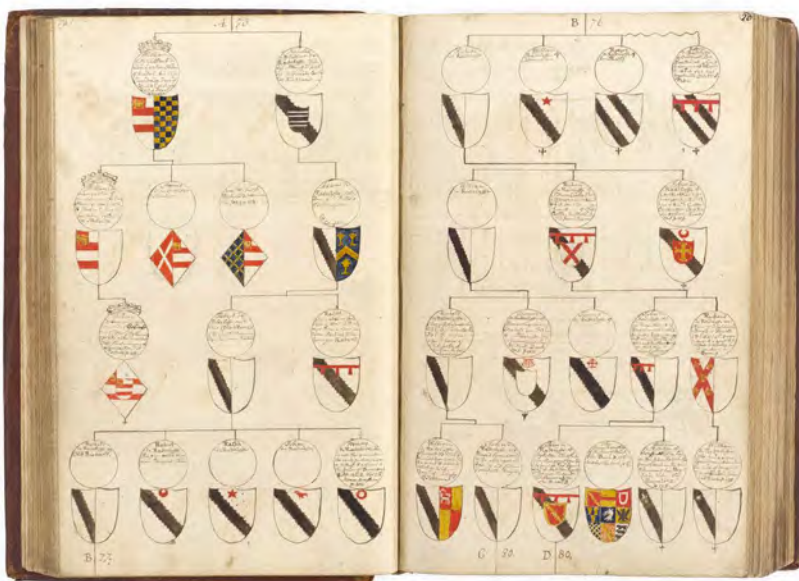
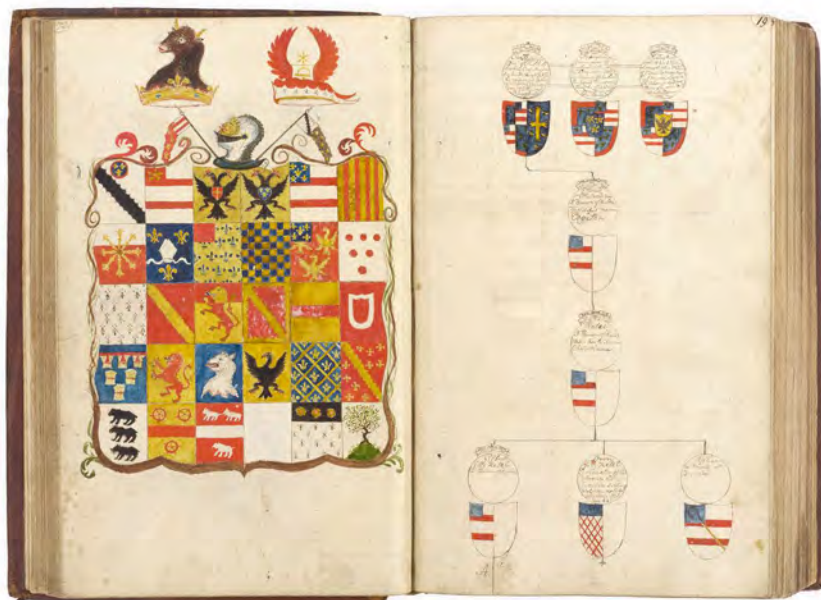
A pocket-sized Psalm- and prayerbook with a hidden heraldic fore-edge painting for Horatio Walpole, later first Earl of Orford.

Although dating from the height of concealed fore-edge paintings' Edwards-influenced fashionability, the present example belongs to the older and rarer tradition of heraldic fore-edges as a mark of ownership, rather than picturesque or Romantic scenes. Unlike later examples, it is executed in pen, ink, and coloured wash, and is visible with only a slight fanning of the edges, allowing the reader to see the arms – and therefore recognise the book's owner – whenever it is opened.

The arms and corresponding inscription belong to Horatio Walpole (1723–1809), Baron Walpole of Walterton (from 1757) and Walpole of Walpole (from 1797), before his creation as Earl of Orford in 1806. His own career in politics is perhaps overshadowed by his uncle Robert Walpole (1676–1745), the first Prime Minister, his first cousin Horace Walpole (1717–1797), the antiquarian, politician, and author of *The Castle of Otranto*, and his godson and namesake Horatio, Lord Nelson (1758–1805).

ESTC records only two copies, at the British Library and the Rylands.

ESTC T123763.



WRONG TO BEAR ARMS?

24. RITTERSHAUSEN, Nicolaus; William RADCLYFFE, *annotator*. *Genealogiae imperatorum, regum, ducum, comitum, praecipuorumque aliorum procerum orbis Christiani; deductae ab anno Christi MCCC · continuatae ad annum MDCLXIV. ... Editio tertia, auctior & emendatio*. Tübingen, Johann Heinrich Reis for Johann Georg Cotta, 1664.

Two parts in one vol., folio, ff. [8], [240, *i.e.* 120 folding two-leaf tables], [2], [184, *i.e.* 92 folding two-leaf tables]; printer's device to title-pages, woodcut initial; a little foxed with a few stains, text slightly trimmed on a few leaves, head of first front flyleaf excised; bound c. 1800 in diced russia; front board detached and rear joint starting at head, somewhat rubbed and worn, particularly at spine, covers sunned at head, wormhole to front cover, headband lost, tailband partly detached; armorial bookplate of William Noel-Hill, 3rd Baron Berwick to front pastedown, shelfmark and purchase inscription of Edward Smith Stanley, 13th Earl of Derby to front free endpaper and front flyleaf, armorial bookplate of William Radclyffe to front flyleaf and his annotations and heraldic drawings to c. 320 pp. (*see below*), with five leaves of manuscript genealogies in his hand tipped in along with an unsigned bifolium letter (230 x 185 mm; *see below*) and an armorial bookplate, unidentified price codes to rear pastedown.

£3250

Third, expanded edition (first published 1658) of this rare and extensive work on the genealogies of the ruling and noble houses of Christendom, this copy owned and painstakingly augmented c. 1800 by the herald and alleged imposter William Radclyffe, whose controversial pedigree – which he was accused of forging to advance his social standing, with criminal consequences – is laid out at length here in his hand.

Compiled by the Altdorf jurist Nicolaus Rittershausen (1597–1670) and dedicated to Charles XI of Sweden, the *Genealogiae* consist of some 200 folding tables showing the lineages of the great families of Europe from 1400 to the mid-seventeenth century. Though his work was well regarded in his day, Rittershausen may on occasion have made ‘corrections to one or another of his family trees’ on ‘unscientific grounds’ (*ADB, trans.*) – thus anticipating a more daring fraud alleged to have been committed 150 years later in our copy.

More than 300 of its pages bear the annotations, manuscript genealogies, and heraldic drawings of William Radclyffe (1770–1828), Rouge Croix Pursuivant of the College of Arms from 1803 to his resignation in disgrace in 1823. The cause of his resignation, which followed a criminal conviction and imprisonment, was a noble lineage claimed by him at about the time he began annotating this copy. This contentious claim – found to be fraudulent by a jury and accepted as such by subsequent scholars, but claimed in a recent study to be sincere and wrongly doubted – is extensively documented in the manuscript additions to our copy.

In the standard account of his life, in Sir Anthony Wagner’s *Heralds of England*, Radclyffe was ‘bred up to the trade of a pastrycook and confectioner’ before his sister’s marriage to ‘an old gentleman of considerable fortune’ enabled him to retire to his heraldic and genealogical interests (pp. 450–1). From this time he made almost daily visits to the College of Arms to consult its records, and in 1803 – having established his descent from the Radclyffe family, earls of Newburgh and formerly of Derwentwater – was through the influence of his newfound noble kinsmen appointed Rouge Croix. In the late 1810s, however, the College found that a marriage of 1640 recorded in a parish register, on which most of Radclyffe’s claimed heritage hung (and which features in an intriguing family tree in our copy; *see below*), had been invented by the Rouge Croix himself. Prosecution followed, Radclyffe was convicted, and a sentence of three months’ imprisonment and a £50 fine passed.

St John Parker’s recent study disputes this account, accusing Radclyffe’s contemporary foes and later Wagner of malicious snobbery and maintaining that the Rouge Croix genuinely believed his claimed descent. Wagner ‘swallowed whole’ the ‘slurs’ uttered against Radclyffe at his trial, repeating ‘the sneer of a bullying lawyer’ in asserting that Radclyffe was ‘bred up to the trade of a pastrycook’. Radclyffe was in fact ‘a scion of a once-landed family, now in relatively obscure, though still respectable, circumstances, and ... was exercising hard-won professional skills to regain status among the propertied classes’. He had ‘an unwavering belief’ in his distinguished ancestry, and his criminal conviction, brought on by his impetuous reformism within the corrupt and hidebound College of Arms, was ‘a grave miscarriage of justice’ (St John Parker, pp. 4, 10, 33, 37, 155).

The voluminous manuscript additions to our copy bear heavily on Radclyffe’s heraldic career and, in particular, on his claimed pedigree. These annotations and drawings include hundreds of family trees, coats of arms, genealogical notes, and copies of indentures, deeds, and tombstones, ranging from the ‘Ancient Kings of Brittain’ to the ‘Bastards of Charlemain’, the ‘Kings of the Franks’, and many noble British families. With its many citations of manuscript sources, much of this work appears to be original. Tipped in is an unsigned letter to Radclyffe from Bath dated 31 March 1824 expressing the hope that ‘you will think well of the proposal to publish some of your ... genealogies’, suggesting that even after his disgrace (and perhaps to mend his reputation) Radclyffe was working to bring his researches to press, possibly including the very genealogies added to this volume.

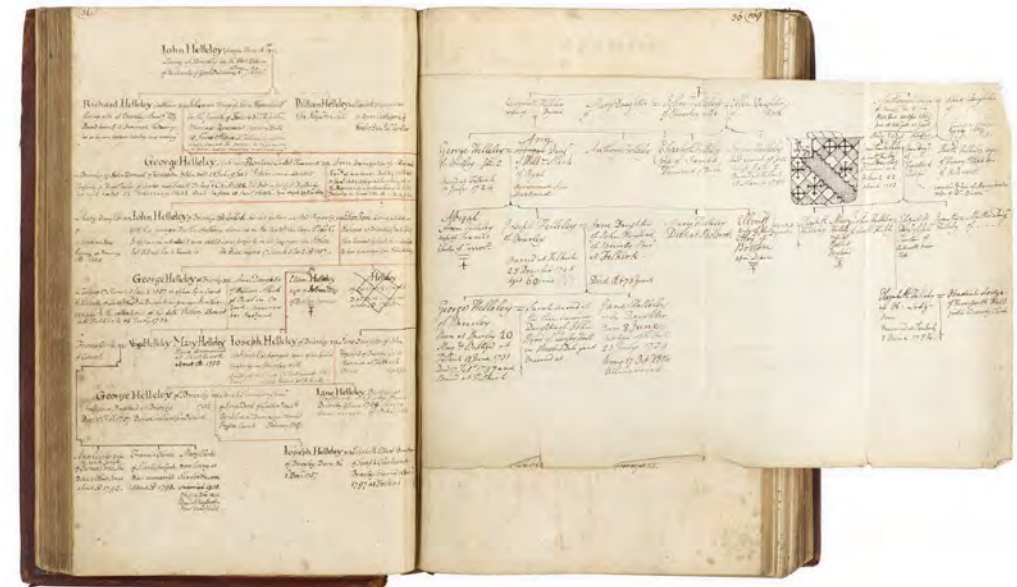
But the heart of these annotations is found in two sections on the Radclyffe family. The first, with the help of hand-drawn and hand-coloured coats of arms, shows the Radclyffes' derivation from the medieval barons of Kendal. The second, over the course of some forty-five pages, gives a comprehensive genealogy of the Radclyffes in their various branches. Here we reach the crux: **among the Radclyffes in these family trees is Rosamund, 'born after 1612', whose supposed marriage in 1640 was at the centre of William's trial and expulsion from the College. Tantalisingly her entry is cut short, with the ensuing text thoroughly erased.** Is this Radclyffe covering his tracks or simply deleting an honest mistake? Was Radclyffe a social climber employing fraud to his advantage, or a self-taught, upwardly mobile scholar who fell victim to snobbery?

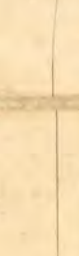
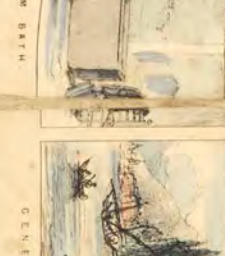
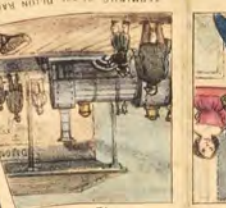
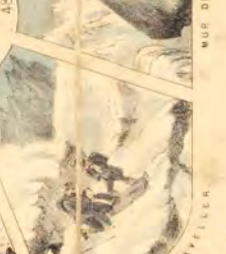
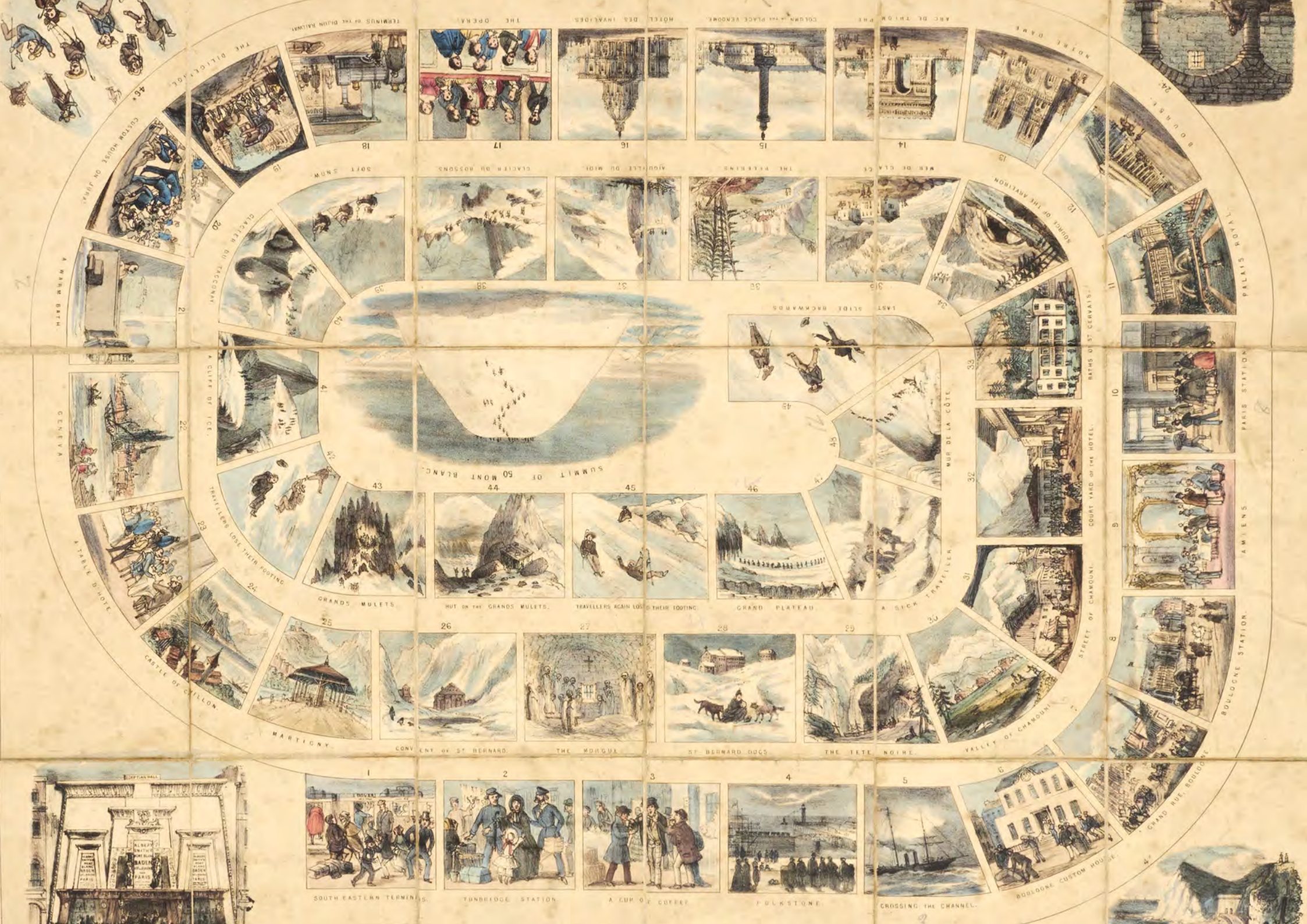
Further study of this remarkable volume will help to solve this puzzle and shine light on a deeply class-conscious age.

Later provenance:

1. William Noel-Hill, 3rd Baron Berwick (1773–1842), FSA, MP, and diplomat. It is unclear how he acquired the volume since it does not appear in the catalogue of Radclyffe's library sold at Sotheby's in 1828. Berwick's sale, Sotheby's, 1 May 1843, lot 954, £2 2s to T. & W. Boone on behalf of Edward Smith Stanley, Earl of Derby.
2. Edward Smith Stanley, 13th Earl of Derby (1775–1851), MP and naturalist.

BM STC German R765; USTC 2582663; VD17 23:231484E. See St John Parker, 'William Radclyffe (1770–1828): Genealogist and Antiquarian in Yorkshire and London', unpublished DPhil thesis (2018); Wagner, *Heralds of England* (1967).





TO THE TOP OF MONT BLANC

25. **SMITH, Albert Richard.** *The New Game of the Ascent of Mont Blanc.* London, printed by Hall, 43, South Molton St., [c. 1855–57].

Coloured lithographed game sheet (440 x 570 mm), in 18 sections in 3 strips of 6, linen backed, title at foot, 'Charles Warren delt' to bottom left, imprint to bottom right, 50 numbered squares in a spiral pattern, 4 vignettes to corners; some foxing, a little wear to edges, creasing to corners of some sections, a few numbers written in pencil; overall good, folding into original 8vo boards (175 x 110 mm) of green textured cloth, covers stamped in blind, upper cover lettered in gilt 'The game of the ascent of Mont Blanc', traces of green silk ties, light brown endpapers; very slightly rubbed and marked; without the accompanying printed rule booklet, teetotum, game pieces, and box; formerly in the possession of Albert Smith's sister Laura Eady.

£3750

Rare first edition of this attractive board game based on Smith's ascent of Mont Blanc on 12 August 1851. Upon his return, Smith opened a stage show based on his experiences at the Egyptian Hall, Piccadilly, mixing dramatic description, song, illustrations, and even St Bernard dogs. It was a sensational success, running for six years and earning Smith a fortune alongside associated merchandise including games such as this one. Smith became a founder member of the Alpine Club in 1857.

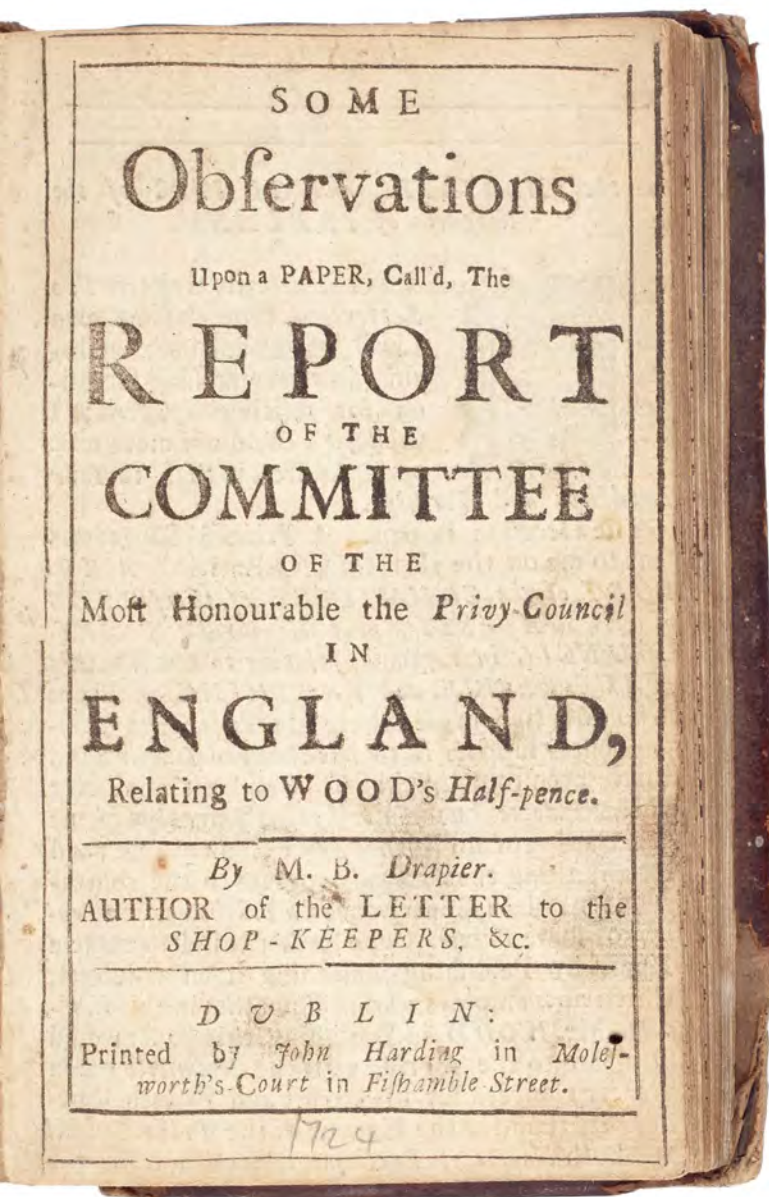
This game takes players from the Egyptian Hall to Tunbridge, Folkestone, and Dover, then across the Channel to Boulogne, Amiens, and Paris (to which eight squares are devoted, including views of Notre Dame, the Arc de Triomphe, and Les Invalides). From the French capital the journey continues to Dijon, Geneva, Martigny, Great St Bernard Hospice, and Chamonix, with climbing starting in earnest with the Aiguille du Midi, the Bossons and Taconnaz glaciers, the Grands Mulet Hut, the Mur de la Côte, and finally the 'summit of Mont Blanc'.

There is plenty of charming detail along the way: 'a cup of coffee', 'a warm bath', the dungeon at Chillon Castle (complete with prisoner), St Bernard dogs, wading through waist-deep 'soft snow', and several slides backwards.

Piero Nava, formerly of the Alpine Club, gives a good account of the four different editions of this game (see giochidelloca.it, catalogue no. 2211), describing this as the first and dating it to between 1855 and 1857. The second edition of 1861 also bears the names of Hall and Warren, adding 'From C. Adler's printing establishment Hamburg', while the third and fourth editions carry the imprint of A.N. Myers of Oxford Street.

This edition not on OCLC or Library Hub. See Cox 11 ('The first to reach the summit of Mont Blanc took the pool, built up by fines in the game'); Gumuchian, *Les livres de l'enfance du XVe au XIXe siècle* 3375.





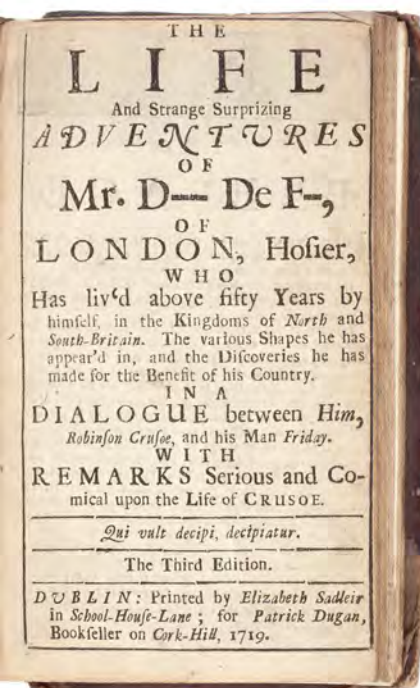
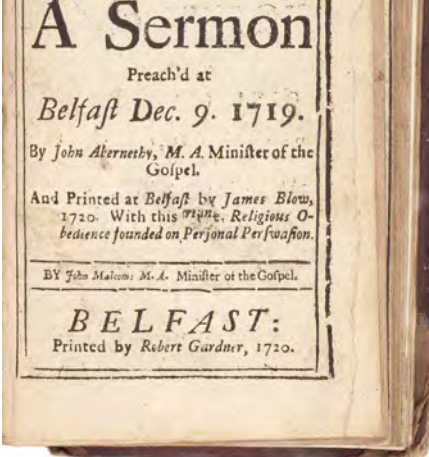
THE THIRD DRAPIER'S LETTER
WITH OTHER PAMPHLETS ON WOOD'S COINAGE,
RARE IRISH IMPRINTS, DEFOE, AND A CRUSOE PARODY

26. [SWIFT, Jonathan.] Some Observations upon a Paper, call'd, the Report of the Committee of the most honourable Privy-Council in England, relating to Wood's Half-pence. By M. B. Drapier ... *Dublin, Printed by John Harding ... [1724].*
[bound with ten other pamphlets, 1719-25.]

Small 8vo, pp. 32; cut very close, shaving the outer edge of several leaves and cropping or shaving the last lines of most pages in the first gathering; bound with ten other works in contemporary panelled calf, worn, corners and headcaps chipped; small wormhole through front third of volume, occasionally touching a letter, sense always recoverable; ownership inscription in monogram to title-page of first-bound work (Bradley, *The Artificial Gardiner*, 1717), dated 1720. £12,500

First edition of the third of Swift's Drapier's letters, bound with other works including two further pamphlets on Wood's coinage (*Remarks upon Mr. Wood's Coyn and Proceedings* by Sir Michael Creagh, and *A Word or two to the People of Ireland, concerning the Brass Money*), two very rare Belfast imprints on the Presbyterian subscription controversy of 1720, and Dublin editions of a Defoe pamphlet and Charles Gildon's *Life and strange surprizing Adventures of Mr. D-De F-*.

The notorious Patent granted to the Englishman William Wood in 1722 for coining copper half-pence for Ireland, a measure imposed without consultation or consent, could have debased the whole currency. Despite a general clamour against the measure Wood continued his preparations throughout 1723, as there was no effective opposition from official circles. Early in 1724 Swift entered the campaign with *A Letter to the Shop-Keepers*, advocating a boycott of the currency, followed by four more pseudonymous Letters, all written in the guise of a Dublin linen draper and published between March and December. Blocking Wood's half-pence became so important to Swift that he interrupted the writing of *Gulliver's Travels* for the cause.



In the earlier letters, apart from the key proposal that the Irish should boycott the currency, Swift argued against the compromise of restricting the amount coined, pointed out the dangers of fraud, and challenged the assay. The third Letter, printed on 25 August 1724, was written in response to the defence of Wood's coin by a privy-council committee, which had not been issued officially but only in the *London Journal*.

The 'Drapier' argued here that the rights of the Irish people have been abnegated by the passing of the patent without recourse to the Irish Parliament ('Am I a Free-Man in England, and do I become a Slave in six Hours by crossing the Channel?'), and points to Wood's embroilment in a similar scheme for Massachusetts: 'He hath already tried his Faculty in New-England, and I hope he will meet with an EQUAL RECEPTION here; what That was [*i.e.* a boycott] I leave to the Publick Intelligence'. Swift closes with one of the most famous images of the Drapier's letters, presenting himself as David, with 'a Sling and a Stone' and Wood as Goliath, with a 'Helmet of Brass ... a Coat of Mail ... Greaves of Brass ... and a Target of Brass In short ... all over Brass.'

After the fourth letter, the printer Harding was arrested, and a £300 reward was offered for the discovery of the author; but no one gave Swift away. By the fifth, in December, his cause was almost won, and early in 1725 Carteret recommended to the English government that the Patent should be cancelled; Wood finally surrendered it in August. Swift still had two further letters in reserve, but they remained in manuscript until the collected *Works* of 1735.

Separate editions of the Drapier's letters are all very scarce in commerce. The Swift collector T.A. Hollick had the first, second, and fifth (sale, Sotheby's, 19 May 1980), but no other examples are noted in auction records since 1975. Of the present letter, which was reprinted three times within the year, ESTC records only thirteen copies, and there are none in auction records since 1913.

It is even rarer to find one, as here, in a contemporary tract volume, especially one that includes two other scarce works on Wood's coinage. *Remarks upon Mr. Wood's Coyne and Proceedings* by Sir Michael Creagh, a former Lord Mayor of Dublin, draws pointed parallels between Wood's scheme and 'John Laws Missipissy [*sic*] Company', even going so far as to suggest that Law, who was then back in England, might actually be behind the scheme, so devious is it. Equally significant, and 'probably written by one of Swift's friends' (Herbert Davis) is *A Word or two to the People of Ireland, concerning the Brass Money*, which was published on 19 August, before Swift's third letter, and mentions 'M. B. the Drapier's two Letters, which I don't doubt have been carefully perused by all in this City'. The author also presages Swift's adoption of David and Goliath imagery – Wood (a 'Dealer in Dross' and a 'little domineering Tyrant') 'only thinks to tread the Stage as their great Goliath, but who knows but he may meet with a David among us, who thus defies all our Hosts' – suggesting the author may have seen Swift's third letter in draft.

A full list of contents is available on request.

ROYAL ARMS

27. **TACITUS, Publius Cornelius.** The Annales ... The Description of Germanie. [-The End of Nero and Beginning of Galba. Foure Bookes of the Histories ... The Life of Agricola. The fourth Edition] ... [London, Arnold Hatfield for Bonham and John Norton,] 1612.

Folio, pp. [vi], 271, [1], [6], 12, 227, [1], wanting the initial and terminal blanks; E1 and E6 very browned, wormtrack to lower margin in second half, else a very good copy in contemporary calf, panelled in gilt and blind, with the central arms of James I, sometime rebaked, rather rubbed and dry, front cover now detached, new endpapers, small stamp to rear endpapers of the Loverdos library. £1500

Third collected edition of the *Annals*, translated by Richard Grenewey, first published in 1598, and of *The End of Nero, Histories* and *Agricola*, translated by Henry Savile, first published in 1591.

This is a paginary reprint, with the same unusual title-page, of the edition of 1604/5. The stamp bearing the arms of James I does not appear in the British Armorial Bindings database. In the late sixteenth and early seventeenth centuries the 'historian of princes' Tacitus was ranked foremost among Roman historians, important for the Machiavellians of Florence as for the courtiers (and playwrights) of Elizabethan London. Savile's translation of the *Historiae* was dedicated to Queen Elizabeth (who was to attempt her own version of the *Annales*, recently identified as MS 683 at Lambeth Palace Library), Greneway's *Annales* to the Earl of Essex.



THE
ANNALES OF
CORNELIUS

TACITVS.

THE DESCRIPTION
OF GERMANIE.

M. DC. XII.

'In *Agricola*, [Tacitus] was concerned to celebrate the valour of his father-in-law in the conquest of Britain. But this Roman alone was the subject of praise. He lamented the corruption of previous colonial administrations in Britain. The Romans are represented as luxurious, avaricious and oppressive. He admired the British tribes for their courage and industry ... perhaps the dominant understanding of Tacitus was one of nostalgia for a lost civic virtue ... Early modern promoters of English colonies made comparisons between Ancient Britons and Native Americans in the context of the second, nostalgic, reading of Tacitus' (Fitzmaurice, *Humanism and America*).

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

For Henry Savile James I evidently had high regard, though he steered him towards patristic scholarship over ancient history. For Tacitus his regard was not so high, at least on the evidence of a conversation he had with Isaac Casaubon in 1610; they both thought the Roman historian over-rated as a source of political wisdom. James did however refer to Tacitus in *Basilikon Doron*, and the *Agricola* was read by his son Prince Henry. It is also interesting to note that in the secret negotiations for Elizabeth's succession, the then James VI of Scotland had been given the code name 'Tacitus'.

ESTC S117625; STC 23646.

IMMACULATE CONCEPTION OF THE B.V.M.

28. TRITHEMIUS, Johannes. De purissima et immaculata [con]ceptione virginis Marie. Et de festivitate sancte Anne matris ei[us]. [Nuremberg, Peter Wagner, after 17 September 1497].

4to, pp. [15], [1 (blank)]; large woodcut of St Anne to p. [2], capital spaces; stain to fore-edge of first leaf from tab, a couple of small chips to edges, slightly toned; a very good copy in twentieth-century drab blue boards; nineteenth-century bibliographical note to title-page, a few contemporary marginal marks and underlining. £5500

Only edition of a defence of the immaculate conception of the Virgin Mary, drawn from chapter 7 of Trithemius' *De laudibus sanctissimae matris Annae* (1494), with a woodcut showing St Anne with the Virgin and Child.

The belief that the Virgin Mary was free of original sin from the moment of her conception has a long and varied history and was not without controversy. While St Thomas Aquinas, and hence the Dominicans, opposed the belief 'on the grounds that in every natural conception the stain of original sin is transmitted and that, as Mary was conceived in the natural way, she was not exempt from this law' (*Oxford Dictionary of the Christian Church*), it was strongly defended by Duns Scotus, and hence the Franciscans, in opposition to the Paris theologians.

Benedicta sit sancta mater Annarum qua sine o[mn]i
ginali macula processit intemerata caro virginis



Ep[isto]la venerabilis
benensis de laude sa
immaculate v[ir]ginis

Johannes Trithemius
etou salutē. Cum nu
bere aliquid de laudi
statuissē: patres qu

ne matie semp virginis de mon
nem purissime conceptionis ma
p[ro]p[ri]is eor[um] et alioquin iustia rati
opis capitulū de p[re]cepto dei p[ro]
quisq[ue] aliter q[uam] mea habet intē
monendum. V[er]o em̄ nec me
doctissimi viri olim dei genitrici
le scripserūt qui h[ab]ere ante basilic
sententiā tēpori cōcedens penit
p[ro]tra eos dicere v[el] scribere intēd
dictū carnē nō in opinatēs alie
tarat referat. qui sine eruditione
assertores appellare hereticos n
sinuat que p[ro]pens tēpus et nō p[re]
stolidi latrat. q[uod] impetiti murm
p[re]teriti. et hodie p[ri]ncipes arguit
tes. Interrogās vero quis em̄
de antiquis patrib[us] infero. sed d
alij p[ro]fati aliter opinant[ur]: intend
imperator hui[us] tēporis. non op
ter sententiā arguo. quippe qui
claratōes nō ignoro. Mihi autē
nullaten[us] abhorere purissime
venerat. q[uod] hodie multis docum
rib[us] gymnasio[rum] Parisiensis. Co
fordēs. Wientēs. Lip[s]i. Tūbin
Mogūti[us]. alior[um]q[ue] m[ult]o[rum] et o

su christi misericordie visce.
 charitate obtestamur. Ita
 ritate nostris ymo potius di
 ce. vestris eos finibus abigite
 a ppli christiani in gl'iosissi
 mani generis specialem pa
 charitatis deuotio magis ac
 ndatur. Quem proculdubio
 obp'tori ihesu christo facturi
 huic quoq; cui? curam geri
 ti parisius in p'gregatise ge
 tam sollempniter celebrata An
 nio nonagesimo septimo. die
 s.
 tatus sac'ctatis theologice
 ati Immaculate p'ceptiois
 ntii..
 Petr' domille canonic' paris
 siensi.
 Johannes blanbaton.
 Thomas bricot.
 Goffridus bonfart.
 Johannes standon.
 Gilbertus setines.
 Martinus metlun.
 Johannes pammus
 Alanus possier.
 Ludovicus pinelle.
 Gwillermus cupel.
 Ludovicus galoi.
 Petrus de fontenago.
 Nicolaus columbi.
 Gwillermus de ymerciff.
 Petrus voleam.

Petrus richardi.
 Michael Lasioffe.
 Michael harrauff.
 Eleuterius audacas.
 Karolus de gunda.
 Franciscus de sugaudia.
 Religiosi r primo ordinis
 Sancti Benedicti.
 Johannes Lunnes prior san
 cti pothiani.
 Jacob' Punnant prior pon
 tis monachorum.
 David Faublan prior. s. lupi.
 Hugo seschenall prior s boum
 Julianus prior. s. gart
 michael burulli abbas d' alpu
 Petrus angerrant prior
 Symon lego prior cluniacen' s
 Ordinis cisterciens' flus
 Bernhardi.
 Abbas Karoli loci.
 Abbas de frigido Monte.
 Abbas de. B. vonchillis
 Ordinis p'monstratiens'. Michael parm
 Jacobus Bechemont abbas
 yuonis.
 Ordinis predicatorum.
 Johannes coffart.
 Gerardus Rudati.
 Mathews Mangonis
 Johannes poyada.
 Johannes hodemite
 Julianus de bolendino
 Johannes foumel
 Johannes dereye
 Elias pilor
 Stephanus byllandi
 Egidius seronelli
 Nicolaus lasoique
 Symon capimulle
 Ordinis minorum
 Johannes galloe
 Theobaldus guardianus
 Johannes petri
 Johannes picardi
 Natalis lingasfer
 Petrus loyson
 Johannes barel
 Henricus banyminille
 Ordinis augustini
 Nicolaus hale
 Petrus ambianens'
 Petrus gerardi
 Johannes deistailla
 Guillerinus de suam
 Stephanus
 Sampson boniel
 Ordinis carmelitarum
 Bernhardus stephanf
 Stephanus nomani
 Menaldus de rosterijs
 Robertus de vallibus
 Ordinis Seruorum
 Archangelus florencij
 Summa. lxxij. doctores
 sacre theologie Parisiens' de
 rigore promoti.

The related end matter here is most interesting. First comes a revocation (dated 16 September 1497) by the Dominican preacher Jean Veri apologising to the theology faculty of the university of Paris for a controversial sermon preached on the feast of the Immaculate Conception in the diocese of Rouen, and retracting three propositions made therein, which are described as 'false, impious, and offensive to pious ears'. Then follows a statement by the Paris theology faculty on the subject (dated 17 September 1497), and the text ends with a list of 82 Doctors of Theology 'adhering to the purity of the immaculate conception of the Virgin Mary', including Benedictines, Cistercians, Dominicans, Franciscans, Augustinians, and Carmelites.

Trithemius joined the Benedictine monastery of Sponheim in 1482 and just a year later was elected its abbot. 'He rapidly brought about its reform, collecting a library of MSS which soon made it one of the most famous in Europe ... for his last ten years he presided over the Scottish abbey of St Jakob at Würzburg. His writings include many useful historical compilations ... and some fine sermons' (*ibid.*).

BMC II 465; Goff T437; ISTC it00437000. ISTC records only seventeen holding libraries, of which only one in the UK (BL) and two in the US (LoC, Morgan Library).

29. VENERONI, Giovanni. The Complete Italian Master; containing the best and easiest Rules for attaining that Language ... Newly translated into English from the last Dutch Edition, revised and improved from that of Basil, with considerable Additions and Improvements by the Translator ... London, J. Nourse, 1763.

8vo, pp. [8], 462, [206]; a fine copy in contemporary sprinkled calf, spine gilt in compartments with gilt-lettered red morocco label, very slight cracking to joints; armorial bookplate of Sir Edmund Antrobus to front pastedown (Franks 625). £750

Uncommon first edition thus, revising an earlier translation of *Le maitre italien* of 1711, which was not only 'out of print' but 'in many respects inaccurate' (Preface).

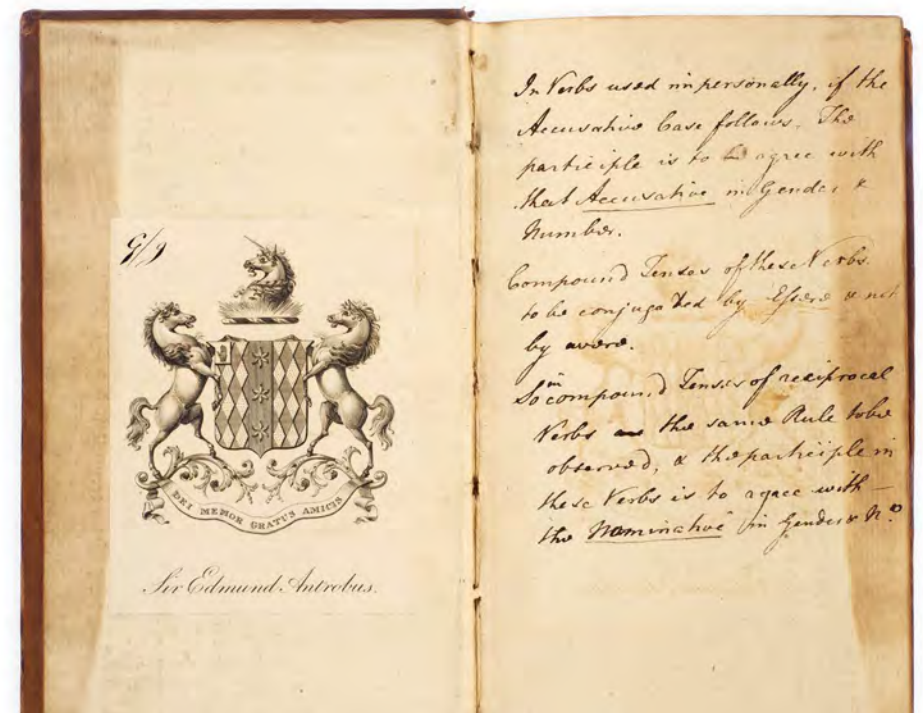
The translator's preface acknowledges the work of foreign editors since the second edition of 1729 and describes some of the 'great improvements', including modern orthography. Signor Veneroni (1642–1708) was a French linguist, a native of Verdun, who Italianised his name and became Italian secretary and interpreter to the French king. He published an Italian–French dictionary in 1681 and a grammar in 1710, both of which were reprinted throughout the eighteenth century.

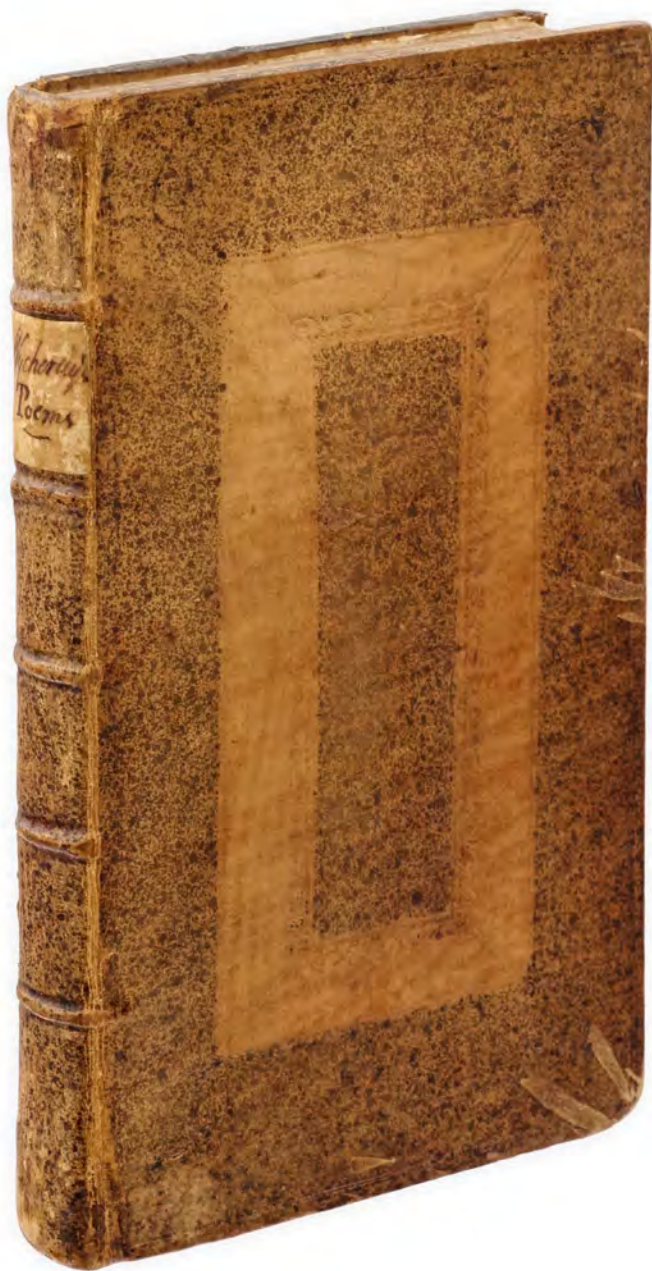
As well as the more conventional chapters on grammar and syntax, the present edition includes notes on pronunciation, lists 'Of the poetical licences, and the divers synonymous names of the [Roman] gods', 'Of improper and obsolete words', 'Familiar dialogues' ('The gentleman and the taylor', 'Of the weather', 'Of the charms of a young lady', 'To reckon with the landlord', &c.), 'A collection of jests', 'A collection of Italian proverbs', 'A short introduction to the Italian poetry', and 'Lettere mercantili', or sample business letters. The long unpaginated section at the end comprises Italian–English and English–Italian dictionaries, which were 'shamefully incorrect in the last English edition, and stuffed with ... a multitude of barbarous words'.

Provenance: Sir Edmund Antrobus, second Baronet (1792–1870), educated at Eton and St John's College Cambridge, and subsequently a banker at Coutts. He served as trustee for George Watson Taylor for several slave-owning plantations and as executor of Tully Higgins for the Blenheim estate in British Guiana, in which roles he was involved in claiming £57,536/-/11 in 1835 and 1836 as compensation for the emancipation of enslaved people (see UCL *Legacies of British Slavery*). He inherited in 1826 the Amesbury estate, including Stonehenge, purchased the previous year by his uncle Sir Edmund Antrobus, first Baronet, FRS FSA. The book was likely bound for Antrobus, as two of the tools used on the spine appear also on his copy of Baretti's *Introduction to the Italian Language* (Quaritch, *New Acquisitions* March 2022, no. 3).

ESTC finds two copies in the UK (BL, Bodley), and two in the US (Chicago, Harvard), to which OCLC adds Northwestern and Biblioteca Nazionale in Rome.

ESTC N5405; Alston XII (2), 42.





POPE ANTAGONISED

30. **WYCHERLEY, William.** *The Posthumous Works ... in Prose and Verse.* Faithfully publish'd from his original Manuscripts, by Mr. Theobald. In two Parts. To which are prefixed, some memoirs of Mr. Wycherley's Life. By Major Pack. *London, Printed for A. Bettesworth, J. Osborn, W. Mears, W. and J. Innys, J. Peele, T. Woodward, and F. Clay, 1728.*

8vo, pp. 14, 80, 240, [4]; the odd signature somewhat browned, 3 words scored through on p. 238 by a prudish reader, else a fine copy in attractive contemporary panelled speckled calf, paper spine label lettered in manuscript; early armorial bookplate of William Trumbull, Esq. £850

First edition of an important collection, comprising 308 maxims, one short essay, and a large number of previously unpublished poems (the third paginated sequence), based on manuscripts acquired from Captain Thomas Shrimpton, Wycherley's sole executor.

In 1706 Wycherley had asked the young Alexander Pope for his assistance in selecting and revising poems from his *Miscellany Poems* of 1704, for republication with new material in a second volume. Pope undertook the task, with justified misgivings – Wycherley was losing his memory and was resistant to Pope's suggestions of judicious pruning. The work stuttered; 'no volume was published in Wycherley's lifetime, because Wycherley entirely underestimated the degree of revision and editing necessary for the task. Pope laboured hard over the poetry, and was rewarded only with the name of Wycherley's Crutch, and with the old man's anger at the extent of his revisions' (*ODNB*).

or places it better than another, by a different Art, Uſe, or Diſpoſal of it.

But now that I have raiſed ſo many Objections, and found ſo many Faults, it may be expected that I ſhould make ſome Apologies for my ſelf. But I think it both Vanity and Meanneſs to enter into a Juſtification; and I know beſides that there are in the World more *Conſurers* than *Criticks*; and a Number of *Poets* that are no *Wits*. My Pretentions are but ſmall in the Province of Poetry, and the Title of Poet is the leaſt of my Ambition; for I have found Poetry and Poets ſuch different Things, that the Men who were moſt proud of the Profeſſion, have been moſt aſham'd of the Name. What I have produced of late Years, Want of Health, and too much Leiſure muſt in part be anſwerable for: I made my Study, like a young Wife, the Amuſement of my Melancholly; and it cannot be wonder'd, if I ſhould deſire to cheriſh its Illuſe; for ill Authors, like indulgent Parents, are moſt fond of their weakeſt Offſprings; and therefore all are ſondeſt of thoſe begotten in their Age.



A COL-



A
COLLECTION
OF
MAXIMS
AND
Moral Reflections.



OUR Natural Imperfections are never more our Shame, than when by Art we endeavour to hide them, or improve them into Perfections: For we are pitied, while we go lame becauſe we can't help it; but laugh'd at for pretending to dance, when we are oblig'd to hobble.

II.

OLD Men cry they are weary of the World, when 'tis but becauſe the World is weary of them; as they would ſeem to be tir'd of their Miſtreſſes, when they are paſt enjoying them.

III. MEN

To a poor ~~man~~ who wou'd ſain
have father'd ~~him~~ on him.

TO cure your Ails, you put me in a
Sweat
By a Demand which, as your Ails, is
(great;
And ſince you can no Baſtard to me lay,
You for another's ~~man~~ would have me pay.
But your Diſaſters, that are got at large,
Muſt e'en be patch'd up at the publick Charge.
No private Man, in Conſcience, ſhould relieve
A Pox which Pariſhes have club'd to give.
From baudy Juſtices expect Relief,
And, as for other Fires, procure a Brief.
Since publick as Highways and Streets you are,
The Publick ought to keep you in Repair:
A Common Woman, like the Common Shore,
Should be repair'd upon the Common Score.

THE



THE

Unperforming LOVER's Apology.

AS when our Rage does too much Paſſion
(Vex,
Our Paſſion makes our Vengeance im-
(potent;

So oft in Love, as Rage, Exceſs of Joy,
And Raptures ſtrain'd too high our Blis deſtroy.
T was not your Want of Charms, nor mine of
(Love,

Which made our Wiſhes ineffectual prove;
Our mutual Eagerneſs our Joys delay'd,
And Love its With by its Deſire betray'd.
Your too much Beauty, my too much Deſire,
Your too much Warmth in Love, my too much
(Fire,
Made both our Flames as mote, more ſoon
(expire.)

The



Soon after Wycherley's death in 1716 the papers were purchased 'at a considerable Expense' from Shrimpton, and were described as 'being very much interlined, and in general, being very difficult to be read' ('To the Reader'). Wycherley had taken great care to keep his surviving manuscripts very neat: those acquired from Shrimpton were of course the papers on which Pope had been working, and contained much of his own writing as well as editorial 'contributions' by Theobald. In response to Theobald's publication of Wycherley's *Posthumous Works*, Pope published his own retaliatory 'Volume II' in 1729, apparently suppressed and now very rare (BL, Bodley and NYPL only). In it he defended himself, corrected Wycherley's text and attacked Theobald. It includes an annotated 'Table of contents' to the present volume, marking seventeen poems that he had revised.

Provenance:

Bookplate of William Trumbull, Esq. (1708–1760), whose father was a friend of Pope.

ESTC T44095; Foxon, p. 906; Griffith 207.

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Tourneforts System of Botany.

Plat

Classes



