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Front and rear cover: images from item 23
This page: images from item 1



ROME IN SEPIA

1. **ABBOTT, Henry.** *Antiquities of Rome; comprising twenty-four select Views of its principal Ruins: illustrated by a panoramic Outline of the modern City, taken from the Capitol ... made in the year 1818.* London, John Taylor, for Baldwin, Cradock, and Joy, 1820.

Two vols, large folio (c. 493 x 370 mm), ff I: [9], with eight sepia aquatint plates and four folding etched panoramas; and II: [16], bound in oblong format, with sixteen sepia aquatint plates; each plate with a facing letterpress description; printed on heavy paper, each leaf mounted on a linen stub; small printed correction slip to caption on the Temple of Julius Stator; blank margins of the letterpress descriptions in vol. II trimmed at head and foot and extended on the sides to match the oblong format; very good copies, in later nineteenth-century half black roan with purple pebbled cloth sides, spines gilt, lettered directly; edges rubbed, spines worn and dry; manuscript errata to foot of description of the Arch of Titus. **\$4375**

First edition, scarce, of a magnificent suite of sepia aquatints of the monuments of Rome, along with a bird's-eye panorama over the rooftops on four separate folding plates (sometimes found joined end to end). The quality and size of the plates, which include views of the Arches of Constantine, Septimius Severus, and Titus, Trajan's column, the Pantheon, the Colosseum, and Saint Peter's, has meant that the work has often been split.

This is the best-known work of the architectural draughtsman Henry Abbott (1768-1840), and was originally published in six parts at £1 1s a part. He later executed a series of drawings of Elberfeld in Germany.

Abbey Travel 179 (hand-coloured).





Colosseum

Engraved by G. B. Jones, Sculp. & W. B. Jones, Del.



The Pantheon

Engraved by G. B. Jones, Sculp. & W. B. Jones, Del.



Engraved by G. B. Jones, Sculp. & W. B. Jones, Del.

Column & Forum of Trajan

Engraved by G. B. Jones, Sculp. & W. B. Jones, Del.

Engraved by G. B. Jones, Sculp. & W. B. Jones, Del.

ARCH OF TITUS.

monument, erected by the Senate and People to the warlike conqueror, is a fine specimen, though much decayed, of the workmanship of ancient Rome. It was that of a simple arch supported on each side by four columns of Composite order. These columns are of Composite order, and the shafts fluted: the archway is decorated with basso-relievos, though much injured, are of the finest and most ancient work; it contains the figure of the river Jordan, represented by an old man, followed by figures of oxen led to sacrifice, typifying the subjugation of the East. Under the archway, on either side, are figures, the one set representing the twelve silver trumpets, and the candelabra of gold, with other appurtenances of the Temple: the opposite side contains the basso-relievos of Titus, and a chariot with four horses abreast, crowned by Fame, and preceded by many of his soldiers. The Arch presents, amongst the beautiful modillions which grace it, the name of Titus, indicating the monument to have been erected to his memory after his death. The plate contains a portrait of the old Roman characters which still remain in the gateway on the right, called the Porta dei Judei, because the sons of Israel, to admire this Arch, by escaping through this outlet, save themselves the trouble of passing under a monument erected to commemorate their subjugation. The distance contains the vestiges of the Temple of Jupiter Stator, and the Temple of Antoninus, with the intermediate ground of the Forum. The Via Sacra runs from this Arch and the Temple of Adrian, and running directly in front of the Arch, divided the Forum into two parts. Some remains of this road were discovered, on digging to the foundation of the three pillars under the wall, by the title of the Temple of Jupiter Tonans.

Errata

Line 15 for Judei read Judei
Line 19 for Divius read Clivius



MINUTES OF A LEARNED SOCIETY

2. ACCADEMIA LABRONICA. Diario delle adunanze letterarie della Accademia Labronica di Scienze, Lettere ed Arti ... tenuto da Francesco Pistolesi ... Tomo primo [-secondo]. [Livorno,] 1816-1830.

Manuscript on paper, folio, ff. [183], [34], [5 (blank)]; with additional manuscript and printed material bound in (see below); written in brown ink in two columns, on laid paper, the main text of the minutes occupying the column on the right, and titling, annotations, corrections and integrations on the left; leaves creased vertically in the centre where once folded; edges of some of the additional printed material bound in at the end somewhat creased, the manuscript very lightly toned; in excellent condition, preserved in contemporary half vellum with marbled paper sides, spine lettered in manuscript; spine defective. **\$6400**

An outstanding manuscript record of the meetings of the Accademia Labronica in Livorno from its foundation in 1816 up to 1830. The academy, devoted to arts, sciences and public affairs, was established on the model of the learned societies which had flourished in Italian cities since the Renaissance. An ideal location, a remarkable number of 'corresponding members' sending contributions from as far as London, and an openness to women's membership contributed the prestige and liveliness of the society. The library, which was accrued as a result of donations to the Academy from its members, affiliates, and friends, now forms the nucleus of Livorno's Biblioteca Labronica.

The present minutes give details of meetings spanning from the inaugural session on 2 May 1816 through to the 190th session in March 1830. They list the contributions presented by members at each meeting, and give summaries (sometimes detailed and lengthy) of these contributions, reaching a total of 923 entries. Members' donations of books are also carefully recorded. Around a hundred and fifty names are mentioned as contributors: among others, Francesco Pistolesi, first Permanent Secretary, and his successor Giuseppe Doveri, Carlo Borghini, Giuseppe Vivoli, Giovanni Inghirami, Enrico Mayer. **Among the 'corresponding members', we note the presence of Antonio Canova and Alessandro Manzoni.**

Three women stand out as regular contributors: Angelica Palli (or Angeliki, 1798-1875), a writer of Greek ancestry who translated Shakespeare, Hugo, and Greek writers, an early feminist who would go on to convene her own literary salon; one of her contributions recorded here is the impromptu, live composition of a tragedy on a theme given to her on the night; Costanza Moscheni (in Arcadia 'Dorilla Peneia', 1786-1831), a self-taught poet and renowned educationalist, an advocate for women's lifelong education; and Giovanna Gamerra, who here submits literary works of verse and drama of Classical themes.



la memoria, e gli affetti, e le
 sentimenti, le lettere, e le arti debbono
 all' emulazione una gran parte
 dei loro prodigii avanzamenti.

...l'arte di...
 ...la lingua ignominiosa (la quale) dai suoi nomi...
 ...la figlia la fanno del non bizzarro...
 ...della più vile passione, cioè dell' invidia...
 ...egli ottiene coll' insegnare l' incomparabile...
 ...fra gli oggetti del...
 ...sotto la scorta del filosofo di Stagira prova...
 ...emulazione la figlia della magnanimità...
 ...diante cui l'uomo tende ad imitare la...
 ...dei più grandi e virtuosi personaggi, in...
 ...quello (non) che lo stimola alle imprese...
 ...grandiose. Agli esempi degli uomini famosi della...
 ...di Roma aggiunge l' A. quelli della Roma...
 ...moderna delle principali nazioni, e gradatamente...
 ...fra noi si faubendo, termina la sua...

731. II Turno = D. Poggiali, e per esso D. Gius.
 Pardini P. G. = Sopra i teatri Francesi

comparati agli Italiani
 Il Paris offre le osservazioni di quali ha
 avuto luogo di fare sui teatri francesi, in oc-
 casione della sua dimora in Parigi. Mostra la
 differenza esistente fra l'effetto che produce il
 teatro francese e fronte dell'italiano; fra vedere
 quanto i francesi siano ai nostri inferiori per l'anti-
 chità, e quanto la superiorità per l'illuminazione
 della sala, e per la somma attenzione dell'udiente,
 e per la mancanza dei palchetti, per cui l'admiratore
 ha un aspetto maggiore di pubblicità. - Questi van-
 taggi generali del teatro francese sono aumentati
 dal teatro comico della somma parità degli attori,
 dalla mancanza del commovente, e della sceller-
 zia e dovizia dei pazzi; e quantunque la rima ed
 il verso facciano un poco male al nostro udiente,
 pure presto questa difetto si dimentica. - Il teatro
 comico detto delle Varietà ha per altre particolarità,
 che lo rendono anche più brillante, non s'è in-
 ventate due commedie piene di detti arguti, e di giuochi
 allusive, e satirici, le quali molto divertono nel
 momento che agiscono l'orgoglio, e servono spai alla
 conversione dei costumi, nel mettere il vizio in ridicolo.
 - Non c'è più attore al gran teatro musicale; la
 cattiva musica francese, l'impopolarità di quella...

732. Prof. Gio. Aldini P. G. = lettera all' Aquila
 sull'illuminazione di Fari, in data
 di Bologna 4. 9. 1823.

Rende conto di due metodi da esso
 ideati per rendere intermittenza la
 luce dei fari, dei quali espone i modelli
 operativi alla pubblica esposizione
 degli oggetti di industria nazionale
 fatta a Genova. Il primo
 metodo riguarda i lumi a gas, ed il 2.
 quelli a olio. L'effetto si ottiene nel primo
 caso con una leva idraulica comunicante
 nel centro del moto colla diava del
 f. maestro che conduce il gas. Nel 2.
 caso...

Topics range from education
 policies to literature, contemporary
 European historiography (including
 a critique of Robertson), economics,
 antiquities, the correspondence of
 Germaine de Staël, chemistry and
 current experiments, physics, cultural
 studies, local enquiries, zoology and
 exploration, and new technologies
 including artillery. Considerable
 space is given to the report of Capt.
 Sir William Edward Parry's expedition
 to the North Pole in 1827, and to
 the English attempts in the 1820s to
 explore the course of the river Niger in
 Africa, including sceptical reference to
 Giovanni Belzoni's solo adventure (this
 memorandum, read in early February
 1824, reveals that news of Belzoni's
 death in Benin at the end of December
 1823 had not yet reached Livorno).
 The Accademia evidently prided itself
 particularly in its rich exchanges with
 sister associations in London.

Bound or laid into the volume are a
 selection of related items including a
 letter to Francesco Pistolesi (31 May
 1833) thanking him for his service of
 eighteen years as Secretary to the
 Academy; copies of the Statuti of the
 Academy for 1816 (heavily annotated),
 and 1838; and briefer minutes for the
 meetings of 1832 to 1839 taken by the
 new secretary Giuseppe Doveri.

Full details of the additional contents
 are available on request.

nella quale al solito contrappeso e
 sostituito un corpo opaco di egual
 massa, e di ampia superficie opaca
 di occultare alternativamente la
 luce delle lucerne; e il motore di
 questa leva sono il colonico ed il fuso.
 Il tutto promette di spedire in
 seguito i tipi delle due macchine
 summentovate. +

Intervengono Bianconi - Borghini
 Calosci - Gordini - P. Manini - Medici
 Modici - Paffetti - Pistolesi

anza CXXIX - 7. Feb. 1824
 presentata dal V. Pres. P. Prof. Doveri
 Leg. p. annuncia i donativi fatti alla
 Biblioteca Aquila al Socio G. P.
 Leg. D. Prof. Pardini
 presenta per parte del med. Socio il 2.
 fascicolo del Periodico da si pubblica
 in Livorno int. Mercurio della Scienze
 mediche
 per parte del corrispond. Sig. B. de Zach
 il fascicolo 5. del Vol. 6. della di
 cui corrispondenza Astronomique

Turno = D. Prof. Manini P. G. = sui viaggi
 recentemente tentati per l'interno
 dell'Africa, e sui fiumi Negro-Nilo

Dato un anno sul viaggio nel 1820
 eseguito da alcuni uffiziali inglesi
 fino alla città di Bournou, e del
 nuovo dei capi intrapreso nella
 medesima legione, come pure
 di quello che sta ora eseguendo
 l'ingegner Belzoni dalla parte
 del Regno di Benin; l'Accad. ha
 proposto: 1. di confermare l'opinione
 dei summentovati Inglesi, i quali

WITH ORIGINAL ORNAMENTATION

3. **AESOP.** The Fables ... With a Life of the Author: and embellished with one hundred & twelve Plates ... London, Printed for John Stockdale ... 1793.

Two vols, pp. [2], lxxv, [1], 189, [1]; [2], xi, [1], 248, with an illustrative engraved title-page to each volume ('The' cropped from head of vol. I), and 110 further engraved plates; embellished with an additional manuscript title-page in vol. I, titles to each fable illuminated and decorated with flowers and foliage or emblematic tools, decorative initials and endpieces, elaborate decorative border to the first fable in each volume, the other text leaves within double ruled borders in blue, gilt borders to some of the engravings; a very good copy in early diced calf, gilt tooled borders, rebacked, neat repairs to joints; calligraphic ownership inscription of JA(?)F Fuller 1819. **\$6750**

Second Stockdale edition, a paginary reprint of the first, with the text reset using a short 's' throughout; the translation was that of Samuel Croxall. Stockdale's Aesop was notable for the extensive suite of illustrations, with plates by some thirty engravers including Stothard and Landseer, but **an early owner has distinguished this copy with an elaborate scheme of hand-coloured decoration**, very finely executed though not always relevant to the fable it accompanies. The titles to each fable are overpainted in red and gilt, and decorated with ornate headpieces and/or borders. Endpieces include animals (owls pulling a chariot, several dogs, a guinea pig, a goat eating leaves), flowers, fruit, insects, and birds; and the small decorative initials include flowers, feathers, and a witch on a broomstick.

ESTC T84992; Brunet I, col. 103; Lowndes I, p. 17.



ON VIRGINITY, ANNOTATED AT THE COURT OF THE DUKE OF URBINO

4. **AMBROSE of Milan, AUGUSTINE, and JEROME.** De virginitate opuscula Sanctorum doctorum, Ambrosii, Hieronymi et Augustini. Quae sint ex antiquis exemplaribus emendata, & quae varie legantur, in extremo libro ostendimus. Rome, Paolo Manuzio, 1562.

[bound with:]

JOHN CHRYSOSTOM. De virginitate liber a Iulio Pogiano conversus. Rome, Paolo Manuzio, 1562.

[and:]

GREGORY of Nyssa. Liber de virginitate, a Petro Galesinio conversus. Rome, Paolo Manuzio, 1562.

[and:]

GREGORY of Nyssa. Conciones quinque de oratione Domini. Eiusdem conciones octo de beata vita comparanda. Omnes a Petro Galesinio conversae. His adiuncta est ab eodem Nyseni vita e veteribus auctoribus collecta. Rome, Paolo Manuzio, 1563.

Four works in one volume, 4to, I: ff. 109, [7]; II: ff. [viii], 64; III: pp. [viii], 90, [2]; IV: pp. [xx], 164, [4]; woodcut Aldine device on titles; some light foxing, occasional staining and ink marks, but very good, wide-margined copies; in eighteenth-century vellum over boards, sewn on 3 cords, early ink titling and shelfmark to spine, edges stained purple (faded to red), boards lined with red and black printed waste, spine lined with canvas; boards gnawed at extremities; sixteenth-century ownership inscriptions 'Berni Pini Callien[is]' (Bernardino Pino da Cagli, see below) to first title-page (obscured in ink) and third title-page, with numerous near-contemporary manuscript annotations throughout in the same hand, including dates of reading ranging from 1575 to 1577 and pointers and manicules, purchase note in Italian to title-page dated 7 January 1629 by Bernardino Vergani, who records paying a price of 8 pauli, inscription 'Dubuque, Iowa / U.S. America / 12/21/1916' to front pastedown, ink stamps of Rev. Lester Kuenzel (1888-1963) throughout the volume and on the binding, early twentieth-century bookplate of 'SAG' to front pastedown and modern private collector's ink stamp to front free endpaper. **\$5400**

Four first editions from Paolo Manuzio's Roman press of Latin and Greek patristic texts on virginity, bound together at an early stage and annotated by the sixteenth-century cleric, courtier, dramatist, and humanist Bernardino Pino at the court of the Duke of Urbino.

In 1561, Paolo Manuzio moved to Rome at the behest of Pope Pius IV. Through the new press, the Vatican aimed to counter proactively the rising influence of Protestant publications from the North. Manuzio therefore immediately concentrated on printing patristic texts and works directly functional for the Catholic Reformation, such as

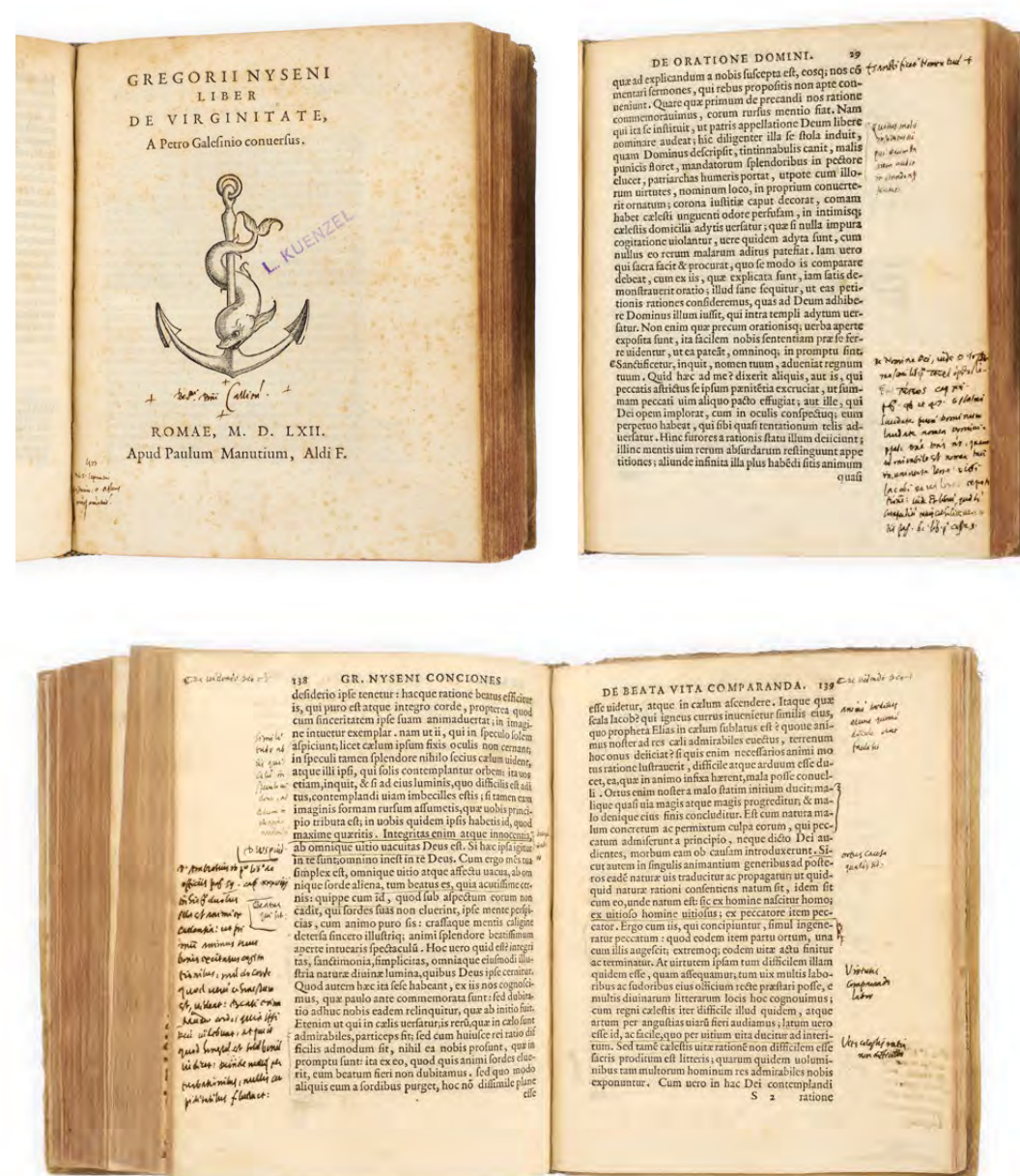
Reginald Pole's *De Concilio* and *Reformatio Angliae*, and documents from the Council of Trent. This volume is a testament to the crucial cultural role and contemporary reception of the remarkable partnership between the Vatican and one of the most popular Italian editors and printers.

Virginity was one of the crucibles in the confrontation between the Catholic and the Reformed world. The Protestant Reformation rejected the traditional emphasis on virginity and celibacy as models of perfect Christian life, and made the family and marriage the default choice. Luther viewed enclosure as an obstacle to women's fulfilment of a God-given role. Protestant women were encouraged to value virginity only as a temporary state, with marriage being the expected norm for all. The Catholic response was, on the institutional side, to make nuns' enclosure more rigorous, whilst also promoting new active orders and lay orders involved in the world through education and charitable works. On the theological and spiritual side, the newly rigorous approach placed an emphasis on contemplation, and on the following of inspiring examples of virginal and celibate life such as Teresa of Ávila (her eloquently titled *Interior Castle* enjoyed wide and lasting success) and John of the Cross. Manuzio's editions of Church Fathers' texts on virginity and celibacy in translation were produced in this context. 'The aim was still to persuade, not to coerce. Titles were selected and introductions crafted to emphasise the twin themes of constancy in belief and triumph in adversity' (Lowry, *Facing the responsibility of Paulus Manutius*, p. 41).

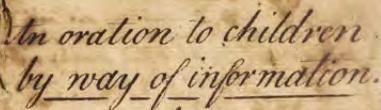
The earliest attested owner of this volume was Bernardino Pino from Cagli near Urbino (c. 1530–1601), a cleric, courtier, dramatist, and humanist who acted as advisor to the Duke of Urbino. A member of Cardinal Giulio della Rovere's entourage, charged with handling relations with the Roman Curia, Pino was well-acquainted with Torquato Tasso (who praised his accomplishments – 'Pino, il vostro leggiadro e vago stile'), Annibale Caro, and Girolamo Muzio, amongst others. In the 1570s, as abbot of St Angelo de Sorticulo, Pino enjoyed the leisure time which was necessary for the pursuit of his studies and his writing.

It is in those years that his perusal of the patristic texts on celibacy and virginity took place, according to the annotations in this volume, which include reading dates (e.g. 8 August 1575 at Cagli, 5 September 1575; 28 May 1577, on the feast of Pentecost at the Abbey of St Michael Archangel; 1 June 1577 at the same location). Perhaps as a consequence of his engagement with these texts, and certainly under their influence, his own production shifted from the juvenile writing of comedies to the more sober 'ragionamenti' and 'instructive letters', where decorum and a belief in the possibility of renewal of spiritual life emerge as the guiding principles for style and content.

An examination of the annotations vis-à-vis works produced after 1577 (*Gli affetti*, *Eunia*, *Evagria*, *I falsi sospetti* and, of course, the *Lettere istruttorie*) may offer valuable insight into the work of a notable author.



I. EDIT 16 CNCE 16242; Renouard 186/7; UCLA 678; II. EDIT 16 CNCE 27775; Renouard 186/5; UCLA 674; III. EDIT 16 CNCE 21752; Renouard 186/6; UCLA 675; IV. EDIT 16 CNCE 21753; Renouard 188/4; UCLA 698.



The royal preacher did prophesy so,
Train up a child the way he should go,
Prov. 22.6. When he is old, he'll not depart,
But walk therein with all his life.

Ps. 2. 7. *Duty, and fear, reverence, and love*
 Mark 12. 30. *We owe to God that reigns above.*
In duty let it be thy art,
Always to give the Lord thy heart.

From this command do not depart.
 Mat. 22.37. To love the Lord with all thy heart:
 Luke 10.27. With all thy soul, thy strength, & mind.
 For he is gracious, true, and kind.



5. **[AMERICAN EDUCATION.]** An Oration to Children by Way of Information. [New England, c. 1800.]

Manuscript on paper, small 8vo, pp. [8]; f. [2] watermarked 'M M^c C &', 20 lines to a page; edges worn and frayed; pamphlet-stitched in contemporary wrappers reusing waste from a child's writing samples (*see below*); stitching reinforced at a later date; contemporary ownership inscription 'Philip Flanders His Book' to final page. **\$1620**

An American manuscript of seemingly unrecorded devotional verses intended for children, bound reusing a child's contemporary writing samples, a rare material witness to the early American classroom.

The text, in quatrains, advocates for truth, love, and kindness whilst discouraging speaking wickedly of others, lasciviousness, envy, etc., with side notes providing references to Scripture. A central theme is the inevitability of death and the need to live a godly life whilst on Earth: 'Man's like a rose that fades in time | So he must soon to death incline | Come, now and make with God your peace | For of our lives we have no lease'.

The wrappers reuse a leaf containing lines copied out by a young pupil on both sides: the inner cover (16 visible lines) reads 'Gods spirit faith impart 1234567', and the outer cover (10 visible lines) reads 'Avoid alluring company'.

The latter was a standard line for pupils to copy in American schools in the early nineteenth century: 'New beginners in writing, usually had a copy of straight marks. Over the top of the next page, the master wrote, *Avoid alluring company*, in a large hand, which the pupil was required to imitate. A page a day, that is, one eighth of a common sheet of foolscap paper, was their common task in writing' ('History of a Common School from 1801 to 1831', in *American Annals of Education* (1831), p. 509). We have been unable to conclusively identify the Philip Flanders whose ownership inscription appears on the final page, but all likely candidates appear to be concentrated in Massachusetts, New Hampshire, and Vermont.

A LICENCE FOR ANTISEMITISM

6. **[ANTISEMITISM.]** Tractatus de judeorum et christianorum communione et conversatione ac constitutionum super hac re innovatione. [Basel, Michael Flach, not after 1474.]

Chancery folio, ff. [15]; a⁸ b⁷, without final blank b8; gothic letter; very occasional light spotting, minor marginal dampstaining, but a good copy; bound in the nineteenth-century reusing manuscript waste from a fifteenth-century German Gradual on vellum, stained black, with binder's blanks at rear; somewhat rubbed, staining faded at spine and extremities; pencil notes of William Edward Buckley (signed 'W. E. B.') to front pastedown (see below), armorial bookplate of John Vertue to front pastedown with his ink notes (signed 'JV') to front free endpaper, early twentieth-century shelflabel to front board.

\$10,200

First edition of this antisemitic treatise gathering together sections of Church law, writings by the Church Fathers and contemporary preachers relating to interactions between Jews and Christians.

The text covers a wide range of subjects from communal eating and bathing, to entering a synagogue, sex, and leaving property in a will to a Jew or a heretic. The final section relates to John of Capistrano (1386–1456), a Franciscan friar and inquisitor who preached across northern Europe; he was renowned for his anti-Jewish sentiment and was responsible for influencing the expulsion of Jewish communities from several German towns. He was given a special mission by Nicholas V in 1447, in the first year of Nicholas's pontificate, to preach against the 'perfidi iudei' (perfidious Jews), and the text of Nicholas's bull 'Super gregem dominicum', originally issued by Eugenius IV against the Jews of Castile, is reproduced here, now aimed at the Jews of Italy. This is the first of two editions recorded from the fifteenth century; the other was printed in Strasbourg a couple of years later. Buckley stated in his note 'I consider this book printed by Mentelin of Strasburg 1460–6 and one of the first books printed there', to which Bishop Vertue responded 'I think Mr Buckley who wrote the note on the opposite page, is mistaken'.

Provenance:

1. William Edward Buckley (1818–1892), Rawlinsonian Professor of Anglo-Saxon at Oxford and vice-president of the Roxburghe Club. His library was sold at Sotheby's, 27 February 1893 and 16 April 1894, but this book has not been found in either catalogue.
2. John Vertue (1826–1900), appointed the first Roman Catholic Bishop of Portsmouth in 1882

HC 9464; BMC III 740; GW 7258; Goff J493; BSB-Ink T-411; ISTC ij00493000.



EXTREMELY RARE PATTERN BOOK
WITH A SUITE OF EIGHT ETCHINGS BY HOLLAR

7. **BARLOW, [Francis].** Barlow's Birds and Beasts, in sixty-seven excellent and useful Prints, being a Collection of the chief Works of that eminent Master, and engraved by Himself, Hollar, Place, &c., all drawn from the Life, shewing in their natural and peculiar Attitudes a vast Variety of Birds, Fowls, and Beasts [engraved title: Various Birds and Beasts, drawn from the Life]. London, Carington Bowles, [John Bowles, and Robert Sayer], [1775].

Oblong folio, f. [1 (title)], with 67 numbered plates; pl. 1 an engraved title, pll. 17, 29, and 41 engraved part-titles; date neatly erased, very small marginal paperflaw to pl. 1, light foxing and spotting to a few plates, otherwise an excellent copy; bound in modern mottled calf to period style, spine richly gilt in compartments with gilt green morocco lettering-piece, edges gilt, marbled endpapers; hieroglyphic booklabel (') to front free endpaper. \$11,475

An extremely rare edition of this drawing-book collecting several suites of plates by or after Francis Barlow, with a particularly fine suite of etchings by Wenceslaus Hollar.

Barlow (1626–c. 1704) was famed in his own day for his depictions of nature, though his reputation has suffered since, probably because he left no recognisable 'school' behind him. In his lifetime he attracted the attention of Pepys, that 'ardent connoisseur' of English art, and Evelyn records visiting Barlow 'the famous paynter of fowle beasts and birds' in his diary for 16 February 1656, though he later denied Barlow's requests for patronage.

Barlow's works are advertised in the Bowles catalogue under 'drawing books', thus serving a functional purpose as part of a long-established tradition of pattern-books. **These were designed for journeyman artists and artisans, including engravers, goldsmiths, sculptors, embroiderers, and ceramicists, providing them with examples of species both mundane and quite exotic, faithfully copied from life.** The third series, *Animals of various Species accurately drawn*, sees two instances of Barlow doing his own etching, for which he was often apologetic, after paintings by the Dutch Old Masters Roelandt Savery and Frans Snyders.

This edition is a reissue of an earlier edition of sixty-seven plates published c. 1760 (ESTC N37423, recording three copies only, of which one defective), also by Carington Bowles but under the aegis of his father, as 'John Bowles and Son', alongside his uncle Thomas Bowles and Robert Sayer. Most of the plates collected here would have been in Sayer's possession (the second suite, *Diversae avium species*, has been partially erased and re-engraved with his name alone) through his connection with the Overton family, for whom he had worked as general manager and into which his







brother James had married in 1747; his father-in-law John Overton had published certain of Barlow's works in the artist's lifetime, likewise etched by Hollar, including an edition of *Diversae avium species* issued in 1666. The general engraved title-page, which had previously been used by John Bowles for the first suite of plates, *Various Birds and Beasts* (listed in his catalogue of 1753 as 'eight large plates'), is taken from a series originally published in 1686 by Edward Cooper, entitled *Illustrissimo heroi Richardo Domino Maitland* for its dedicatee. It has been partially erased and here re-engraved to reflect the new commercial partnership of Carington and John Bowles (now at separate addresses) and Robert Sayer.

ESTC B32668, recording three copies only (Natural History Museum, Beinecke, and University of Kansas).

BARNABITE SERVICES

8. **[BARNABITES.]** Vesperae quae cantantur solemniter a clericis regularibus S. Pauli, in ecclesia SS. Blasii et Caroli de urbe. D. Augustinus A.D. 1693 Lagettus F[ecit]. [Rome, 1693 and later.]

Manuscript on paper, folio (330 x 225 mm), pp. [2], 12, [2], 13-18, [2], 19-20, with blanks; neatly written in Latin in brown and red ink in one principal hand and two later hands, two columns per page; title within elaborate architectural frame in green, pink, blue, and gold with Barnabite device, decorative initials and tailpieces in gold, red and green, headings in green heightened with gold; old repair at foot of p. 12, textblock split between pp. 16 and 17, some foxing and marginal dampstaining and soiling, a few small wax drops; otherwise good in contemporary brown morocco, covers richly gilt with Barnabite device to centre and corners, gilt edges, marbled pastedowns; some wear to spine, corners, and edges, a little rubbing to covers. **\$3725**

A finely executed manuscript comprising texts to be sung at Vespers by the Clerics Regular of Saint Paul – better known as the Barnabites – in the church of Santi Biagio e Carlo ai Catinari in Rome, bearing signs of adapted use over time.

The Barnabites were founded at Milan in 1530 by Antonio Maria Zaccaria (1502–1539), an early leader of the Counter-Reformation, taking their name from their church of St Barnabas. Their rule provided for the study of St Paul's Epistles and for educational and missionary work. A church dedicated to St Blasius (Armenian bishop and physician martyred in the early fourth century) and to St Charles Borromeo (Archbishop of Milan, canonised in 1610) was commissioned by the Barnabites and funded by the Milanese community in Rome, with construction beginning in 1611. It is one of a number of great seventeenth-century preaching churches built by Counter-Reformation orders in Rome.

The services found in our manuscript are, in order of appearance: Christmas Day (25 December); the Circumcision of Christ (1 January); Epiphany (6 January); Easter Sunday; the feast of the Ascension; Pentecost; Corpus Christi; the feast of the Conversion of St Paul (25 January); the feast of Saints Peter and Paul (29 June); the Commemoration of St Paul (30 June); the Assumption of the Blessed Virgin Mary (15 August); All Saints (1 November); the feast of St Charles Borromeo (4 November); St Cecilia's day (22 November); the beatification of Alexander Sauli (23 April); the feast of St Fidelis of Sigmaringen (24 April); the feast of St Anne (26 July); and the feast of St Blasius (3 February).

Most notable here is the insertion of a leaf for St Alexander Sauli (1534–1592), known as the 'Apostle of Corsica', who was beatified in 1742 (and later canonised in 1904). Sauli joined the Barnabites at an early age, becoming the order's provost-general, and taught at the university of Pavia. He served with distinction as Bishop of Aleria in Corsica. A later hand has added a prayer on the same page to the German Capuchin friar St Fidelis of Sigmaringen (1577–1622), canonised in 1746. Other indications of our manuscript being updated over time include a slip pasted at the foot of p. 19, over a tailpiece, carrying a prayer to the fourteenth-century Carmelite Andrea Corsini.

The title-page features a remarkable architectural border incorporating caryatids and cherubs. It is dated 1693 and signed by one 'Augustinus Lagettus', who was clearly responsible for the decoration of the manuscript, and probably also for the calligraphy.

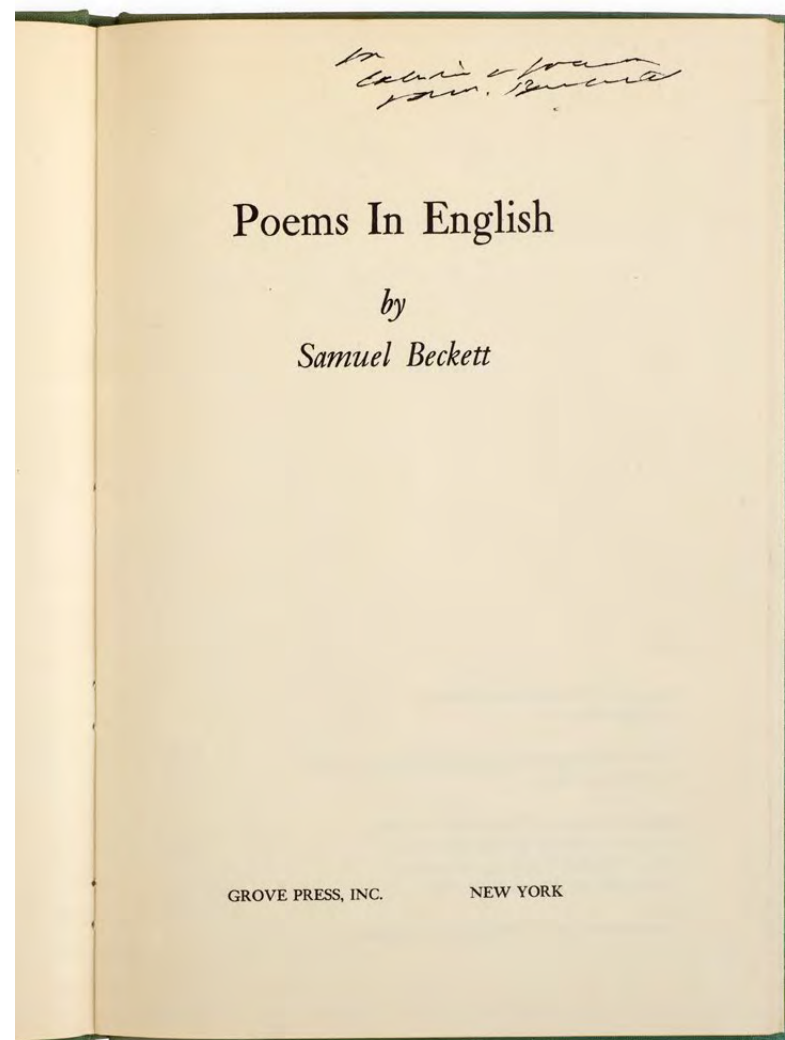
PRESENTATION COPY

9. BECKETT, Samuel. *Poems in English.* New York, Grove Press, [1963].

8vo, pp. 61, [1]; a fine copy in the publisher's teal cloth; white dustjacket printed in black, yellow and green, priceclipped, a few marks on spine else very good. **\$2025**

First American edition of Beckett's first collection of poems, a presentation copy inscribed by Beckett on the title-page, 'For Calvin and Joann'.

Calvin Israel (1919–1981) was an associate professor of English at SUNY Geneseo when he wrote a magazine article correcting an erroneous encyclopaedia entry on Beckett. Beckett read the article and began a correspondence, and they met in Paris in 1975/6, after which Beckett sent Israel a number of manuscripts, including those of 'Whoroscope', 'The Vulture', 'Alba', 'Dortmunder', 'Da Tagte Es', 'Echo's Bones', and 'Cascando', all of which are printed here. A founder member of the Samuel Beckett Society, Israel built a collection of Beckett's works, many of which he sent to Beckett to be signed – the manuscripts, ephemera, and some publications are now at Boston College, which purchased them from Israel's widow Joann through George Minkoff in 1991.

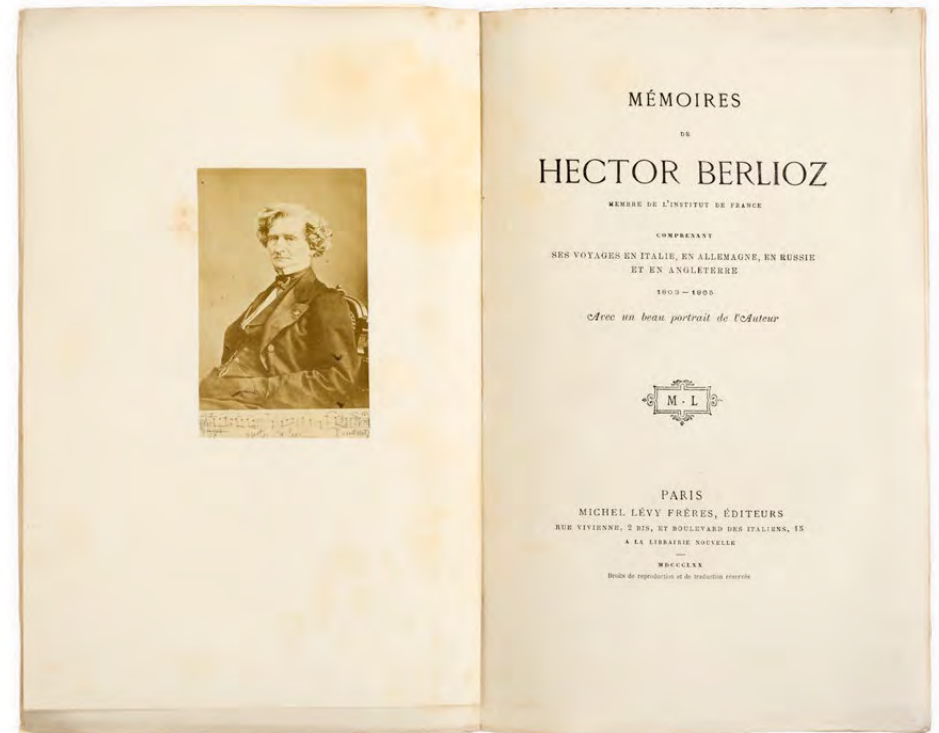
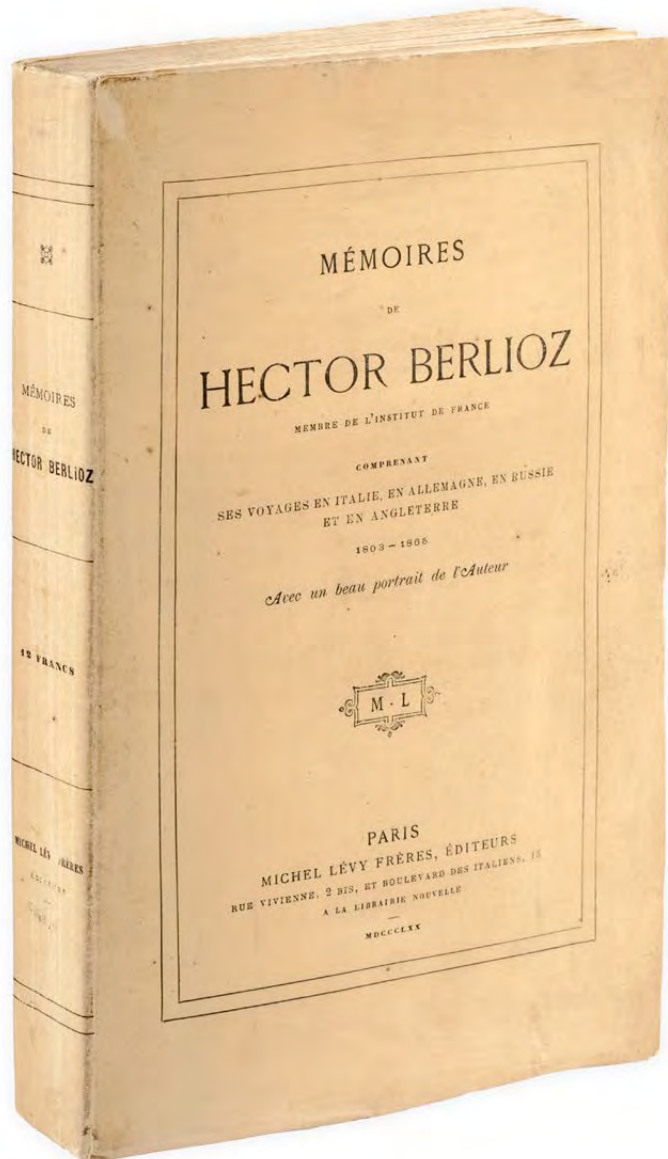


UNCUT, IN THE ORIGINAL WRAPPERS

10. BERLIOZ, Hector. *Mémoires ... comprenant ses voyages en Italie, en Allemagne, en Russie et en Angleterre 1803-1865. Avec un beau portrait de l'auteur.* Paris, Michel Lévy, 1870.

Large 8vo, pp. [vi], 509, [5], with a photographic portrait of Berlioz as frontispiece; one or two minor spots, but a fine, copy, uncut and unopened in the original printed wrappers. **\$3725**

First edition, a fine copy in the original wrappers. Berlioz's colourful autobiography reads like a work of literature and remains the principal source for his life. This posthumous first edition of the *Mémoires* was preceded by excerpts which were serialised in *Le Monde Illustré* in 1859, and by a small pre-publication printing for distribution among Berlioz's friends in 1865.





BIBLE IN A BOOK-BOX

11. [BIBLE.] Erläuterte Bibel mit Fragen, das ist, die ganze Heilige Schrift, Alten und Neuen Testaments, nach der teutschen Übersetzung Herrn D. Martin Luthers ... Altdorf, Joh. Adam Hessel for Ernst Friderich Zobel, 1751.

Three vols bound in five; a very good copy; bound in contemporary (Swiss?) sheep, spines gilt in compartments with gilt red paper lettering-pieces, blue paste-patterned edges, marbled pastedowns, preserved together in a pull-off case of sheep over board, ruled in blind, spine gilt-ruled in compartments between false raised bands, one compartment stained black and lettered directly in gilt ('BIBLIA SACRA IN IV BAND SAMT ANHANG'), lined with marbled paper; bindings and box somewhat rubbed, a few chips to endcaps, otherwise very well-preserved; ink inscription to front free endpaper of the New Testament 'Bibel Buch. / vor mich. / Andreas Sprecher.. / A° 1784.'

\$3725

A German Bible with extensive apparatus, divided into five volumes and strikingly bound in a book-shaped pull-off case.

While many boxes and cases of the period served to protect books in transit, the large case here makes the volumes inside it considerably less mobile, and was likely intended to make the book inside - and the process of reading it - more impressive. The Zobel Bible is a not-overly-imposing octavo edition most often found bound as three volumes in one, but here split into five volumes, substantially increasing both the cost and the size of the binding.

VD18 10242384.

ROCOCO RED MOROCCO

12. [BIBLE.] The Holy Bible, containing the Old and New Testaments ... diligently compared and revised ... Oxford, T. Wright and W. Gill, 1769. [bound with:]

[DOWNNAME, John.] A Brief Concordance or Table to the Bible ... London, C. and R. Ware, 1762.

Two works in one vol., 4to, Bible: ff. [647], Downname: ff. [36]; with the Apocrypha (on a new register between 5K4 and 5L1); title of Bible within Oxford rules; some minor foxing and staining, gatherings 4T and 4U stained at foot, 4U1 fragile, with a tear; else a good copy in a London binding of full red morocco, gilt to a very elaborate design with wide borders of rococo ornaments enclosing five compartments reticulated with dotted lines, a sunburst at the head with a Paschal lamb below, a chandelier suspended from the centre-top compartment, vases of flowers atop columns in the upper corners, gates of heaven at the foot, all interspersed with ship, insect, bird, and dog tools, floral sprays, no fewer than seven tall thin column tools in increasing sizes, and six figure tools, including King David playing a harp, and a group of four carrying the Ark of the Covenant, spine gilt in compartments with floral tools, roll tools at the head and foot; front covers a little rubbed, corners and head and foot of spine restored. **\$7000**

First quarto edition of the Oxford 'standard' Bible, as revised by Benjamin Blayney of Hertford College, Oxford (1728-1801), later Regius Professor of Hebrew. The quarto and folio editions of 1769, of which this was the first to be finished, were printed from the same setting of type differently disposed; most of the folios were destroyed in a fire at the Bible Warehouse in London.

This copy is distinguished by its extraordinary binding, an extremely elaborate example of English rococo work, of which there were a small number of practitioners in the 1760s and '70s.



For similar examples see Maggs catalogue 1075, items 177 and 185 (sharing four figure tools with ours, the other tools generically similar but different), and *Henry Davis Gift II*, 185, one of a set of prayer books bound for the Earl of Chesterfield c. 1776 (sharing two figure tools and possibly one of the rococo arc tools). Here the proliferation of tools employed far exceeds all the above examples (we can count no fewer than thirty-five tools on the covers alone, several of which we can find no comparables for), but the execution is slightly haphazard – the chosen sheet of leather, for example, was insufficient for both covers and the spine, and was made up on the rear with a 2–3 cm-wide strip along the fore-edge.

Bible: ESTC T91970; DMH 1196. *Downname*: ESTC T81469.

THE VIZIER AS A JACKAL

13. 'BIDPAI'; Hendrik Albert SCHULTENS, *editor*. Pars versionis Arabicae libri Colailah wa Dimnah sive fabularum Bidpaï philosophi indi, in usum auditorum edita ab Henrico Alberto Schultens. Leiden, Hendrik Mostert, 1786.

4to, pp. xxii, 156, [2 (errata)]; text in Latin and Arabic; a very good, crisp copy; bound in contemporary Dutch mottled calf, spine in compartments with small flower stamp in each compartment and tan morocco lettering-piece to second compartment, edges speckled red; binding a little rubbed with small stain to upper cover and small tear to lower cover, spine chipped at head; richly annotated throughout in a late eighteenth- or early nineteenth-century hand. **\$3375**

First Arabic edition of a chapter of *Kalīla wa-Dimna*, a selection of animal fables, drawn ultimately from Aesop via India and Persia, named for two jackals, Kalīla and Dimna, who are used to frame the stories of wise and moral behaviour; a scholar's copy with numerous neat annotations in Latin and Arabic.

The transmission of this text is somewhat complicated; this is the Arabic translation of a Persian text, probably following the Arab expansion into Persia, where fable collections were both composed and translated from Indian sources for entertainment. Many of the tales in *Kalīla wa-Dimna* were derived from the Indian *Mahabharata* and *Panchatantra*, translated into Middle Persian, then into Arabic by the eighth-century Persian scribe Ibn al-Muqaffá. He composed other works on princely conduct, though in these tales, the animal rulers are usually less than regal in their behaviour, often only succeeding when taking advice given by lesser animals; perhaps this is the clue to his intended audience, of princely advisors rather than princes themselves. '*Kalīla wa-Dimna* was and remains one of the two most highly rated works of medieval Arab prose fiction' (Irwin, p. 40).

This is one of several Arabic texts edited or translated by Hendrik Albert Schultens (1749–1793), an Oriental scholar at Leiden University; he followed in the footsteps of his father and grandfather, who both held the chair of Oriental languages there. The library of Schultens père was sold in 1780 (the catalogue printed by Mostert), and lot 7006 was a Persian manuscript of this work. Many of the books from this sale, as well as the library of H.A. Schultens, were bought by a subsequent Leiden scholar, Johann Hendrik van der Palm; his library, sold in 1841, contained the manuscript 'from which part of the text was edited by H.A. Schultens in 1786 and is even now worthy to be compared with the edition of Sacyus. It comprises 102 leaves, bound, 4to', as well as a copy of this 1786 printing, with manuscript annotations (lot 753); many of his books were purchased by Leiden University.



The Leiden bookseller Hendrik Mostert (active c. 1761–1793) worked closely with the University of Leiden, producing inaugural dissertations and theses, as well as several Arabic textbooks ('in usum auditorum', for the use of the students); he also issued a book in Hebrew type.

The contemporary annotations in this copy display close attention from the reader, from start to finish; he was probably a student or scholar at Leiden University. The annotations occur on almost every one of the ninety-six pages of text (except pp. 73–79) and occasionally in the extensive index of words and phrases, where the annotator notes a few further instances of usage. The notes provide interlinear Latin translations of words and phrases, indicate grammatical usage or the case of a word, and provide a few external references (to works on Hebrew by Jacob Alting and Robert Lowth), with some words given in Arabic to specify the root or origin of a particular term.

STCN 2389222537; Irwin, 'The Arabic beast fable' in *Journal of the Warburg and Courtauld Institutes* (1992), pp. 36–50.

REAL BOETHIUS AND FAKE BOETHIUS

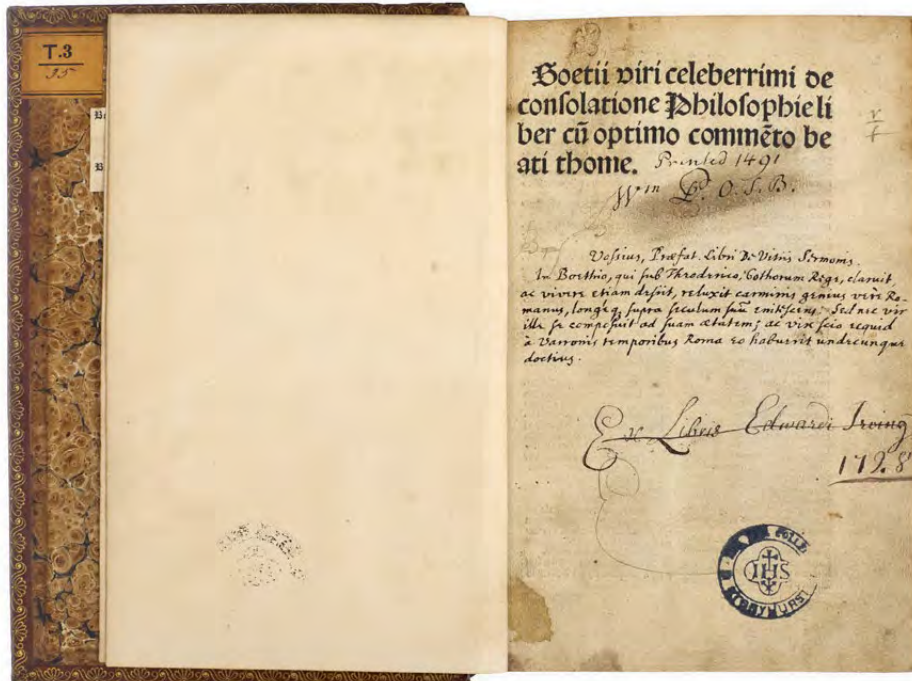


14. **BOETHIUS; [Pseudo-] Thomas AQUINAS, commentator.** De consolatione philosophie liber cum optimo commento beati Thome. [[Colophon:] Deventer, Jacobus de Breda, 19 March 1491.] [bound with:]

BOETHIUS [Pseudo-]. De disciplina scholarium cum notabili commento. [[Colophon:] Deventer, Jacobus de Breda, 3 February 1492.]

Two works in one vol., 4to, *De consolatione*: ff. [174]; [*]^a b-r⁶ s⁴ t-z⁶ A-D⁶; *De disciplina*: ff. [60]; a-k⁶, with final blank k⁶; gothic letter, capital spaces with guide letters, first initial supplied later in ink incorporating a sketch of a head; first title a little duststained, some light marginal dampstaining, quire a with some staining to text, but good copies; bound in early nineteenth-century russia, boards roll-tooled in gilt and blind to a panel design, spine tooled in gilt and blind and lettered in gilt, edges speckled blue, marbled endpapers; neatly rejoined; ink inscriptions and monogram of J. Byers to title (partly obscured), ink inscription 'Ex Libris Edwardi Irving | 1728' to title (deleted in ink) and to k5^r, with extensive notes in English to k5^v-k6^r, ink inscription 'W^m. P. O.S.B' with notes in English and Latin to first title-page, later ink stamps of Stonyhurst College to first and last leaves with shelflabel to front board. **\$16,200**

Uncommon Deventer edition of Boethius's famous *Consolation of Philosophy*, along with the spuriously attributed treatise of advice for scholars.



The second work was supposed to have been composed by Boethius after the *Consolation* but was actually a medieval invention first recorded in the 1230s. It advises what to study, obedience to one's teacher, and how to handle servants and money, but this is interspersed with episodes of stupidity, violence, and mischief, ridiculing both teachers and students. Both works claim to contain a commentary by Thomas Aquinas, but the attribution is now disputed in both cases.

'Situating *De disciplina* among other serio-comic grammar school teaching texts that make use of puerile fantasies, explicit sexuality, and ambiguous exempla to teach otherwise upright lessons, clarifies the pedagogical purpose of its supposedly odd Boethian humor and the acceptance that it met ... For much of the Middle Ages, humor, and often transgressive humor, was considered a natural pedagogical tool to stimulate interest and memory in the youngest scholars' (Hunter, p.163).

Both works were printed by Jacobus de Breda, active as a printer in Deventer between 1480 and 1518. The widespread interest in Boethius through the Middle Ages and beyond meant that his works were constantly in demand; Jacobus produced at least five editions of the *Consolation* and four of the *Disciplina* by the end of the fifteenth century.

Provenance:

The notes by one Edward Irving at the end of the volume contain text in English, beginning 'O how the Creator of Heaven and Earth, who governs the world by an immutable law...', perhaps responding to Boethius's meditations on the tension between divine Providence and man's free will.

ISTC lists three copies of the first work in the US (Newberry, Yale and the Huntington) and only one of the second work (Johns Hopkins).

De Consolatione: C 1111; BMC IX 67; GW 4552; Goff B794; ILC 418; Bod-inc B-399; ISTC ib00794000; *De Disciplina*: HC 3414; BMC IX 67; GW 4599; Goff B823; ILC 424; BSB-Ink B-625; ISTC ib00823000. See Hunter, 'Boethian humor and the Pseudo-Boethian *De disciplina scolarium*', in *Viator* 46 (2015), pp. 161-179.

A PROLOGUE TO THE *SCEPTICAL CHYMIST*

15. BOYLE, Robert. Certain physiological Essays and other Tracts; written at distant Times, and on several Occasions. The second Edition. Wherein some of the Tracts are enlarged by Experiments, and the Work is increased by the Addition of a Discourse about the absolute Rest in Bodies. *London, Henry Herringman, 1669.*

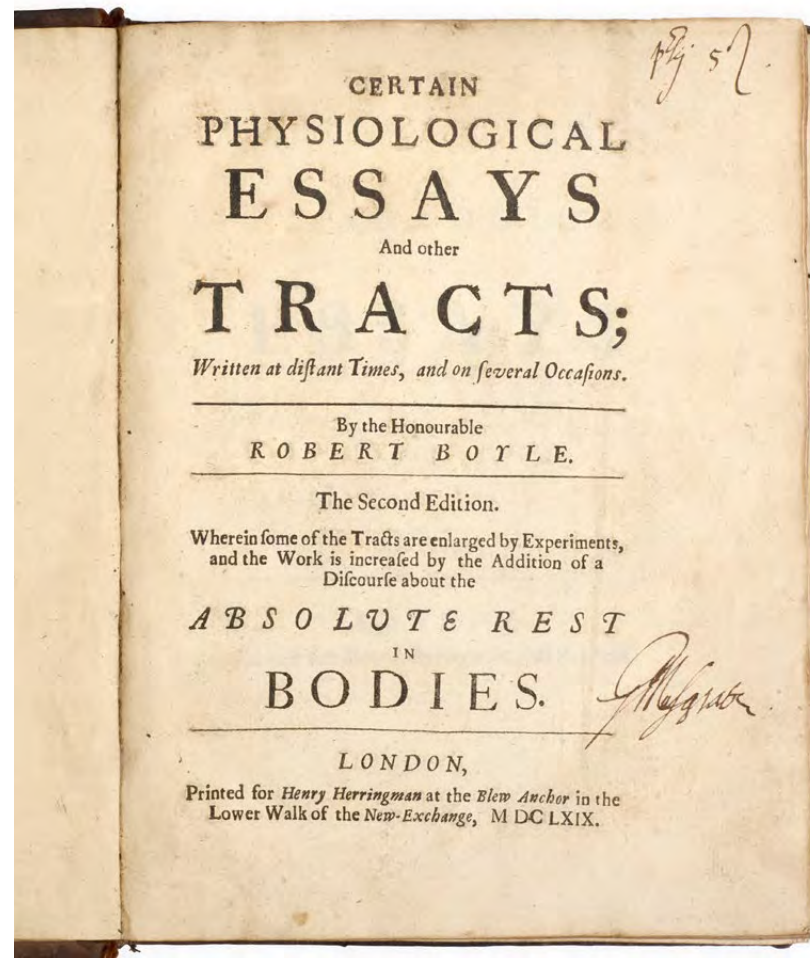
4to, [viii], 292, [4], 30, [2 (blank)]; title-page and a few upper margins dust-soiled, otherwise a very good copy; in contemporary mottled, panelled sheep, corners bumped, small patches of insect damage to covers; ownership inscription and purchase note to title 'G Musgrave' (see below). **\$2025**

Second edition in English, enlarged. 'The importance of the *Essays* [first 1661] lies in the fact that in a very real sense it was a "prologue" to the more widely known *Sceptical Chymist* since it continued the attack on the alchemists begun in *New Experiments*, and actually it was as much of a **landmark in the history of chemistry**. In the *Essays* Boyle gives **the first clear outline of his corpuscular hypothesis concerning the nature of matter**' (Fulton). The new additions to this edition were to have been indicated by parenthesis, but these being 'by an oversight of the Press, omitted', Boyle provides a list of the main changes in a new Advertisement.

Provenance: George Musgrave (1648-1721), of Nettlecombe, Somerset, who may have known Boyle through his brother, the physician and antiquary William Musgrave (1655-1721, Fellow of the Royal Society, for which he acted as secretary and editor of the *Philosophical Transactions* in 1685). George Musgrave, who studied at Exeter College, Oxford, and then qualified as a barrister, was a friend of Edward and Mary

Clarke, the friends and correspondents of John Locke - his son later married their daughter. Like his brother William (who had a large collection of works by Boyle in his library, sold in Exeter in 1725), he seems to have combined legal and medical training.

ESTC R17579; Wing B3930; Fulton 26.



MOTION

16. BOYLE, Robert. A Free Enquiry into the vulgarly receiv'd Notion of Nature; made in an Essay, address'd to a Friend ... *London, H. Clark for John Taylor, 1685/6.*

8vo, pp. [26], 412, [2 (ads and errata)], [2 (blank)]; with the scarce 'Advertisement' leaf inserted after a4; slightly foxed and dusty at the front, else a good copy; in contemporary sheep, rubbed; head- and tailcaps chipped, edges rubbed; ownership inscription and purchase note to title 'G Musgrave' (see item 15). **\$1700**

First edition. 'After thirty years of experimentation and observation of natural phenomena Boyle appears in this thoughtful treatise to have reached his maturity as a philosopher ... The book deals with the laws of motion ... He tells us that the current views of Nature were incompatible both with religion and philosophy' (Fulton).

ESTC R11778; Wing B3979; Fulton 170.

THERMODYNAMICS AND ATOMIC THEORY

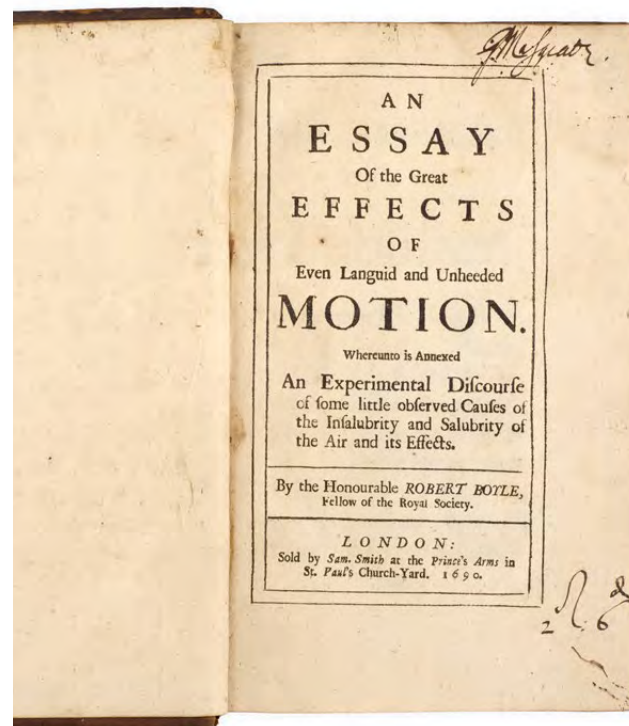
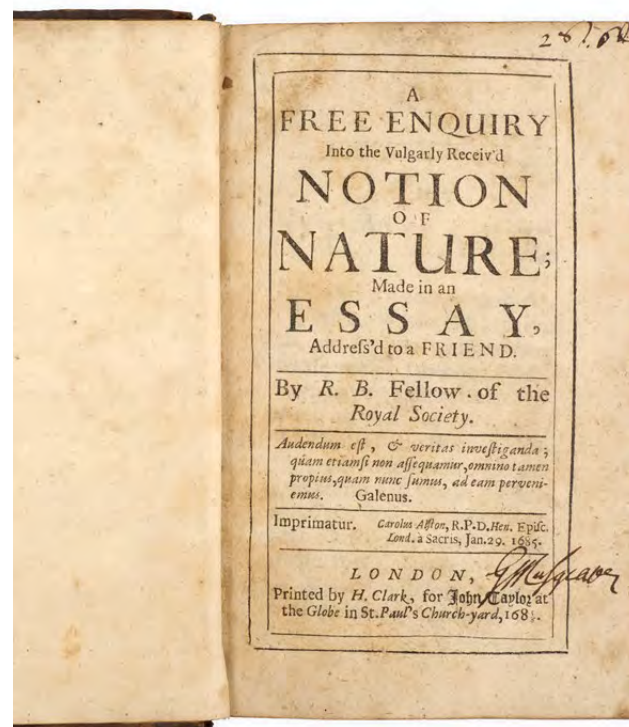
17. BOYLE, Robert. An Essay of the great Effects of languid and unheeded Motion. Whereunto is annexed an experimental Discourse of some little observed Causes of the Insalubrity and Salubrity of the Air and its Effects ... *London, Sam[uel] Smith, 1690.*

8vo, pp. [8], 123, [1]; [8], 76, 51-113, 129-58, wanting the terminal blank; short marginal wormtrack to foot of first five leaves; else a very good copy in contemporary panelled calf, slightly rubbed; ownership inscription and purchase note to title 'G Musgrave' (see item 15). **\$1100**

Second edition, second issue, with cancel title-pages to each part redated from 1685 to 1690. 'This oddly named tract ... gives Boyle a place in the early history of thermodynamic concepts, and it is among the most important of his later writings ... Having studied the air for many years, and the force it exerts when compressed, he was now led to reconsider the nature of the ultimate units of which air is composed ... Many passages indicate he was thinking of a "mechanical equivalent of heat" and that he regarded heat itself as probably due to small particles of matter in "local motion"' (Fulton). He also anticipates modern atomic theory.

The first edition was published anonymously in 1685, and then reissued in the same year with a cancel title-page, and, in the second part, new sheets E and F, and additional sheets H to L. This second edition/issue was then reissued in 1690.

ESTC R11210; Wing B3950; Fulton 165.



pected myself. It was set down many years past, and was the sense of my conceptions at that time, not an immutable law unto my advancing judgment at all times; and therefore there might be many things therein plausible unto my passed apprehension, which are not agreeable unto my present self. There are many things delivered rhetorically, many expressions therein merely tropical, and as they best illustrate my intention; and therefore also there are many things to be taken in a soft and flexible sense, and not to be called unto the rigid test of reason. Lastly, all that is contained therein is in submission unto maturer discernments; and as I have learned from my father them than the best and to prize them: under favour of which I have made this secrecy publick, and committed it to the judicious reader.

T.E.S.

THOMAS BROWNE.

T. E. LAWRENCE'S COPY

18. **BROWNE, Thomas.** *Religio Medici, Urn Burial, Christian Morals, and other Essays.* [Printed by the Ballantyne Press, and sold by Hacon and Ricketts, The Vale Press, London, and John Lane, New York, 1902].

Folio, pp. cxcviii, [2 (colophon)]; woodcut border of vine leaves to first page of text (designed by Charles Ricketts and engraved by C. Keats); some very occasional and very mild foxing to the foot of some leaves (inevitable in this work), else a fine copy; bound by Sangorski & Sutcliffe in 1968 (receipt laid in) in quarter red morocco and buff cloth, spine lettered directly in gilt, for the poet and broadcaster D. G. Bridson, with his bookplate; discreet ownership inscription 'T.E.S.' [i.e. T. E. Shaw] to one of the numerous front free endleaves. \$2700

One of 310 unnumbered copies plus 10 on vellum (the limitation not here stated), one of Ricketts's most attractive productions at the Vale Press, from the library of T. E. Lawrence.

T. E. Lawrence was a serious and committed bibliophile, with a more than passing interest in private press books. This volume, signed by him in initials as T. E. Shaw, is named in the list of 'Books at Clouds Hill' in *T. E. Lawrence by his Friends*, though it does not bear the posthumous Clouds Hill bookplate inserted by Bumpus at the time the books were sold (perhaps removed by Bridson at the time of re-binding).

Franklin, p. 204; Van Capelleveen A 73a.

RELIGIO MEDICI.

FOR my religion, though there be several circumstances that might persuade the world I have none at all,—as the general scandal of my profession,—the natural course of my studies,—the indifferency of my behaviour and discourse in matters of religion (neither violently defending one, nor with that common ardour and contention opposing another).—yet, in despite hereof, I dare without usurpation assume the honourable style of a Christian. Not that I merely owe this title to the font, my education, or the clime wherein I was born, as being bred up either to confirm those principles my parents instilled into my unwary understanding, or by a general consent proceed in the religion of my country; but that having, in my riper years and confirmed judgment, seen and examined all, I find myself obliged, by the principles of grace, and the law of mine own reason, to embrace no other name but this: neither doth herein my zeal so far make me forget the general charity I owe unto humanity, as rather to hate than pity Turks, Infidels, and (what is worse) Jews; rather contenting myself to enjoy that happy style, than maligning those who refuse so glorious a title.

Quousque patiere, bone Jesu!
Judæi te semel, ego sæpius crucifixi;
Illi in Asia, ego in Britannia,
Gallia, Germania;
Bone Jesu, miserere mei, et Judæorum.

II

BUT, because the name of a Christian is become too general to express our faith,—there being a geography of religion as well as lands, and every clime not only distinguished by its laws and limits, but circumscribed by its doctrines and rules of faith,—to be particular, I am of that reformed new-cast religion, wherein I dislike nothing but the name; of the same belief our Saviour taught, the apostles disseminated, the fathers authorized, and the martyrs confirmed; but, by the sinister ends of princes, the ambition and avarice of prelates, and the fatal corruption of times so decayed, impaired, and fallen from its native beauty, that it required the careful and charitable hands of these times to restore it to its primitive integrity. Now, the accidental occasion whereupon, the slender means whereby, the low and abject condition of the person by whom, so good a work was set on foot, which in our adversaries beget contempt and scorn fill me with wonder and are the very same objections the insolent pagans first cast at Christ and His disciples.

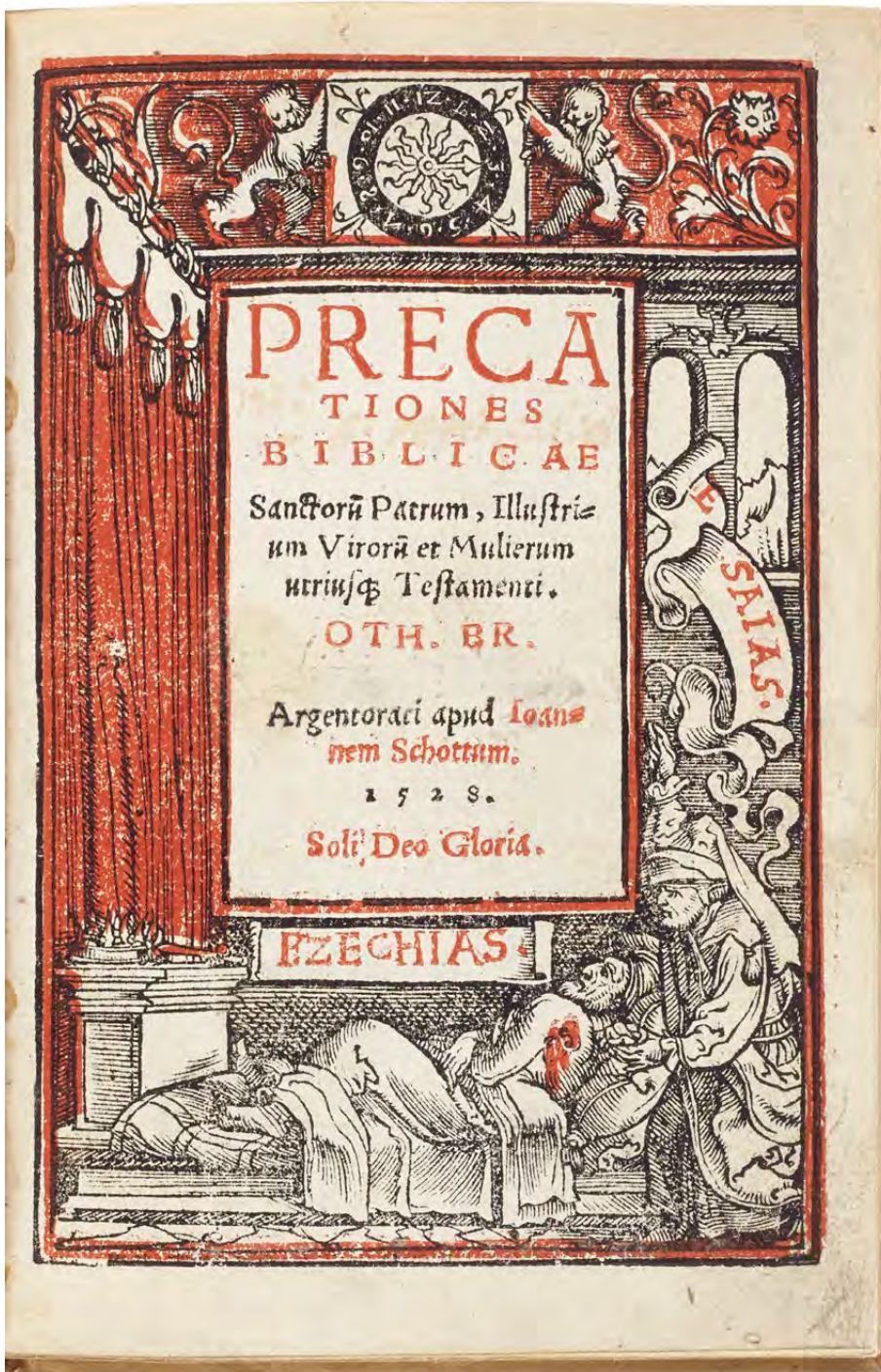
19. **BRUNFELS, Otto.** *Precationes Biblicae sanctoru[m] patrum, illustrium viroru[m] et mulierum utriusq[ue] Testamenti.* Strasbourg, Johannes Schott, 1528.

8vo, ff. [viii], 91, [1]; title printed in black and red within chiaroscuro woodcut border also printed in black and red, woodcut on A8^v, text and colophon all within wide woodcut borders of children playing, hunting and satirical scenes, trophies, grotesques, plants, animals, insects and so on, woodcut device on final leaf; a few minor tears, spots and stains, but a very good copy in modern vellum with red morocco spine labels; old Quaritch description (1970s) loosely inserted. **\$4725**

First edition, rare, one of the earliest Protestant prayer-books, of which this is perhaps the most notable example. These often comprised prayers taken directly from (or adapted from) the Bible. Brunfels's *Precationes Biblicae* appeared in the same year in German translation (*Biblich Bettbüchlein der Altvätter und herrlichen Weibern, beyd Alts und Newes Testaments*) and was translated into several other languages including English (*Prayers of the Byble*, published by Robert Redman in 1535).

Brunfels (c. 1488–1534) entered the Carthusian monastery in Strasbourg after graduating MA in 1508. In 1521 he left the monastery and the Catholic faith. He opened a school in Strasbourg in 1524 and 'soon demonstrated his interest in medicine by editing and translating various older medical texts and by writing one of the earliest medical bibliographies, the *Catalogus* (1530)' (DSB). His celebrated botanical work *Herbarum vivae eicones* appeared in 1530 and 1532; in the latter year he graduated MD at Basel.

The title border 'represents the printer's continued production of masterful colour woodcuts through the 1510s and 1520s ... In the scrolls, the letterforms of *Esaias* (Isaiah) and *Ezechias* (Hezekiah) are irregular, so they must be woodcut rather than inset with moveable type. The dramatic, symmetrical distribution of colour enhances the drama of the scene, and the blocks could be considered interdependent because the tone block provides text and the drops of blood on the reclining Hezekiah. The design has been variously attributed to Hans Weiditz and Hans Wechtlin. However, Wechtlin was last documented in 1526. The attribution seems to hinge on his association with other colour woodcuts rather than the style of the design. As there is no evidence that he remained active or was still alive when this title border was designed, he can be excluded. Weiditz produced book illustrations in Strasbourg from 1522 to 1536, so he could have been the designer. However, the style is not typical of his designs either' (Elizabeth Savage, *Early colour printing. German Renaissance woodcuts at the British Museum* (2021), p. 126).



In one of the text borders 'is represented a fox in monkish garb (?Tetzel) selling indulgences to several geese; the treasure-chest and papal standard (?) at back. Children's toys and noise-making instruments are shown in another border' (Fairfax Murray).

OCLC locates only two copies in the UK (BL and National Art Library) and one in the US (Yale), to which Library Hub adds a copy at the Bodleian.

USTC 686257; VD16 B 8553; Adams P-2071; Fairfax Murray 100; not in BM STC German.

VERSES IN IMITATION OF COWPER

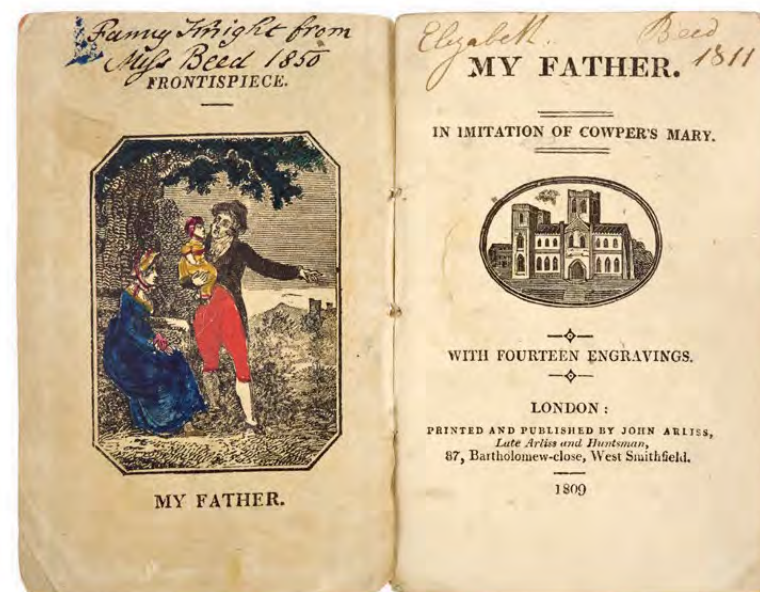
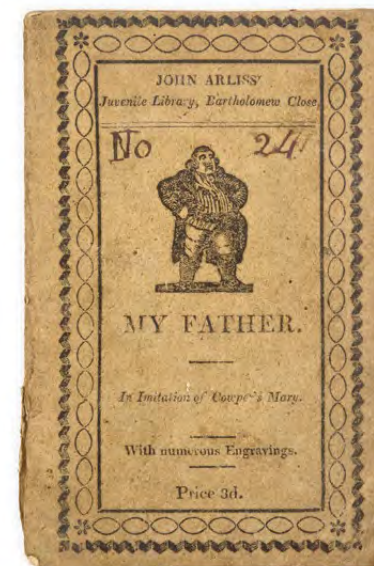
20. [CHAPBOOK.] My Father. In Imitation of Cowper's Mary. With fourteen illustrations. London, John Arliss, late Arliss and Huntsman, 1809.

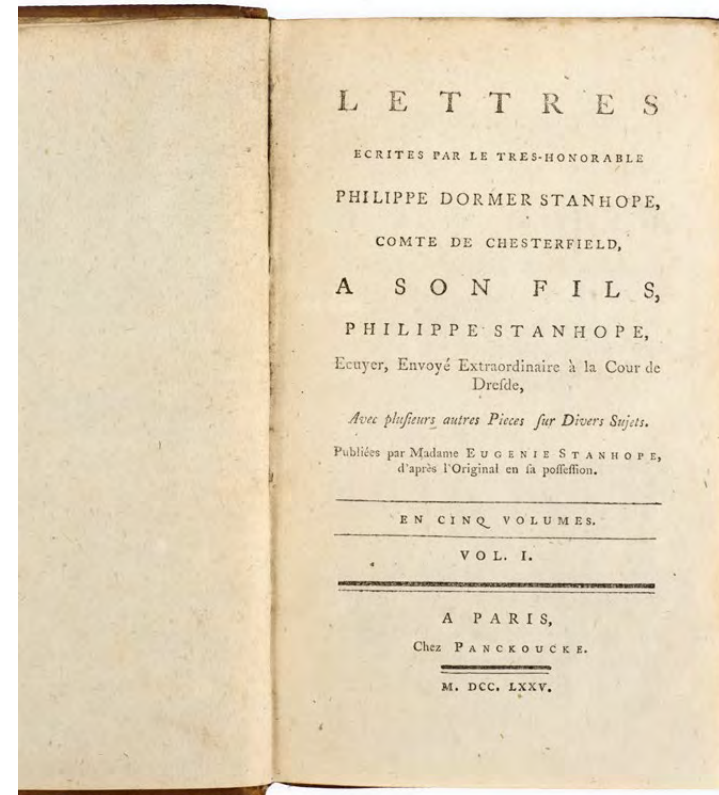
16mo, pp. 32; each stanza facing a steel-cut vignette (touched in colour by an amateur hand), the frontispiece and the final plate used to line the original buff printed wrappers, which add: 'John Arliss / Juvenile Library' and 'No 24' (in ink), and 'Price 3d.'; a very good copy. **\$825**

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

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

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





AN UNRECOGNISED ENGLISH PRINTING

21. CHESTERFIELD, Philip Dormer Stanhope, Earl of. *Lettres ecrites par le tres-honorable ... Comte de Chesterfield, a son fils, Philippe Stanhope ... avec plusieurs autres pieces sur divers sujets. Publiées par Madame Eugenie Stanhope, d'après l'original en sa possession. En cinq Volumes ... 'A Paris, chez Panckoucke' [but probably printed in London], 1775.*

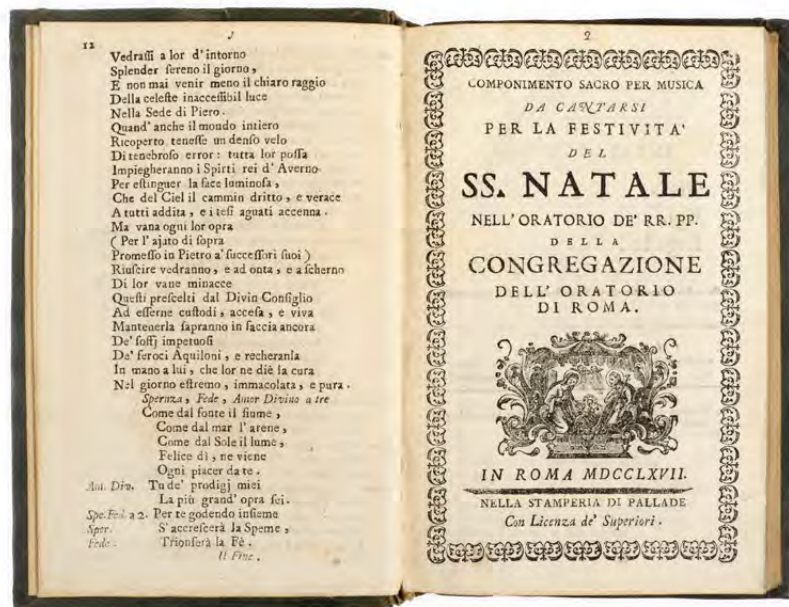
Five vols, 12mo; pp. 20-21 in volume V soiled, else a fine copy; bound in attractive contemporary comb-patterned calf, spines gilt in compartments, gilt red morocco lettering-pieces; contemporary ink ownership inscriptions of Gowan Gillmor (within a window in the pastedowns at the front and rear of each volume). **\$1275**

First edition in French of Chesterfield's famous *Letters to his Son* (published posthumously by his son's widow in 1774). Although not recognized as such by Gulick (and not listed in ESTC), this is almost certainly an English production.

Press figures appear throughout all five volumes, the typography and disposition is generally English in feel, and there are scattered grammatical and typographical errors perhaps unlikely from a native French printer, e.g. 'Fin du cinquieme et dernier volume'.

Chesterfield's great repository of homiletic courtesy and worldly wisdom, in a series of private letters of advice to his natural son over a period of thirty years, was never originally intended for publication, and aroused wildly varying opinions on its publication a year after his death. Johnson was very cutting, Walpole thought them surprisingly heartfelt. A proportion of the original letters had been in French, which made the swift publication of this translation all the easier. *A Choix de Lettres*, translated by Peyron, was published in the following year, but the present translator has not been identified; his source text, according to Gulick, was the second or third edition.

Gulick 39.



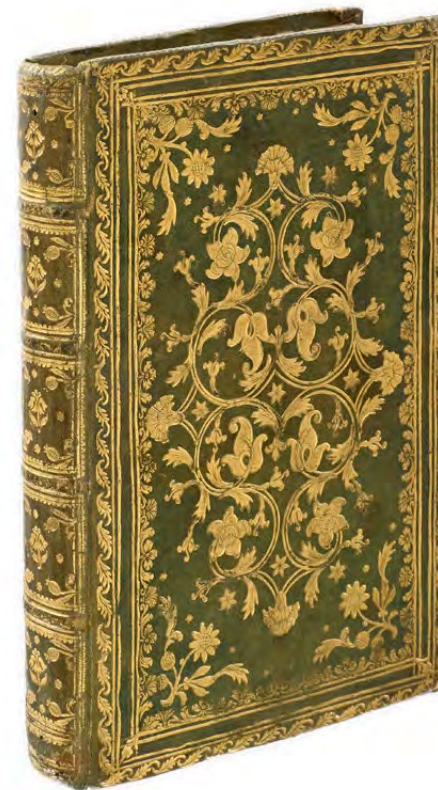
PRINTED AND BOUND FOR THE ROMAN ORATORIANS

22. [CONGREGAZIONE DELL'ORATORIO DI ROMA.] Sammelband of fourteen libretti. Rome, 1765-1768.

Fourteen works in one vol., 8vo; occasional slight toning and foxing; overall very good copies in contemporary Roman green sheep, covers richly tooled in gilt with floral and foliate rolls and stamps, spine gilt in compartments, edges gilt, sprinkled paper pastedowns; a few small wormholes to spine, some wear to corners, slight rubbing; 1 p. of manuscript additions and 1 p. index bound in at end; small nineteenth-century label with inked numbers at head of first title. **\$2375**

A sammelband of rare devotional libretti printed for the use of the Oratorians of Rome, many composed by Pietro Metastasio, in a handsome contemporary Roman binding matching a companion volume in the Henry Davis Gift in the British Library.

The first five libretti were composed to celebrate Christmas, including pastoral and dramatic pieces. The remainder take as their subjects: the infant Moses; the Adoration of the Magi; the death of Abel; the liberation of the city of Bethulia; king Jehoash of Judah; Joseph; Isaac; the Passion of Christ; and St Helena, reputed discoverer of Christ's cross. Eight of the pieces were composed by Pietro Metastasio (1698-1782), a dramatist of enormous talent and the most celebrated librettist in eighteenth-century



Europe; several were set to music by Giovanni Battista Casali (1715–1792) ‘one of the best-known Italian composers of sacred music of his time’ (Grove). Two short *arie* have been added in manuscript to the final item, attributed to the composer Niccolò Jommelli (1714–1774).

The binding matches British Library Davis 830 (Foot, *The Henry Davis Gift III* (2010), no. 383). This also contains fourteen *componimenti sacri* printed for the Roman congregation, with a manuscript table of contents; the two volumes were clearly once part of a set.

Of the fourteen libretti found here, only two are traceable in US libraries. All but one were printed for the Roman Oratorians by Marco Pagliarini of the Pallade press, or by Giovanni Zempel, who employs the Oratorian emblem on his title-pages.

Full details are available on request.



A LADY OF LEISURE IN THE ALPS

23. CROMPTON, Henrietta Matilda. Sketchbook of a tour through southern Germany and Switzerland. July, 1836.

Oblong folio, 52 pen or pen-and-wash sketches (mostly in blue and brown) and seventeen pencil sketches, including eight double-page panoramas, most captioned in pencil or pen, with some notes on the versos; some scattered foxing, the last sketch partly laid down on the rear endpaper, folding and slightly damaged, some slight wear to edges, else very good; bound in contemporary half roan with marbled paper sides, manuscript paper label to front cover; sides rubbed, neatly rebaked, remains of a leather pen/brush holder to lower edge, woodcut royal arms (possibly the head of a passport) pasted on to front endpapers, later autograph letter to Crompton from Harriet Eyre (thanking her for the loan of the album) tipped in. **\$11,475**

An extremely attractive plein-air sketchbook covering a summer tour from Koblenz to Geneva in 1836, with many fine views of mountains and glaciers.





An unmarried woman in her forties, Crompton was travelling with her younger brother and sister. The first part of their route followed the Rhine, taking in Wiesbaden (where they 'drank the Kochbrunnen'), Langenschwalbach, Nonnenwerth ('we slept in the nunnery on the island, cold and damp'), Frankfurt, Heidelberg, Baden Baden, and the Black Forest, with several views devoted to each. The album then jumps to Switzerland, with a panorama of the Rhine Falls, and scenes of Zurich, the wooden bridge over Lake Lucerne, William Tell's chapel, Amsteg, Hospental ('4000 F. high' in the St Gotthard pass), and Mt Rigi (then becoming Europe's premier mountain destination), with the observation tower at the summit and views to Zug and Lucerne. From there Crompton and her party progressed to Brienz and Thun, sketching Niesen from the steam packet, and there are spectacular views of Schwarzmonch, Breithorn and Jungfrau, of the valley of Grindelwald with Jungfrau behind, and of the Grindelwald glaciers. On 2 August she crossed the Wengenalp ('lovely day', with views to Eiger), and there are sketches of the glacier at Rosen[lau], Wetterhorn, the Reichenbach falls, Neuchatel, Fribourg (a fine panorama of the bridge), Lausanne, Geneva, the famous Mer de Glace glacier under Mt Blanc (another panorama), and Chillon on the shore of Lake Geneva. Throughout, the names of geographic features are provided, and towards the end Crompton records an ascent of Monte Rosa by Edward Herries, who was secretary to the British legation at Bern. Some scenes are present in a second looser version, probably executed *en route* and later worked up.

The Cromptons, of Esholt Hall, near Bradford, West Yorkshire, and 72 Micklegate, York, were a wealthy banking family, and upon the death of their father, Joshua Crompton (d. 1832), Henrietta Matilda (1793-1881) and her eight siblings inherited the considerable sum of £11,000 each, which Henrietta, who never married, employed in a comfortable life in York enlivened by excursions and foreign travel. She had received a strong education, and her talents in draughtsmanship saw her study with Copley Fielding and David Cox among others. As an inscription at the front notes, on this tour she was accompanied by her youngest sister Caroline Rachel (later O'Reilly, 1798-1884), and her brother Robert (1805-1840), of Azerley Hall, a soldier in the 15th Hussars. She later, in 1878, gave the album to her sister Caroline.

See Allen, *Letters & papers of Henrietta Matilda Crompton & her family, a list with extracts*, & *The art of Henrietta Matilda Crompton*, 1994. Other examples of her sketchbooks can be found at the Yale Centre for British Art and at the North Yorkshire Archives, and a view of Windsor is in the Royal Collection.



Grindelwald



Wetterhorn

Wetterhorn be
11400 Aug. 31
RS



Diablotets
9600

11290
Jongfrau

Ce m'c 11960 extreme distance

Monte Rosa 14,220

St. Bernard 10,930

Edm Herries

Rhone

Road to Sion

Semillon

Marigny

FROM THE FIRST NAMED DUTCH PRINTERS

24. DEFENSORIUM FIDEI contra judeos hereticos et sarracenos libros seu dyalogos septem continens. [Utrecht, Nicolaus Ketelaer and Gerardus de Leempt, 1474.]

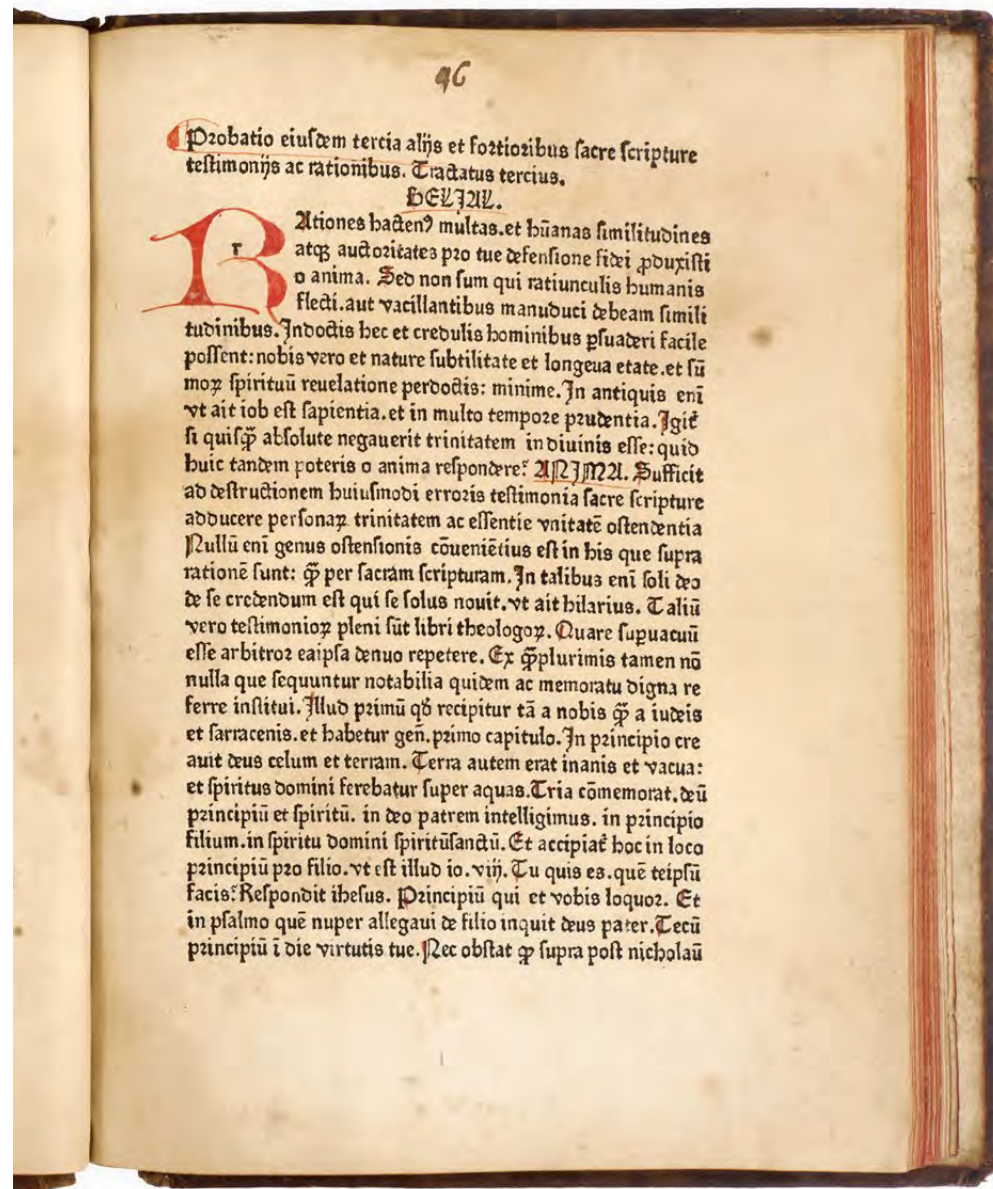
Chancery folio, ff. [79]; [a⁷ b-k⁸], without the initial blank [a]1; gothic letter, initials supplied in red (one with penwork decoration), red paraphs, initial strokes and underlining; [a]2 damaged with old repairs to verso (affecting a few characters), old marginal repairs to [a]3 and [g]1 (not affecting text), a few short tears elsewhere, marginal dampstaining and a few scattered stains, some foxing to later leaves; bound in eighteenth-century French mottled calf, spine gilt in compartments with a gilt crowned 'LL' monogram in each, gilt red morocco lettering-pieces, edges stained red; worn, corners bumped, front board rejoined and rear joint cracked, front endpapers renewed; loosely inserted late nineteenth-century bookseller's description on blue paper (by William Ridler?) priced £18 18s, armorial bookplate of John Vertue (1826-1900) to front pastedown, early twentieth-century shelflabel to front board. **\$37,500**

First edition and the only fifteenth-century printing of this text, from the first named Dutch printshop. Printing had been established in the Netherlands in the 1460s, with the earliest printings attributed to the Dutch Prototypographer, and the first printers to be named in a book are Nicolaus Ketelaer and Gerardus de Leempt, in 1473.

The *Defensorium fidei* contains seven tracts 'in defence of the faith' in the form of dialogues between the Soul (Anima) and the Devil (given the Hebrew name Belial), on topics such as the immortality of the soul and its resurrection, conversion to Christianity, original sin and the baptism of infants, the proofs of Sacred Scripture, and the incarnation of God as man.

The section by Johannes de Turrecremata, on the salvation of the soul, previously appeared in a volume printed by the Dutch Prototypographer comprising Guilelmus de Saliceto's *De salute corporis* and a few other tracts, in around 1472. The connection with Ketelaer and de Leempt has led to the suggestion that Utrecht was in fact the town in which printing was first established in the Netherlands, and perhaps that Ketelaer and de Leempt took over the workshop of the Prototypographer. Lotte Hellinga has published on the connections between the Dutch Prototypographer and texts originating from Rome under the aegis of Pius II; this could explain the presence of this lesser-known tract by Turrecremata, who was a close supporter of Pius II.

The extract from Cassiodorus's *Ecclesiastical History* contains Cassiodorus's translation of a dialogue between Liberius, Bishop of Rome, who supported the anti-Arian Athanasius of Alexandria, and the Emperor Constantius II, who held Arian beliefs.



Constantius is known to have written several letters to the Roman congregation in the early 350s about their bishop's support for the 'very wicked' Athanasius; Liberius was exiled after the Council of Milan in 355 and subsequently withdrew his support for Athanasius. This exemplified the Emperor's interventionist policy on church unity.

ISTC lists six copies in the US: Indiana, Harvard, Bridwell, Yale, the Morgan, and Brigham Young.

HC 6083*; BMV IX 8; GW 8246; Goff D136; BSB-Ink D-97; Oates 3306; Rhodes 672; Bod-Inc D-040; ISTC id00136000. See Hellinga, 'Prelates in print' in *Incunabula in transit: people and trade* (2018), pp. 235-236).

THE DEATH OF MICAWBER

25. [DICKENS.] HAYDON, Samuel. Etching and engraving of a bust of John Dickens, father of Charles Dickens, signed and titled on the left of the plate 'J^{no} Dickens A^o 1851', and titled again along the foot of the bust. *London, 1851.*

Engraving (paper size 380 x 275 mm, engraved surface 162 x 95 mm); a fine, strong impression printed in dark brown ink on thick paper with very wide margins; inscribed in pencil at the foot in the hand of the pre-eminent Dickens collector John Furber Dexter (1848-1927) '**Given to me by Samuel Haydon Esq^{re}, the 1st proof taken off / John Dickens, Father of Charles Dickens, taken from life.**' **\$1100***

Extremely rare, the first proof, possibly unique, of a fine etching by the sculptor Samuel Haydon after his own portrait bust of John Dickens, which had been exhibited at the Royal Academy in 1843. The etching was produced as a memorial after John's death in March 1851. Haydon sent a copy to John's widow Elizabeth, who was a friend, and she replied to thank him for picture: 'I think the likeness of my beloved Husband excellent though there is a saddened expression which was not usual with him - look that I could imagine after death but I suppose its from the rigidity there would be in a Bust' (transcription courtesy of Dickens House Museum). The present version of the print is substantially different from the completed work (itself extremely rare), in which the portrait is reduced to an oval vignette, omitting the shoulder of the bust entirely, and is without lettering (the plate size is the same). Here, the inking is very rich and dark, and letters in reverse are visible at the foot of the image - the plate was probably recycled.



John Dickens, 'the most mysterious figure in Dickens's background' (Tomalin), managed to secure a job at the Navy Pay Office despite his lowly background (his parents were servants), possibly through the patronage of George Canning. The job took him to Portsmouth, where Charles was born. John set a pattern for his son in his bouts of extravagance followed by debt, for which he was imprisoned in the Marshalsea, like his famous literary portrait – William Micawber in *David Copperfield* (1849). His wife Elizabeth seems to have been very loyal, despite the booms and busts: 'there never was a man more unselfish' she wrote to Haydon after his death, praising him as 'a most affectionate, kind Husband and Father'.

Samuel James Bouverie Haydon (1816–1891) trained as a lawyer before turning to sculpture in the 1830s, and was also an early photographer, recommended by Nicholas Condé to Fox Talbot as an experienced assistant in 1845. His bust of John Dickens was one of some forty pieces exhibited by him at the RA over his career. He does not appear to have produced many etchings.

John Furber Dexter was the most important early collector of Dickens and Dickensiana – his library formed the basis of Hatton & Cleaver's *Bibliography* in 1933, and was acquired as a named collection by the British Library in 1969. In the 1880s he had correspondence with Haydon, and Haydon's widow later gave him one of his busts of John Dickens.

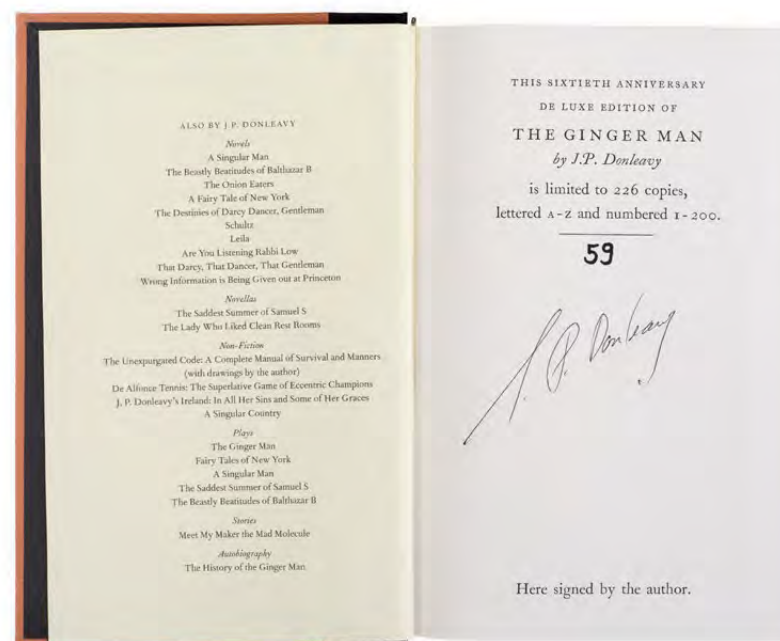
SIGNED, LIMITED

26. DONLEAVY, J. P. *The Ginger Man: the sixtieth Anniversary Edition.* Dublin, The Lilliput Press, 2015.

8vo, pp. [viii], vii-xvi, 372, [12 ('An iconography')]; limitation leaf (on lighter paper) inserted between half-title and title-page; a fine copy, in the original orange embossed boards, black cloth spine lettered in silver, orange cloth slipcase. **\$675**

Deluxe issue of the sixtieth anniversary edition, no. 59 of 226 copies signed by the author.

Originally banned for obscenity, *The Ginger Man* (Paris, 1955) has since become one of the best-selling books of all time. It follows the life and loves of an American student, Sebastian Dangerfield, at Trinity College in post-war Dublin. Its original publication under the Olympia Press's pornographic imprint 'The Traveller's Library' embroiled Donleavy in decades of legal cases. This edition included a foreword by Johnny Depp (long rumoured to be interested in producing a film), an introduction by Sean O'Reilly, and some appendices dealing with the book's publishing history.



27. EBERHARD OF BÉTHUNE; Jean VINCENT de Melle, *commentator*. [Graecismus.]
[Lyons, Jean du Pré, c. 1487-1489].

4to, ff. [180]; a¹⁰ b-k⁸ l⁶ m-x⁸ y-z⁶, with preliminary blank a1; gothic letter in two sizes, contemporary ink foliation; a few wormholes (particularly to first quires, affecting a few characters), marginal paperflaws to lower outer corner of k3, dampstaining to last two quires, first and last quires a little frayed at fore-edge, else a good copy; bound in contemporary deerskin over wooden boards (with a stitched repair to rear board from before binding), traces of ink lettering to front board, later ink lettering to spine, traces of a clasp to fore-edge, sewn on 3 double tawed thongs; somewhat worn with a few small losses, sewing weak in places and supports split at joints; early ink inscription 'lo[ann]es B[aptista] P[resbyte]r' to lower margin of a6^r, contemporary annotations to almost every page, with substantial notes on initial blank and final leaf of text, late sixteenth- or seventeenth-century inscription 'Joannes Rasteletus' to front pastedown.

\$20,250

One of three recorded copies of this early edition of Eberhard's Latin grammar, in a contemporary binding and annotated throughout in a contemporary French hand.

This book contains a versified Latin grammar from the early thirteenth century, interspersed with the fifteenth-century commentary of Jean Vincent de Melle of Poitiers University. This is one of twenty-one known incunable editions, produced from the mid-1480s onwards, all of which were printed in France but predominantly outside Paris, many of which contain the (prose) commentary by Jean Vincent, which sought to explain what the verse text had left obscure. Despite the title, the content is Latin grammar, with just one chapter (out of 27) on Greek names and their etymological influence on Latin, though without any Greek text.

Eberhard de Béthune (died c. 1212), from Arras, was a contemporary of Alexandre de Villedieu (and his grammatical textbook *Doctrinale*). Eberhard (or rather his *Graecismus*) was sufficiently well-known in sixteenth-century France to get a mention in Rabelais's *Gargantua*. While the text is predominantly grammatical, it also contains other topics helpful for learning, with verses to help memorise the names of the planets (d1^v) and the seven ages of man (i8^v).

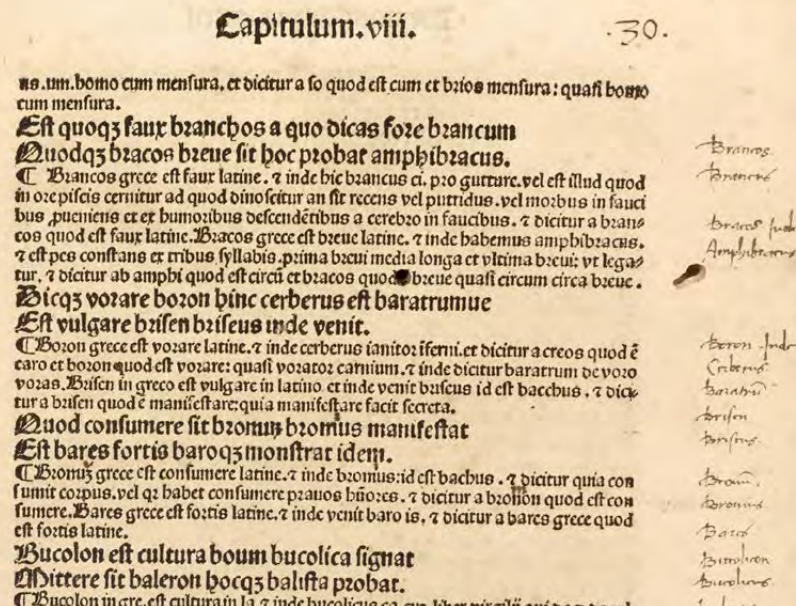
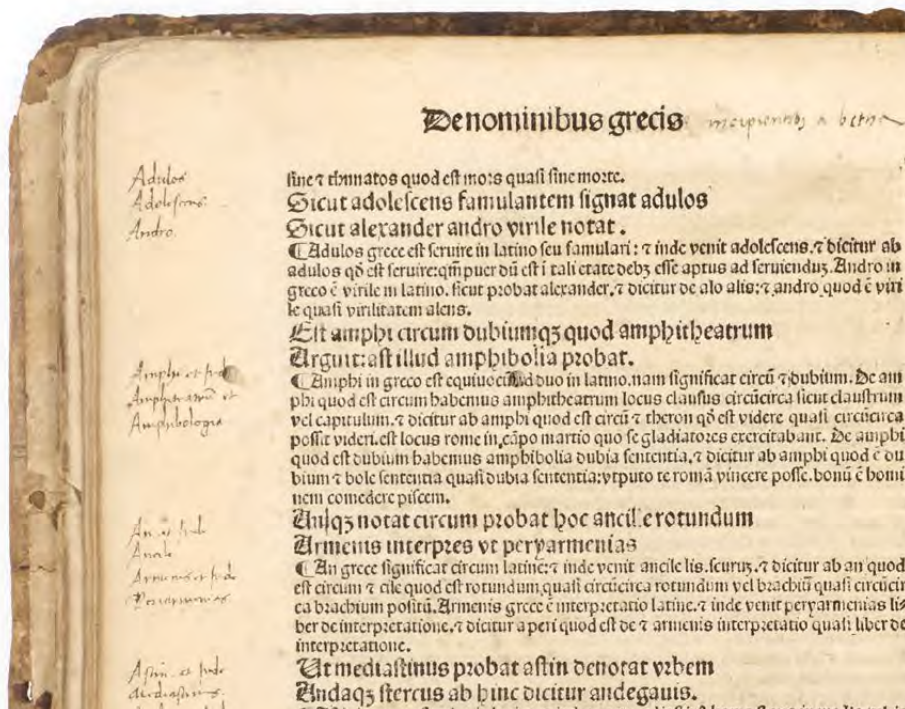
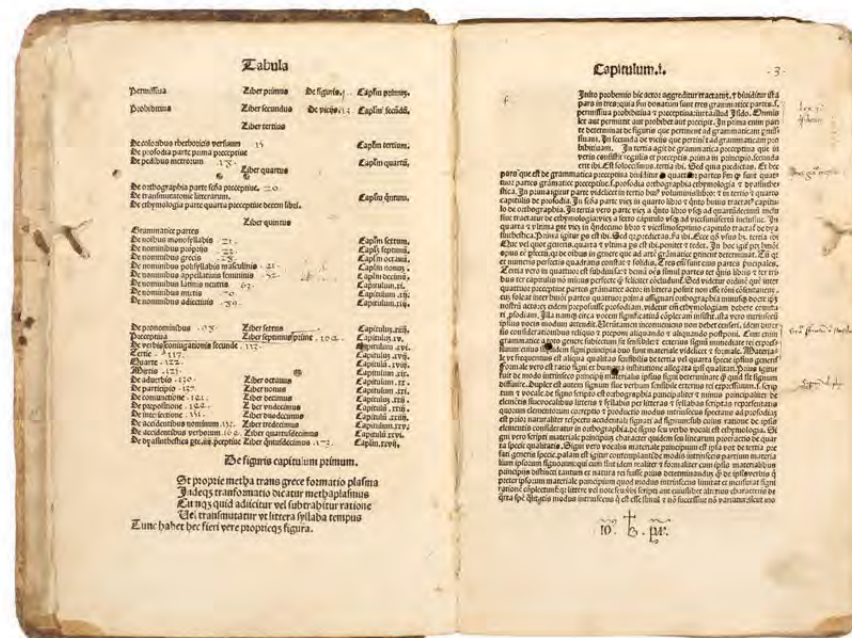
The printer has been identified from the typeface. Jean du Pré of Lyons (distinct from the Jean du Pré of Paris) specialised in theological texts in Latin, classical texts, and schoolbooks, as here; a few unsigned works printed in *lettres bâtarde*s are sometimes assigned to his workshop. He owned one of the larger printshops of fifteenth-century Lyons, active between 1487 and around 1495. This is the first of perhaps three editions of *Graecismus* that he printed, the others in 1490 and 1492, also surviving in just one and two copies respectively.

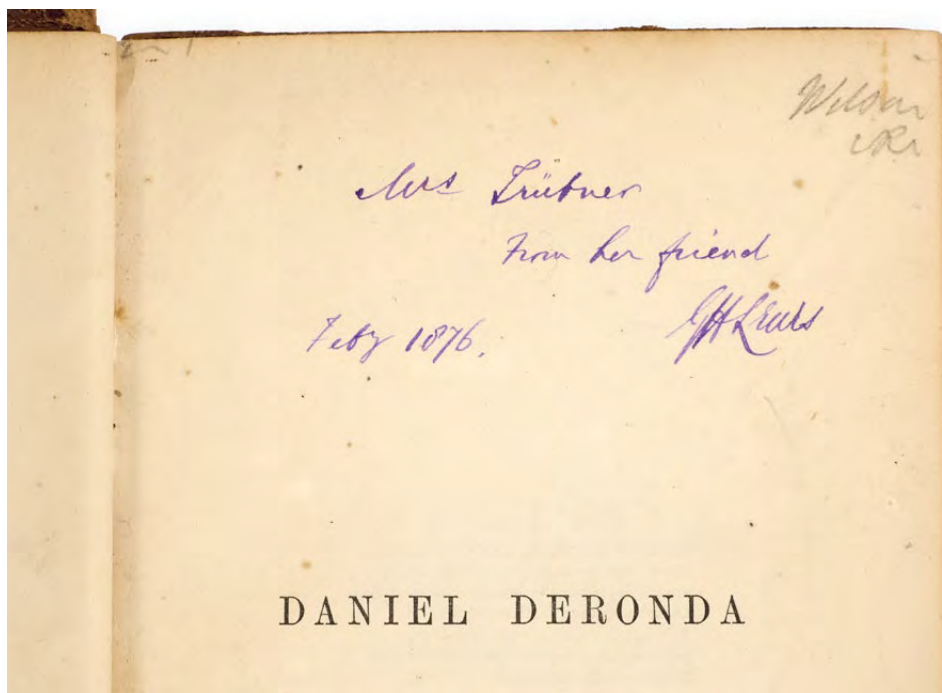
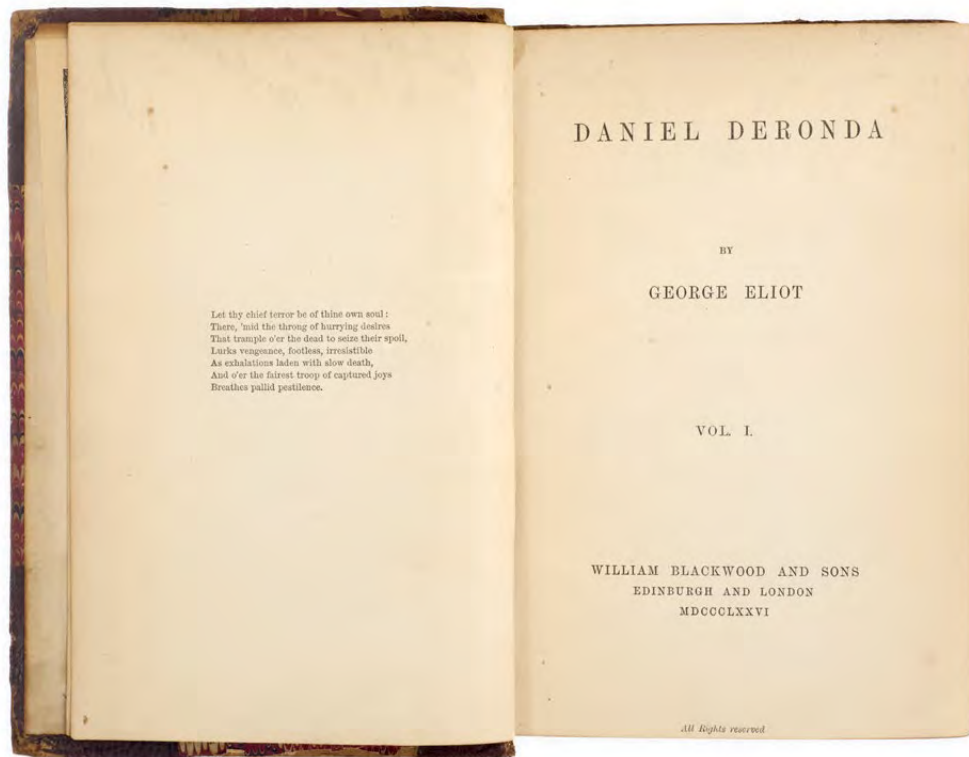


This copy is richly annotated throughout in a neat contemporary French hand, most likely by the 'Joannes Baptista presbyter' who signs the first leaf of the text. On the preliminary blank is written a roughly alphabetical list of grammatical terms for which, on the verso, a list of definitions in Latin are provided, such as 'Expressa locutio. Emphasis' and 'Turpis sonoritatis prolatio. Cace[m]phaton'. The marginal annotations pick out significant words, such as 'Methaphysica', 'Systole', 'Themesis' (some later editions contain printed marginalia of this nature), with a headline occasionally added when helpful, and sporadic corrections to printing errors. The chapter on Greek words is arranged alphabetically, so the annotator has added the pertinent words down the margins in alphabetical order, from Alpha to Zerelephon. There are occasional annotations in a slightly later and messier hand, including on the final leaf, which contains (both recto and verso) a list of topics in the text with the relevant folio number.

Very rare: ISTC records just two other copies, both imperfect, and both in France (BnF and Moulins). Many of the twenty-one incunable editions of the work survive in single copies, often imperfect, and only one in more than four (Strasbourg 1489, the only edition to be found in a US library, at Illinois). We can trace no complete copies of any edition in auction records.

GW 9214 (calling for l⁸ rather than l⁶, seemingly erroneously); ISTC ie00011600; CIBN E-13.





ASSOCIATION COPY – INSCRIBED BY ELIOT'S HUSBAND

28. ELIOT, George [i.e. Mary Ann Evans]. *Daniel Deronda ... Edinburgh and London, William Blackwood and Sons, 1876.*

Four vols, 8vo, pp. I: [4], 367, [1], II: [2], 364, III: [2], 393, [1], IV: [2], 367, [1], with the half-title to vol. I and the errata slip to Book II (bound at the beginning of vol. II); wanting the half-titles to vols II-IV, the errata slip for Book VI, the advertisements and the announcement slips; tear to C6 of vol. IV, else a very good copy in contemporary half maroon roan; spines worn and dry; pencil scribbles to final blank page of vol. III; presentation inscription in purple ink to half-title of vol. I, modern booklabel of Agnes and Herbert Meyer in vol. I. **\$2700**

First edition, first issue, of Eliot's last and most controversial novel, bound from the original parts (issued February to September 1876), with a presentation inscription to 'Mrs. Trübner from her friend G. H. Lewes / Feb'y 1876'.

The German-born bookseller Nikolaus Trübner (1817-1884), active in London since 1843, had particularly strong trade connections to the United States, and acted as distributor for American publishers. His intellectual circle included Douglas Jerrold, Hepworth Dixon, Bret Harte, and the philosopher George Henry Lewes (1817-1878), George Eliot's 'husband'. Lewes and Eliot spent much time Trübner's shop – he provided publishing advice, and acted as publisher himself to Eliot's poem *Agatha* (1869) and Lewes's *Problems of Life and Mind* (1874-9), the last volumes of which were issued posthumously from manuscripts arranged by Eliot; Trübner also published the work of Eliot's friend Sara Hennell – her family are thought to be the models for the Meyricks in *Daniel Deronda*.

For *Daniel Deronda*, Trübner played an additional role, supplying Eliot with research material. The *Daniel Deronda* Notebooks include many passages derived from the German rabbi Abraham Geiger in his *Judaism and its History* (trans. Maurice Mayer, New York, 1865), for which Trübner was the London distributor; and Eliot made heavy use of volume I of the *Miscellany of Hebrew Literature* (1872, published by Trübner for the Society of Hebrew Literature). Other sources that were provided by Trübner included his edition of Piccioto, *Sketches of Anglo-Jewish History* (Trübner, 1875), and De Sola and Raphall, *The Sacred Scriptures in Hebrew and English* (1844), a copy of which he gave to Eliot. Trübner himself studied Hebrew with Abraham Benisch, founder of the *Jewish Newspaper* (later *Chronicle*), who would go on to review *Daniel Deronda*.

In May 1861 Trübner had married Cornelia Delepierre, daughter of the Belgian diplomat and antiquary Joseph Octave Delepierre. Cornelia Trübner was close enough to Eliot and Lewes to have been gifted a box of Havana cigars by Eliot in memory of Lewes

after his death. 'Mrs. Trubner was the life of this home. Anglo-Belgian by early relation and education, she combined four types in one. When speaking English, she struck me as the type of an accomplished and refined British matron; in French, her whole nature seemed Parisienne; in Flemish, she was altogether Flamande; and in German, Deutsch. If Cerberus was three gentlemen in one, Mrs. Trubner was four ladies united. Very well read, she conversed not only well on any subject, but ... with sincere interest, and not merely to entertain' (Charles Godfrey Leland, *Memoirs*, 1894). Her annotated presentation copy of *Middlemarch* is described in Jackson, *Marginalia: Readers writing in Books* (1992).

With *Daniel Deronda* Blackwood's repeated the 'Middlemarch experiment' of 1871 by issuing a long novel in eight half-volume parts, bound either in paper wrappers for sale to the public, or in cloth, aimed at circulating libraries. The book was later re-issued in four cloth-bound volumes. The date of the inscription and the issue points here confirm that this copy was bound from the parts.

Baker & Ross A11.1.a¹; Parrish, pp. 37-8; Sadleir 813a.

29. [ERNESTI, Johann Heinrich Gottfried.] Die wol-eingerichtete Buchdruckerey, mit hundert und ein und zwanzig Teutsch- Lateinisch- Griechisch- und Hebräischen Schriften, vieler fremden Sprachen Alphabeten ... mit accurater Abbildung der Erfinder der löblichen Kunst ... Nuremberg, heirs of Johann Andreä Endter, 1733.

Oblong 4to, pp. [lxii], 160, 16, with copper-engraved frontispiece; title printed in red and black, with 13 copper-engraved portraits printed in-text, large woodcut ornaments and initials, a great variety of types and typographic diagrams (see below), occasionally printed in red; slight dust- and dampstaining, two small wormholes to upper margin of title, final leaves a little frayed at edges, closed tear to inner margin of A4, neatly repaired tear to E1, but a good copy; bound in contemporary pigskin, roll-tooled in blind to a panel design, spine blind-ruled in compartments, edges stained red; old ink inscriptions 'Lutz' and 'Breitschwerdt' to front free endpaper, copper-engraved portrait of Heinrich Wilhelm Clemm dated 1760 pasted in. **\$3375**

Expanded second edition of this early typography manual, with extensive diagrams and type specimens, accompanied by an illustrated history of printing and a Lustspiel for apprentice printers.

Ernesti's history of printing acknowledges that printing flourished in China before the birth of Christ but forcefully denies any influence on European printing; he dismisses the Italian claim that printing was invented in Feltre in 1440, discusses Coster's claim at much greater length, but concludes that Gutenberg is the inventor of the art. The account continues with portraits and biographies of Fust, Aldus, Froben, Oporinus, Estienne, and Plantin before turning to Nuremberg printers; a four-page addition gives a 'reliable report of the Turkish printshop established in Istanbul in 1728'.





Büch

Deutsch-Sat

vieler fremden Sprachen

allen

mit accurater Abbi

summarischen

Am Ende sind etliche kurzge

Nürnberg, gedruckt



The manual includes not only extensive instructions and examples of German printing, but a wide range of other alphabets (Greek, Hebrew, Samaritan, Syriac, Arabic, Amharic, Malabar Tamil, Cyrillic, Glagolitic, Hunnic, Sorbian, Gothic, and runes) as well as musical printing, symbols necessary for astrological and medical printing, and diagrams showing both the arrangement of type trays and (in considerable detail) the imposition of different formats.

Bigmore & Wyman I, p. 205.

A GENOESE PANEL-STAMPED BINDING FROM A CORSICAN CONVENT

30. GEREMIA, Pietro. Opus. Sermones in adventum Domini. Sermones de peccato. Sermones de fide. Sermones de penitentia. Sermones de oratione. Sermones dominicales per totum annum. Sermones de sanctis. [[Colophons:] *Brescia, Giacomo Britannico, 8 October 1502.*]

Six parts in one vol., 4to, ff. xlv, lxii, lxxviii, 'xxxvii' (recte xxxviii), l, xviii, 'xl' (recte cxi); woodcut initials; light marginal dampstaining to final quire, AAA3-6 misbound, small wormhole to inner margin of quires HHH-III and AA, final leaf torn at inner margin, but a good copy; **bound in contemporary Genoese blind panel-stamped sheep over wooden boards, the panel containing a vase of lilies with text around the frame naming Viviano da Varese, remains of clasps to fore-edge, boards lined with manuscript waste from a late thirteenth-century Italian Breviary on vellum, sewn on 3 split tawed thongs; worn and rubbed, with sympathetic repairs to spine and lower corner of front board; early ink ownership inscription 'Iste liber est [...] theologie doctoris [...] dñi thome de [...] 1515 die pa maij' to title (deleted in ink), subsequent ink inscriptions 'Spectat ad Conventus S. Franci Bonifacij' and 'Ex libris fris Matthæi de Bonifo [...]' (see below), sixteenth-century ink annotations to CCC7^v and BB4^{r-v}.** **\$3800**

First edition of Geremia's sermons, in a Genoese binding made for the *cartolaio* (stationer) Viviano da Varese, with early Corsican provenance.

Several early sixteenth-century panel-stamps from Genoa are recorded; Hobson lists seven, two of which name Viviano. The text around the panel stamp provides Viviano's name and his address, Carubeo Fili in Genoa (now Vico del Filo), the bookseller's quarter. This panel stamp is recorded by Hobson on 14 bindings, dating from fourteenth-century manuscripts to a 1527 Hagenau imprint; the latter, in brown goatskin and now in the National Art Library, is nigh on identical to the present binding. Another Genoese panel-stamped binding recorded by Hobson was in the Capuchin convent of Bastia (Corsica).





Pietro Geremia (1399-1452) was a notable Dominican preacher from Palermo; in the sermons on saints, one is about St Cita (or Zita) of Lucca, the patroness of Geremia's convent in Palermo.

The printer of this volume (one of two Britannico brothers who were printers) had two brothers in the Dominican order, which led to the production of numerous volumes of Dominican sermons from their presses; one of the brothers, Benedetto, edited this volume and wrote the preface.

Provenance:

1. The volume belonged at an early date to one Thomas, a doctor of theology, with his ownership inscription dated 1 May 1515; the Franciscan convent identified in subsequent inscriptions is most likely that at Bonifacio in Corsica.
2. J. & J. Leighton, *Catalogue of early printed, & other interesting books* [1905?], item 2491.

We have located only one copy in North America, at Illinois, and none in the UK, though a copy of a variant, with a different setting of the title-page, is at the University of Pennsylvania.

USTC 832290; EDIT16 CNCE 20705. See Hobson, *Decorated Bookbindings in Renaissance Italy*, Genoa: 2(g); see also Goldschmidt, *Gothic & Renaissance Bookbindings*, pp. 68-70 (and plate CIV).



A FINE NUREMBERG GOTHIC TYPEFACE

31. GERSON, Johannes [Pseudo-]. Donatus [moralisatus]. [Nuremberg, Friedrich Creussner, c. 1475.]

[bound with:]
[EUCHARIST.] Expositio super canonem misse. [Nuremberg], [colophon:] Friedrich Creussner], [c. 1477-1478].

Two works in one vol., Chancery folio, ff. [7] (of 8, without final blank) and [14]; gothic type, initials supplied in red (one in blue) in both works with manuscript guide letters, second work with red initial strokes and underlining; light marginal staining in first work, second work slightly foxed and with some marginal wormholes, first leaf slightly soiled; tall copies in an early nineteenth-century polished sheep, boards elaborately tooled in blind; rebounded, slightly worn at edges; ink inscription 'Dono mihi dedit R. P. Philippus Nerius Puel [...]' to final leaf (see below), armorial bookplates of James Elwin Millard and John Vertue to front pastedown. **\$11,500**

Early editions of two rare devotional tracts printed in a fine gothic typeface by Friedrich Creussner of Nuremberg.

Incipit donatus Venerabilis Magistri
Johannis Berson Cancellarii Parisiensis

PArtes orationis quot sunt octo que cognitio
substantie. cognitio qualitatis. cognitio precepti
dei. cognitio eiusdem. cognitio hominis secundum deum
& secundum naturam. consideratio futuri iudicii. consi-
deratio letitie electorum & consideratio tristitie
damnatorum. Nomen quid est homo. quia homo wearis. si cogno-
scis substantiam tuam unde factus es. veraciter scis. est nomen
Ecce cognitio substantie que est prima per orationis. de terra
es & in terram reuerteris. Nomen quot accidunt. sex. que qua-
litas. compatio. genus. numerus. figura. casus. Cuius quali-
tatis homo appellatur. quia commune est omnino hominibus de
terra fieri. ymmo de viliori terra siue materia. Commune est
etiam omnino hominibus esse animal rationale. Cuius gradus compati-
onis nullius. quia homo non debet augeri per presumptionem. nec minui
per pusillanimitatem. Et ideo est nomen substantiuum. ut stare ha-
beat extra minium timorem & contra minium presumptuosam spem.
Cuius generis communis. quia tam viro quam mulieri ducunt na-
tura hominis. Cuius numeri. singularis. quia quilibet per se ratione
redebet ante tribunal christi. Cuius figure. simplicis. quia non
potest diuidi in plures sectas. Optet enim si saluari debet
quod solus fides christi consistat. & ab illa non diuidat. Qui enim
hanc fidem non habent non homines dici debent. sed bruta quoniam
carent ratione. Cuius casus nominatiui & vocatiui. quia non
nunciamus iam mortalis qui immortalis erat creatus. & vocat
operarius. qui eterne quieti erat deputatus. Cuius declinatio
tercie. quia declinari & humiliari debet tripliciter. coram deo
coram primo. Unde regit si bene regit. a deo regit. si male a
dyabolo. Discutiamus iam dicta. O homo si considerare vis quod
sis quo ad materiam sine dubio muemur te nobilissimum

The first work here, *Donatus moralisatus*, uses the grammatical terms from the eight parts of speech to reflect on Christian values, and the second explains the standard eucharistic prayer in the Mass, which was considered the most sacred part of the liturgy and was subjected to numerous mystical explanations. The first work is now ascribed to Pseudo-Gerson rather than the fourteenth-century chancellor of the University of Paris.

Provenance:

1. Philippus Nerius Puell (1728-1801), a Carmelite monk of Abensberg (Bavaria), his gift recorded in an inscription by the unidentified recipient dated 1795, at end of the second work.
2. James Elwin Millard (1823-1894), vicar of Basingstoke; his sale, Sotheby's, 25 November 1890, lot 61 (under Berson), 16s to Ridler.
3. John Vertue (1826-1900), appointed the first Roman Catholic Bishop of Portsmouth in 1882.

There are no copies of this edition of Gerson in the US, and only the British Library and the Bodleian in UK; of the *Expositio* there is a copy at the Huntington only in the US, and the British Library only in the UK. A second Creussner edition of *Donatus moralisatus* (c. 1477) is recorded at Knox College only in the US; and another Cruessner printing of the *Expositio canonis missae* (c. 1473-5) is at the Morgan and the Library of Congress.

Gerson: BMC II 447; GW 10866; Bod-inc G-140; ISTC ig00222500. *Expositio*: H 6798*; BMC II 450; GW 5986; BSB-Ink E-143; Goff E143; ISTC ie00143000.

THE ONLY COPY PRINTED

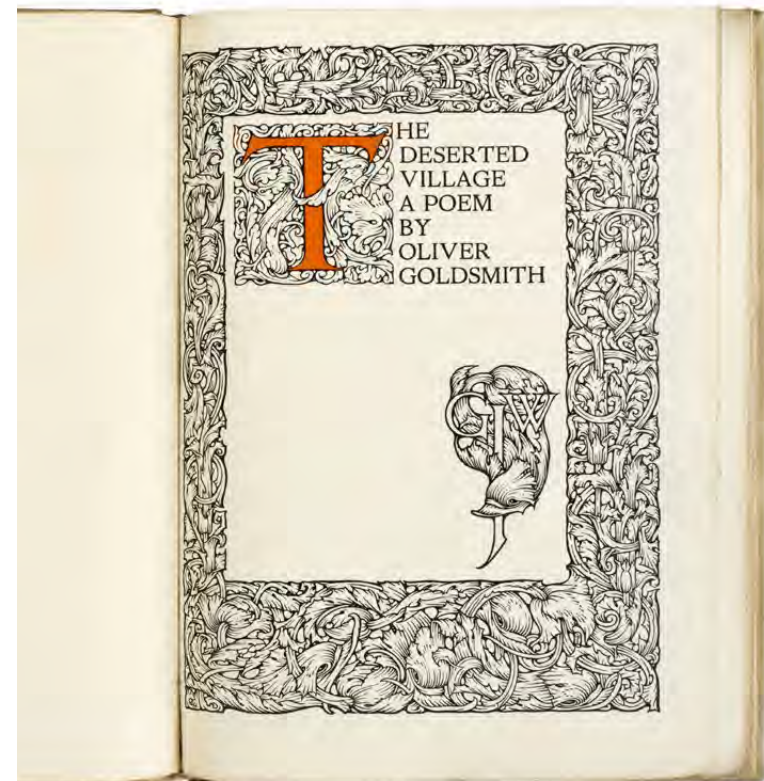
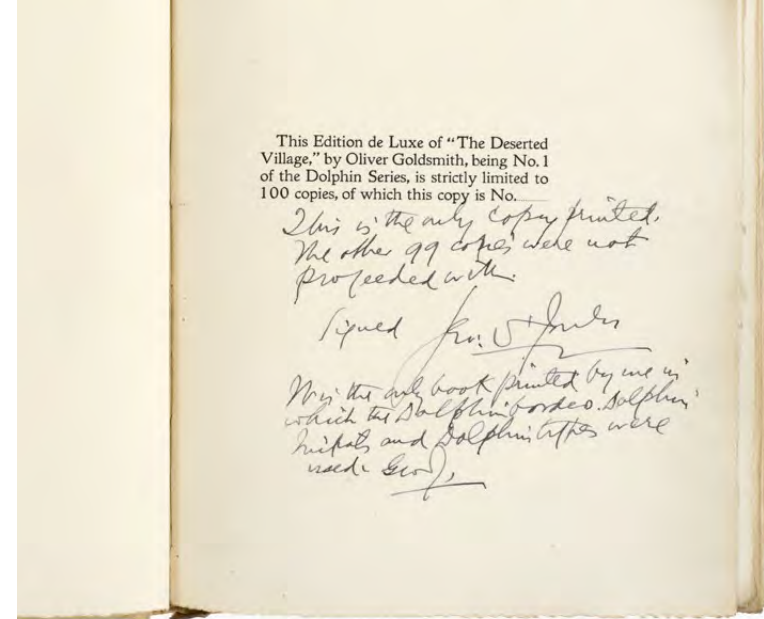
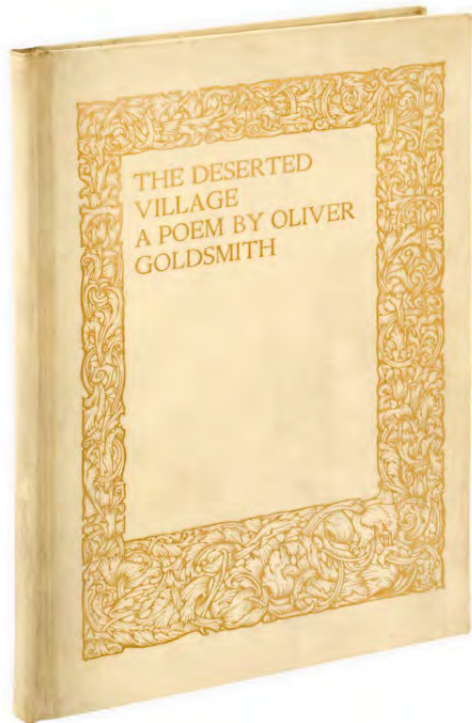
32. GOLDSMITH, Oliver. The Deserted Village a Poem ... [London, G. W. Jones, 1913.]

4to, pp. [24]; half-title, title, initials, and colophon printed in orange and black; each page within a woodcut border; a fine copy, on heavy hand-made paper, in the original stiff vellum, covers gilt with the same wide border, lettered directly on the front cover, publisher's device on the rear cover; inscription and signature of the publisher on the limitation leaf.

\$3375

Unique. 'This is the only copy printed, the other 99 copies were not proceeded with ... It is the only book printed by me in which the Dolphin border, Dolphin initials, and Dolphin types were used'. The limitation leaf suggests that it was originally envisaged as an 'Edition de Luxe' of 100 numbered copies.

One of the foremost fine printers of his generation, George William Jones (1860–1942) designed several important Linotype fonts, printed books for the Nonesuch Press and Limited Editions Club, and operated his own concern 'At the sign of the Dolphin in Gough Square, Fleet Street', next to Dr Johnson's House.



MANUAL FOR ENGLISH PRIESTS – EXTREMELY RARE

33. [GUIDO DE MONTE ROCHEN.] *Manipulus curatorum*. [Colophon: *London, Wynkyn de Worde, 22 April 1502.*]

8vo, ff. cxxxiv, [4]; A–Q⁸ R¹⁸, quire E missigned 'G' as in BL copy but foliation continuous; gothic letter, Wynkyn's Caxton device (McKerrow 10b) to title; title dusty and laid down with some loss to edges, repairs to head and tail of A2–7 with loss to headlines of A2 and a few others shaved, closed tear to A2 affecting a dozen words, tear to gutter of A3 with a handful of words lost, minor losses to head of C1–D2 not affecting text, small wormtrack to quire A affecting a few letters on 2 ff., small wormtrack to last 3 quires affecting a couple of words per page, light dampstains to head throughout and a few other minor blemishes; else a very good, crisp copy in nineteenth-century sheep over wooden boards; neatly rejoined, endcaps and -bands lost; contemporary ownership inscription to f. cxxviii^v ('of this bo[ke] Raulffe Wyller ys the ower'), offsetting from an early inscription to f. lvi^v, 'Pope' struck out in red on ff. xxxii^v and xxxix^r, pencil manicure to f. xcvi^v, marks in red crayon to a couple of leaves, ink stamp of Stonyhurst College to title and rear flyleaf.

\$23,500

First Wynkyn de Worde edition of this immensely popular medieval handbook for priests, one of only four complete copies known.

Composed in the 1330s by Guido de Monte Rochen (also Monte Rocherii or Roterio), the *Manipulus curatorum* met the growing need for pastoral guidance and the training of priests in the wake of the Fourth Lateran Council (1215). Aimed at simple curates and written in a suitably unadorned style, the work is in three parts: the first on six of the seven sacraments; the second on penance (the remaining sacrament and a matter of particular complexity for parish priests); and the third on catechesis. 'Although Guido's manual had much in common with contemporary *pastoralia*, it stood out from the pack by adapting and simplifying the genre's basic features to serve its audience more effectively. The *Handbook* is long enough to be comprehensive, but short enough to be truly useful' (Thayer and Lualdi, p. xxiv).

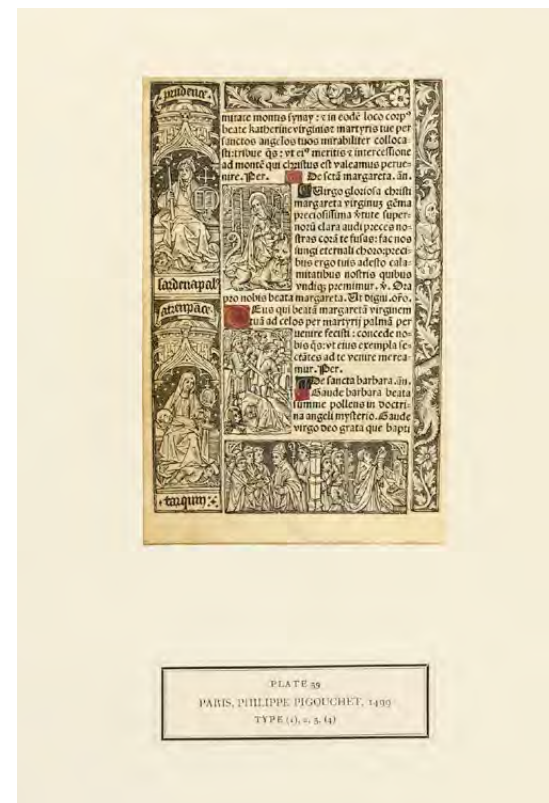
'More than 250 manuscript copies of the *Handbook for Curates* are still extant, but it truly came into its own with the advent of printing. Between circa 1468 and 1501, some 122 editions of the *Handbook* rolled off European presses both big and small, making it the eleventh most printed title in the period' (*ibid.*, pp. xiii–iv). Only the Inquisition in the Catholic world and the Reformation in the Protestant put an end to its widespread use, as witnessed by the anti-papal deletions in our copy.



The present edition was the third to be printed in England, preceded by two from the press of Richard Pynson (1498 and 1500). All English editions (of which there are seven, the last printed in 1517) are very rare, with copies often found imperfect. **Of the present edition, only three other complete copies are recorded by ESTC (BL, Glasgow, Rylands).** Two imperfect copies are at Stonyhurst and Illinois, and Bodley holds a made-up copy of the 1517 edition with two quires supplied from the 1502. They are also very scarce in commerce – no complete copies of the present edition appear in auction records, and of the others we can trace only the York Minster–Doheny copy of the 1509 edition (last sold in 2024, \$9500), the Stonyhurst copy of the 1500 edition (sold Sotheby's 2003, £6600), and another copy of the same (sold Sotheby's 1983, £1078) in the last century.

ESTC S111275; STC 12472. See Anne T. Thayer and Katherine J. Lualdi, introduction to Guido of Monte Rochen, *Handbook for Curates* (2011).

uis est materialis t̄p̄alis subst̄antie / de quo pane ōr
i. In sudore vult⁹ tui vesceſ pane tuo. Et istos tr
ies petim⁹ i ista oꝝōne: iuxta ōbū saluatoris i luca
. Amice: accomoda mihi tres panes. Iste ergo tr
itiōes respiciūt collationē boni. Sūt ⁊ alie q̄ respici
atōnē mali. Circa qđ notāđ qđ duplex est malū. s. i
ulpe / ⁊ malū penz. Malū culpe est duplex. s. p̄teriti
ay. scđm hoc ergo sunt tres petitiōes ablatiōis n
In p̄ma petim⁹ malū culpe p̄teritoꝝ nobis dimitti
im⁹. Dimitte nobis debita n̄a. sicut ⁊ nos dimittim⁹
itoꝝib⁹ n̄ris. Ista debita sūt p̄tā iuxta parabolā x
i p̄p̄sult symoni leproso dicēs. Duo debitoꝝes era
dā feneratori. ⁊ c. Que parabola scđm glosā itellig
xbito p̄tā. Ista debita petim⁹ nobis dimitti a deo
dimittim⁹ debitoꝝib⁹ n̄ris. i. illis q̄ cōtra nos pecca
. Et istud itelligit de debito iniuriay: q̄s debem⁹
tere. Alioquin nisi dimittam⁹: de⁹ nō dimittet nob



SIXTY ORIGINAL LEAVES

34. **HAEBLER, Konrad; André BARBEY, translator.** West-European Incunabula: 60 original Leaves from the Presses of the Netherlands, France, Iberia, and Great Britain ... translated from the German. *Munich, Weiss & Co., 1928.*

Large folio, pp. 58, [2 (limitation, blank)], with 60 original incunable leaves, each window-mounted with a printed caption; text in original printed wrappers, printed divisional leaf for plates, preserved together in the publisher's biscuit cloth box, lettered in black; box very slightly worn at extremities, but an excellent set. **\$8100**

First and only English edition, numbered 88 of 100 copies, comprising Haebler's descriptions of the early European presses and types accompanied by sixty original incunable leaves.

The leaves are drawn from works printed between the 1470s and 1500 in Antwerp, Delft, Deventer, Louvain, Utrecht, Zwolle, Lyons, Paris, Poitiers, Rouen, Toulouse,

Vienne, Burgos, Lisbon, Seville, Toledo, Valencia, London, and Westminster. In addition to the many types we find a great variety of woodcut initials, several leaves with contemporary rubrication, and others with early annotations. The first leaf, taken from the *Dialogus creaturarum moralisatus*, printed at Antwerp by Gerard Leeu in 1491, has a charming woodcut of a key and lock; leaf 24 (Lyons, Jacobus Suigus and Nicolaus de Benedictis, 1499) has splendid woodcut borders and figures, as does leaf 39 (Paris, Philippe Pigouchet, 1499), printed on vellum with contemporary illumination; leaf 52 is an early example of printing in Hebrew (Lisbon, Rabbi Elieser, 1489); and leaf 4 (Delft, Jakob van der Meer and Mauricius Yemantzson, 1478) carries at its inner margin vellum waste from a late thirteenth-century manuscript on vices.

England's first printers are represented by Caxton's *Polychronicon* (1482, with marginal annotations in English), De Worde's *Chronicles of England* (1497), and Pynson's *Constitutiones provinciales* (c. 1499).

LEAD ON SHIPS, AND THEN ON ROOFS

35. [HALE, Thomas, Sir William PETTY, and Samuel PEPYS?]. An Account of several new Inventions and Improvements now necessary for England, in a Discourse by Way of a Letter to the Earl of Marlborough, relating to Building of English Shipping, Planting of Oaken Timber in the Forrests ... [etc.] Herewith is also published at large the Proceedings relating to the Mill'd-Lead-sheathing, and the Excellency and cheapness of Mill'd-Lead in preference to cast Sheet-Lead for all other purposes whatsoever. Also a Treatise of Naval Philosophy, written by Sir Will. Petty ... London, James Atwood, and are to be sold by Ralph Simpson, 1691.

[bound with:]

A Survey of the Buildings and Encroachments on the River Thames ... [1691?]

[and with:]

That the bringing on Boards above, and Paying the Plank with Stuff under a mill'd-lead-sheathing, is damageable, more charge, and altogether unnecessary; plainly prov'd from Experience as well as Reason ... [London, 'may be had at Mr Nelme's ... and at Mr Basset's', October 1697.]

[and with:]

An Advertisement shewing that all former Objections against the Milld-lead Sheathing have been answered by the Navy-board themselves ... London, May, 1696.

12mo, pp. [xii], cxxv, [19], 132; *The New Invention of Mill'd Lead* has a separate title-page and pagination, register continuous; with *A Survey* (folio, two leaves), and *That the bringing on Boards etc.* (folio broadside), folded and bound before B1; *An Advertisement* (folio, pp. 4), folded and bound at the end; short worm-track touching the odd letter, else a fine copy, in contemporary speckled sheep, covers tooled in blind; **authorial manuscript additions to the margins of p. 33, 96-7, and 116, and to *That the bringing on Boards etc.*, and a few scattered corrections;** armorial bookplate to title verso of James Hustler of Acklam, dated 1730. **\$3725**

First edition of Hale's *Account* with several rare broadsides on the same topic – the use of milled lead (rolled into sheets of a uniform thickness, rather than cast) to protect ships against woodworm, and in roofing.

Thomas Hale operated a lead mill in Deptford (his brother? Charles was a leadworker) and was a director of the Milled Lead Company, which had been founded by Sir Philip Howard and Francis Watson in 1670 with a 20-year patent, taking over sole interest in 1690. **The manuscript additions in this copy add corroborating information up to 1702:** milled lead, Hale writes, has been used on the roof of St Clement Dane's and Greenwich Hospital, and even Christopher Wren, 'tho no great friend to the Milld Lead, has owned under his hand' that it is better and cheaper than cast lead.

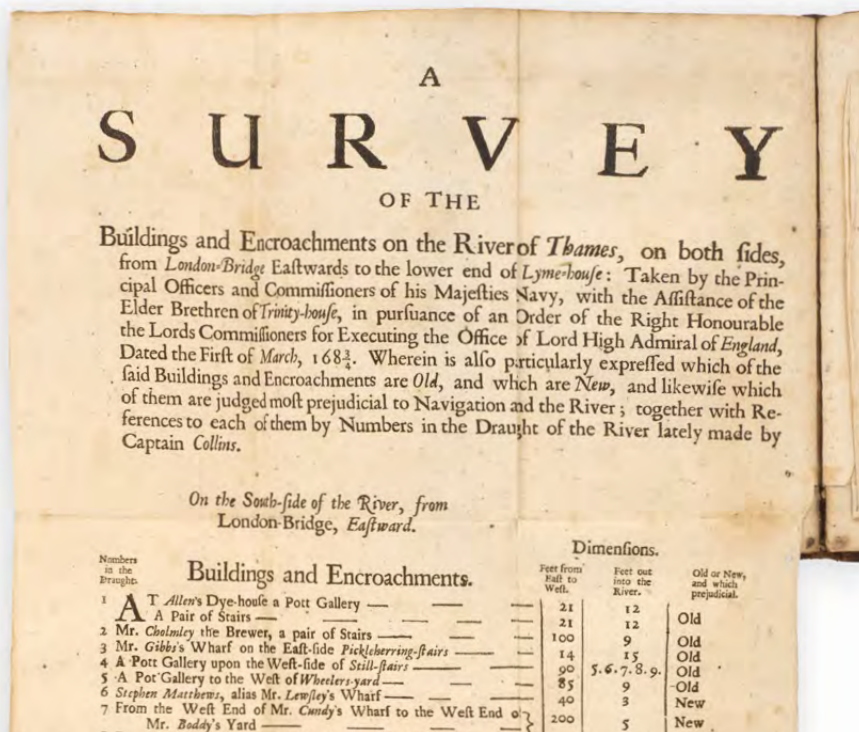


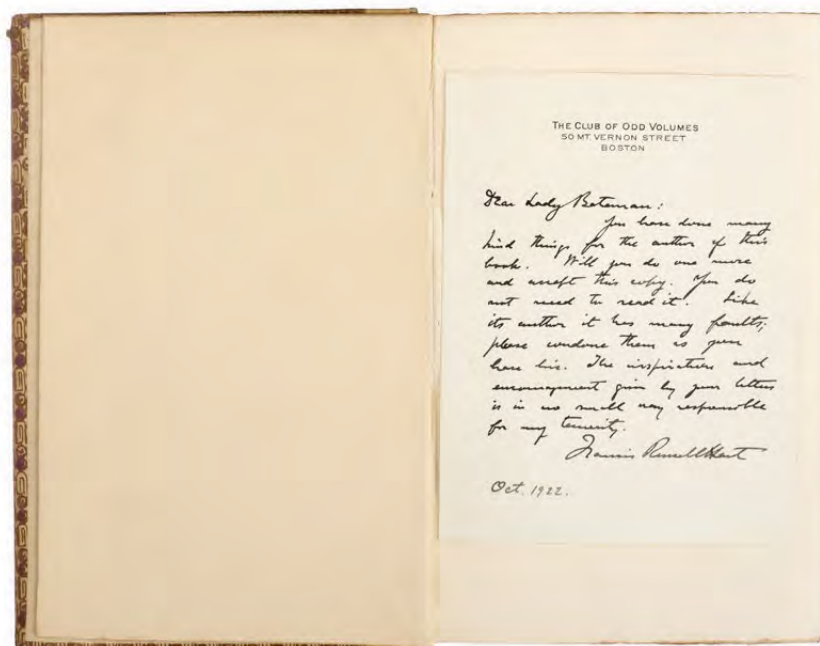
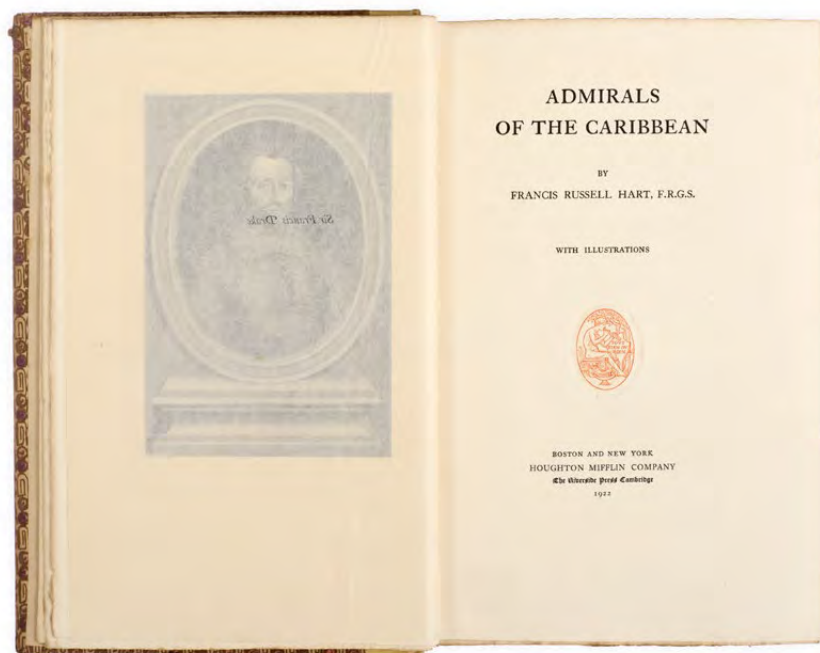


After a first successful test on the *Phoenix* in 1671-3, Charles II had ordered all ships to be sheathed in lead and around twenty ships were so sheathed; but then allegations emerged that it caused rapid corrosion of the ironwork (though it was to be another century until the scientific reason for the corrosion was discovered). A commission to investigate was set up in 1682 and the use of milled lead on ships largely abandoned. *The New Invention of Mill'd Lead* opens with Howard and Watson's reply to the 1682 commission - they accused the navy of using low quality iron - and a further memorial of 1686, and adds testimonials to its effectiveness by various master-builders, as well as a reprint of an *Advertisement to all who have occasion to make use of sheet lead* (1690) by Hale. At the front of the work is a rambling letter of 125 pages to the Earl of Marlborough, which mentions lead only briefly and takes in **Tycho Brahe, calendar reform, land tax, Peter Pett's *Happy future state of England* (1688), lighthouses, the New River Company, and encroachments on the river Thames that impede passage.** The shipwright Phineas Pett II, a supporter of Hale, is referred to several times, with special praise for his ship *Britannia*, of which an 'admirable draught of sculpture ... in four large sheets of Dutch paper' is announced (untraced). Hale also mentions several works by Sir William Petty seen in manuscript. Petty had been appointed a commissioner of the Navy in 1681, and a 'Treatise on Naval Philosophy' is printed under his name here (pp. 117-132).

The two additional folio publications bound in here are very scarce. The first, which accuses shipwrights of subterfuge in the fitting of sheathing, is known in two issues at three locations only (BL, NLS, and Huntington); the *Advertisement* (BL, NLS, and Yale only) contains a summary of the history of the Milled Lead Company, mentioning Pepys frequently. **Hale suggests that Pepys was long a supporter of milled lead and was in fact the author of the 'Reply to the Navy Board' that Hale printed in his *Account*, but that he changed his position to follow 'another Interest'.** The naval use of milled lead having been abandoned, Hale now advertises it for use in roofing.

Wing H265 (with S6198); H266A; H219.





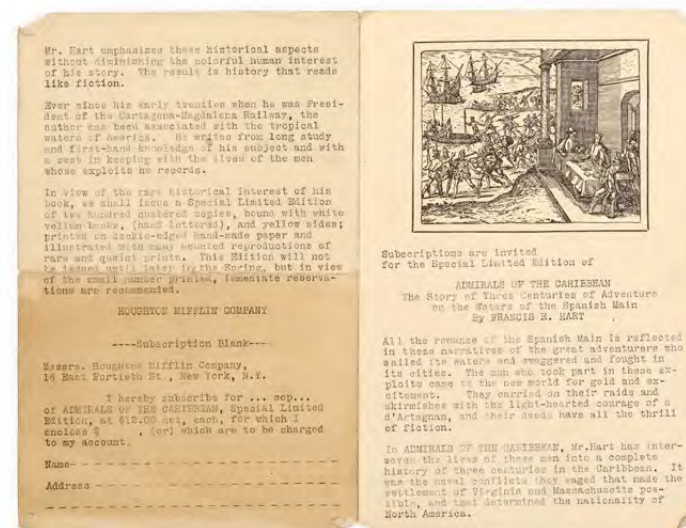
'YOU MUST NOT ORDER THE SILLY OLD BOOK'

36. HART, Francis Russell. Admirals of the Caribbean ... with Illustrations. Boston and New York, Houghton Mifflin, 1922.

8vo, pp. x, [2], 203, [1], with a frontispiece portrait and sixteen plates; a very good copy in the original quarter vellum, patterned paper sides; corners bumped; large engraved bookplate of Marian Bateman (dated 1923), with an autograph letter, signed, by the author presenting the work tipped in (Oct. 1922, on 'The Club of Odd Volumes' headed paper), and some other ephemera within a wallet on the front endpaper. **\$400**

No. 170 of 200 copies of the special edition, printed by the Riverside Press in Cambridge, Mass., on Umbria hand-made paper. This copy was presented to Marion Alice Bateman-Hanbury, Baroness Bateman, by the author: 'You have done many kind things for the author of this book. Will you do one more and accept this copy. You do not need to read it ... The inspiration and encouragement given by your letters is in no small way responsible for my temerity.' The ephemera comprise a review cutting, a typescript subscription request for the book and an autograph note from Hart, stating 'You must not order the silly old book as I shall send you one'.

The New Yorker Marion Alice Knapp (née Graham, widow of Henry Cabot Knapp), had in July 1904 married William Spencer Bateman-Hanbury, the third Baron Bateman (1856-1931). Later a friend of Somerset Maugham, she was one of the flotilla of American heiresses to marry into impecunious English aristocracy in the early twentieth century.



HIS FIRST BEST-SELLER

37. HEMINGWAY, Ernest. *A Farewell to Arms.* New York, Charles Scribner's Sons, 1929.

8vo, pp. [x], 355, [1]; a very good copy in the publisher's black cloth, gold paper labels, unpriceclipped first-issue dustjacket (with the incorrect reading 'Katharine Barclay' and the price \$2.50), worn and chipped at edges, a little tanned. **\$1675**

First edition, first printing, without the disclaimer on p. [x] and with the Scribner's seal on the copyright page. *A Farewell to Arms*, 'the premier American war novel' (Reynolds), was derived from Hemingway's own experience on the Italian campaign in WWI, and was his first best-seller.

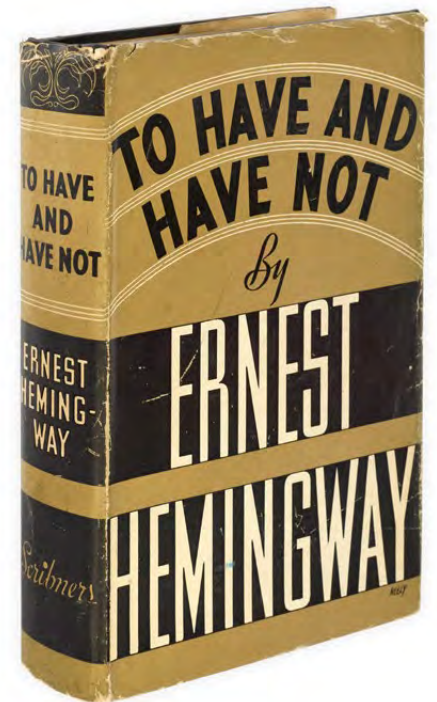
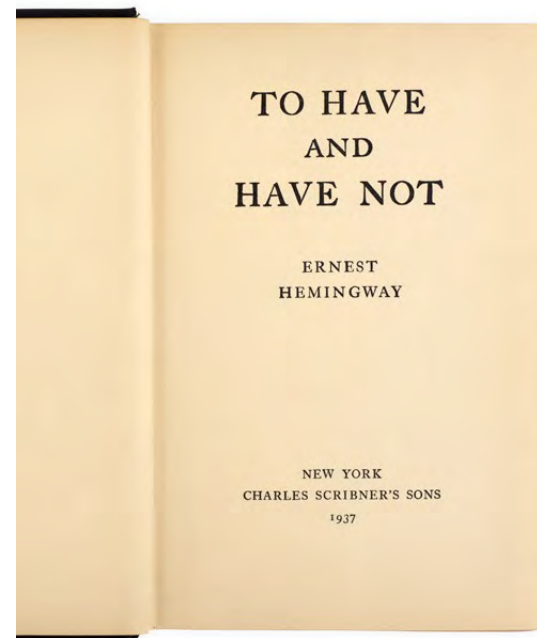
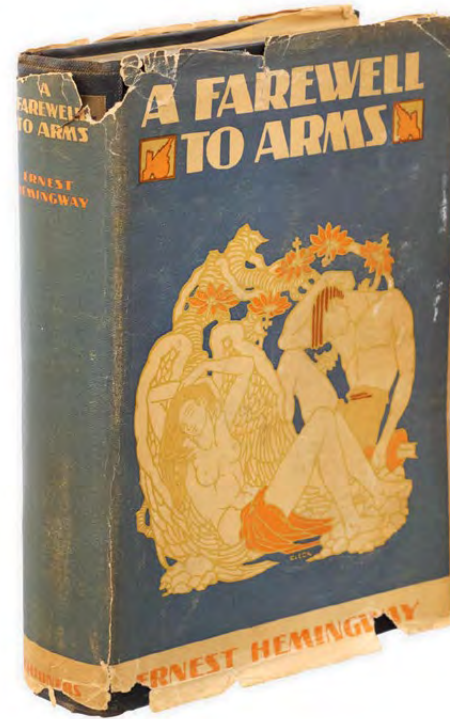
Hanneman 8A.

38. HEMINGWAY, Ernest. *To Have and have not.* New York, Charles Scribner's Sons, 1937.

8vo, pp. [viii], 262; a very good copy in the publisher's black cloth, spine blocked in green and gilt, in a good unpriceclipped dustjacket, some creasing at head and on front fore-edge; ownership inscription to front endpaper, stamp of Washington Square Book Shop on rear endpaper. **\$2350**

First edition, first printing. *To Have and Have Not* was Hemingway's first long novel since *A Farewell to Arms* (1929), and its politics were much influenced by Republican Spain, to which Hemingway was still frequently travelling. Set in Key West, the 'paradise of the "haves" and purgatory of the "have nots"', and Cuba, the novel is narrated from several perspectives at several times. The main protagonist is the fishing boat captain Harry Morgan, who turns to gun-running during the Depression. William Faulkner co-wrote the screenplay for its film adaptation of 1944 starring Bogart and Bacall, which Hemingway did not like.

Hanneman 14.



39. HEROLT, Johannes. Sermones discipuli de tempore et de sanctis una cum promptuario exemplorum [et miraculis Beatae Mariae Virginis]. [[Colophon]: Nuremberg, [Anton Koberger], 1492.]

Chancery folio, ff. [313]; 1⁸ 2¹⁰ a-z⁶ [et]⁶ [con]⁶ t⁶ A-Y⁶ Z⁷, without final blank Z8; gothic letter, initial on a1^r supplied in blue on a gold ground within a red and green frame, initial in red and blue on D1^r, smaller initials in red or blue (some red initials with tarnished silver highlights), red paraphs; some headlines cropped, slight spotting to first leaves, minor worming to upper margin of first and last few leaves, a few old marginal repairs, light dampstaining to lower margin, but a good copy; bound in modern half vellum with marbled sides, gilt black morocco lettering-piece to spine, blue paste-decorated edges (from an earlier binding), marbled endpapers, preserving old flyleaves (watermarked with the arms of Breslau); slightly rubbed and dust-stained; small armorial ink stamp of Samuel Weinisch of Breslau and his ink ownership inscription (dated Breslau 1737) to title, with his note to old flyleaf, ink annotations in several hands to c. 19 pp. (see below).

\$4375

An incunable edition of these model sermons by the Dominican preacher Johannes Herolt, annotated by the Silesian scholar Samuel Weinisch, with an handsome illuminated initial. The Oriental scholar, cleric, and book collector Samuel Weinisch (1700-1764) was professor of polemical theology at the Elisabethgymnasium in Breslau (Wrocław), and this book retains traces of its eighteenth-century Breslau binding.

[Th]e most popular printed sermon collection on the eve of the Reformation' (Thayer, p. 114) was compiled in the late 1430s by Herolt (d. 1468), reworking earlier material into sermon form. The sermons generally have a tripartite structure, focusing on practical morality with examples from urban life rather than dwelling on obscure doctrinal matters. 'Among the finding aids in some of its editions was a list of the Ten Commandments indicating where to find material to preach on each. There were similar lists for the seven deadly sins, the six works of mercy, the Lord's Prayer, and the articles of faith (*ibid.*). Frequently printed throughout the fifteenth century, the *Sermones* circulated widely across the whole of Europe; the annotations visible here indicate that it was still being read in eighteenth-century Breslau.

The manuscript annotations and underlinings are to be found in: *Sermones de tempore* IX, XI-XII, XVII, LXIII, LXXXV, XCVIII, CXXXV, CXLIII; *Sermones de sanctis* XLII (on St Martin). The annotations are in more than one sixteenth-century hand, as well as Weinisch's. Opposite the title-page, on the old flyleaf, are four lines of text about the author followed by a line about the 1494 Koberger edition, all in Weinisch's hand.



Weinisch's library of fifteen thousand volumes, including a particularly comprehensive collection of Hebrew and Oriental books, is thought to have been the largest formed by a Silesian pastor. A substantial portion remained intact and was purchased for the University of Warsaw in the nineteenth century; other volumes, however, remained in Breslau (both at the city library and at the Ossolineum) while some found their way overseas (e.g. to Sion College).

ISTC records only one copy in the UK (BL) and no copies in the US.

H 8502*; BMC II 435; GW 12373; BSB-Ink H-207; ISTC ih00116400; not in Goff. Thayer, 'Selections in a world of multiple options: the witness of Thomas Swalwell, OSB' in *Religious order and religious identity formation, ca. 1420-1620* (2016), pp. 110-125.

WITH CONTEMPORARY ENGLISH MANUSCRIPT VERSE

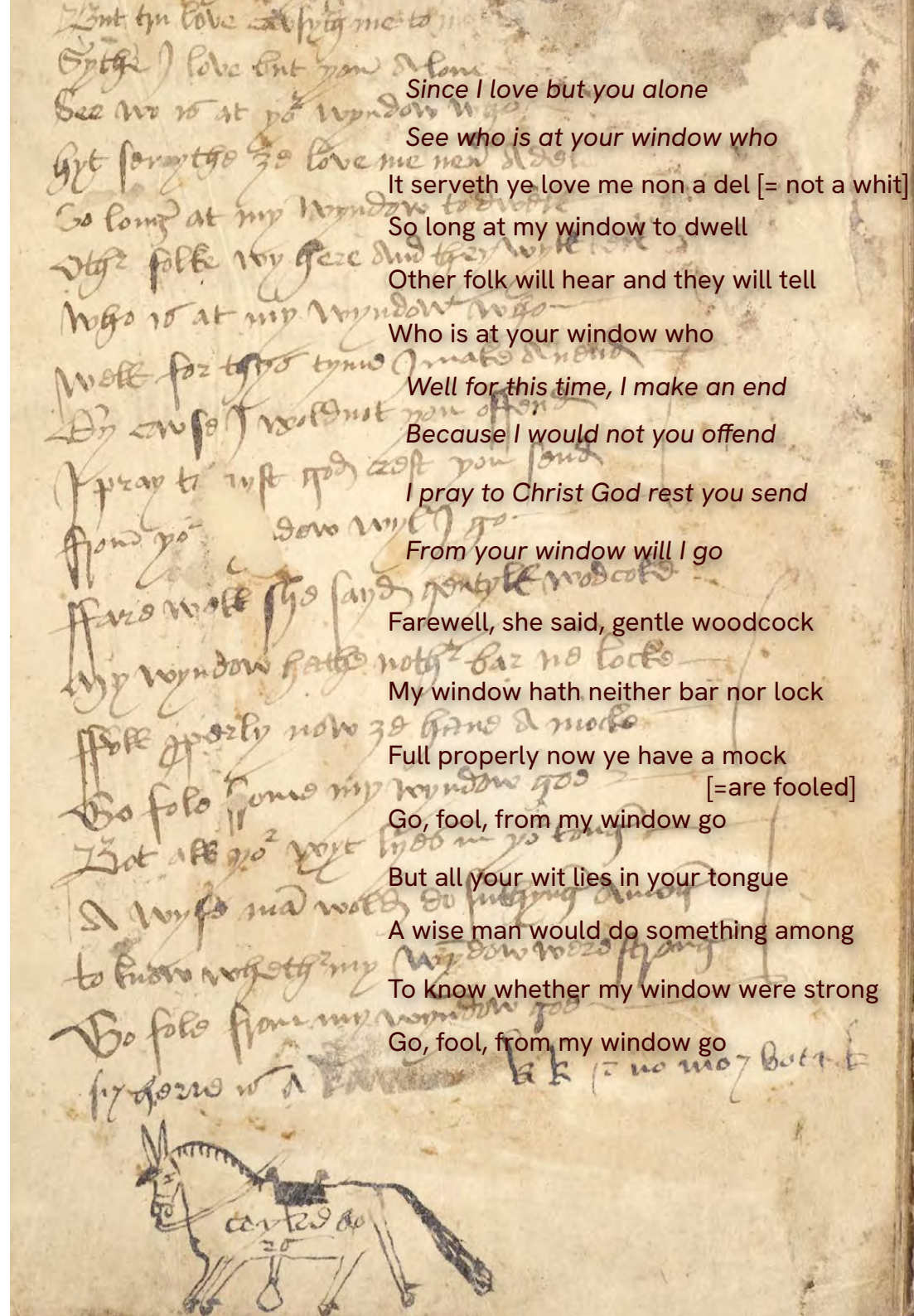
40. HUGH OF ST VICTOR. In hoc libro contenta opera ... de institutione novitiorum [etc.]. [Colophon: Paris, Henri Estienne, 12 October, 1506.] [bound with:]

[**WILLIAM OF AUVERGNE and HUGH OF FOUILLOY.**] Contenta ... de claustro anime ... de claustro anime libri quatuor. [Colophon: Paris, Henri Estienne, 10 September, 1507.]

Two works in one vol., 4to, ff. *Hugh of St Victor*: 95, [1 (blank)]; and *William of Auvergne*: 168; capital spaces with guide letters; a1 in the first work silked, with large loss to upper outer corner (affecting one word) and smaller holes in two other places (with loss of a few words), repairs to blank upper outer corner of a2-4, intermittent dampstain to upper corner throughout; rebound, preserving the original front panel (and part of the rear panel) of a contemporary Parisian binding of blind-tooled sheep, central panel with five columns of stamps alternating between quatrefoils and flies or bees, wide outer border of quatrefoils within diamonds; front pastedown partly defective with some loss to annotations, front free endpaper silked; ownership inscription to a2 'Ex Libris D. Michaelis Yorke', underlining, manicules and *nota bene* marks throughout, annotations in English and Latin in several contemporary hands to the endpapers (see below), with a small sketch of a horse.

\$33,750

First edition of a selection of the works of the Saxon theologian and mystic Hugh of St Victor (1096-1141), most printed here for the first time, comprising *De institutione novitiorum*, *De operibus trium dierum*, *De arr[h]a anime*, *De laude charitatis*, *De modo orandi*, *Duplex expositio orationis dominice*, *De quinque septenis*, and *De septem donis spiritus sancti*. The second work *De claustro anime*, attributed here to Hugh of St Victor, is in fact by Hugh of Fouillooy (d. 1192?), and is prefaced by a shorter work of the same title by William of Auvergne (1180x90-1249).



Preserved on the endpapers in this copy are two substantial fragments (fifty-four lines in total) of apparently unrecorded early sixteenth-century English manuscript poetry: a forty-line dialogue between a maid and her suitor, and an eighteen-line composition in praise of the rose, and by extension of King Henry 'our flower and chief treasure'.

The first, nearly complete, is a ten-quatrain poem rhyming aaab of the type known as a 'song of the night visit', a dialogue form in which a lover speaks from outside his beloved's window. 'Among the more general songs dealing with the night visit there developed, through emphasis on the girl's warning or refusal, a large group distinguished commonly by the refrain "Go from my window"' (Baskervill, 'English Songs on the Night Visit', *PMLA* 36:4, 1921). Here the girl's refrain, or burden, with variations of 'Now go from my window go', alternates with the lover's 'See who is at your window who'. He promises to be her servant, she rejects him, he gives up ('Well for thys tyme I make an end / By cause I woldnot you offend'), and she bids the 'gentyll wodcoke' a wry farewell, noting that 'My wyndow hathe noth[e]r bar ne locke' and that a wise man would have checked the strength of her window before giving up: 'all your wyt lyes in your tong ... Go fo[o]le from my wyndow goe'.

'So far as I know the earliest reference in English to what seems to be a song of this type dates from about 1525 ... A song usually known by its refrain "Go from my window, go," was extremely popular in the second half of the sixteenth century. It was entered on the Stationers' Register on March 4, 1588, as a ballad "intituled Goe from the windowe goe."' (*ibid.*). A moralised parody version appeared in *Gude and godlie Ballets* from the mid-sixteenth century; Nashe parodied the form in the Epistle to *Lenten Stuffe*, and similar songs appeared in numerous plays at the beginning of the seventeenth century. **The palaeography here, and the occasional preservation of the letter-form '3' suggest a date here of the first quarter of the sixteenth century, which would make this one of the earliest known exemplars of this form. We transcribe four of the ten stanzas here:**

Your s[er]va[n]t my deare fayne wold I be
Co[n]streynyt by love you for to se[e]
I praye you for the love of me
See who is at your wy[n]dow who

Syr yt shall need no thyng at all
My s[er]vant now your self to call
I know the feynynge of you all
Then fare fro my wyndow goo

...
Well for thys tyme I make an end
By cause I woldnot you offend

I pray to [c]ryst god rest you send
Frome your [wyn]dow wyl I go
...
But all your wyt lyes in your tong
A wyse ma[n] wold do su[m]thyng amo[n]g
To know whether my wy[n]dow were strong
Go fole from my window goe

Ringler, *Bibliography and Index of English Verse in Manuscript 1501-1558* records only one example of a 'Go from your window' poem (TM 2043), in the mid-sixteenth century Anglo-Scottish Bodley MS Arch. Selden B.24 f.230 (largely illegible).

On the rear endpaper is a second poem, evidently incomplete at the end, written in praise of the rose, and praying for King Henry – plausibly Henry VII, but more likely Henry VIII who succeeded him in April 1509.

Off all the flowrys yt ev[e]r grewe
The rose is grette in vertu
Off al the flowrs yt ev[e]r grewe
The rose is gretest of vertu
Therefore praye we the bab Jesu
To save and blesse
Henry owre flower & chefe treasoure
From any mysse ...

We have not been able to trace another example of this poem in the usual first-line indexes. The symbolism of the rose was central to royal pageantry and courtly poetry of the reign of Henry VII, but he was ill-liked by the end of his reign.

Other contemporary or near-contemporary annotations include, on the title-page, a six-line Latin mnemonic on the *casus reservati* (the offences that can only be absolved by a bishop), commencing 'Qui facit incestum deflorans ac homicida'; the ?ownership inscription of Henry Bronne to head of title; and an inscription on the rear endpaper mentioning John Smyth and John Pratt. For the Parisian binding see a similar example on a copy of Gazius, *Corona florida medicinae* (1491) formerly in the collection of Eugene Flamm (Christie's New York, 28 January 2025, lot 25).

Hugh of St Victor: USTC 180230; Adams H1140; Pettegree, Walsby, and Wilkinson 74530.

William of Auvergne: USTC 143227; Pettegree, Walsby, and Wilkinson 73161.

Psal. 145.

quod in sinu tenemus. In sinu ergo spem repositā tenuit: qui vera certitudine de spe resurrectionis presumpsit. Laudabo igitur deū in vita mea: ut possim eū laudare in futura vita. Laudabo deū in opere humane creationis/et post lapsū humani generis laudabo eū de misericordia reparationis: laudabo etiam pro bono future resurrectionis. Sed adhuc adiiciā super omnē laudē istam. Post primā enī creationē et peccare et mori homo potuit: post reparationē peccare similiter et mori non desist/ sed post resurrectionem et mori et peccare cessabit. Et hec laus est super omnē laudē: quia non impediatur aliquo casu ne habebit finem. Mirabilis ergo deus in sanctis suis: deus israel ipse dabit virtutem et fortitudinē plebi sue/ benedictus deus. In presenti mirabilis in factis suis in miraculis faciendis: in futuro admirabilis in bonis remunerandis. Ipse dat in presenti plebi sue adhuc in fide firmam virtutem/ patientie fortitudinē: in futuro autem dabit virtutem incorruptionis/ fortitudinē immortalitatis: benedictus deus. Amen.

Quatuor librorū Hugonis de sancto victore de Claustro Anime finis. Quos cū Guilhelmi Parisiensis opusculo/ de Claustro Anime itidem inscripto: excudit Parisijs Henricus Stephanus/ industrius librorū efformādorū artifex: in officina suae regione schole Decretorum sita. Anno domini. 1507. decima septembris.

Off all the flowres that en growe
The rose is greatest of virtue

Off all the flowres that en growe
The rose is greatest of virtue

Of all the flowers that ever grew

The rose is greatest of virtue

Therefore pray we the babe Jesu
To save and bless

Therefore pray we the babe Jesu

To save and bless

Henry our flower and chief treasure
From any miss

Henry our flower and chief treasure

From any miss [mishap]

Four virtues proper hath the flower
In fruit, scent, moistness, and colour

Four virtues proper hath the flower

In fruit, scent, moistness, and colour

None in the world of such honour
Fruit sanative

None in the world of such honour

Fruit sanative [curative]

Sweetest of air, colour most fair

Sweetest of air, colour most fair

Moisture of life

Moisture of life

Off fruit lily nor fleur-de-lis

Of fruit [neither] lily nor fleur-de-lis

Nor other flower that springs on rice

Nor other flower that springs on rice

May not compare, to my advice

May not compare, to my advice

From hens to hind

[in my opinion]

From hens to hind

LETTERS CONCERNING TOLERATION

41. [LOCKE, John.] A Letter concerning Toleration ... the second Edition corrected. London, Awnsham Churchill, 1690. [Bound with:]

[—.] A second Letter concerning Toleration ... London, Awnsham and John Churchill, 1690. [and with:]

[—.] A third Letter for Toleration, to the Author of the third Letter concerning Toleration. London, Awnsham and John Churchill, 1692.

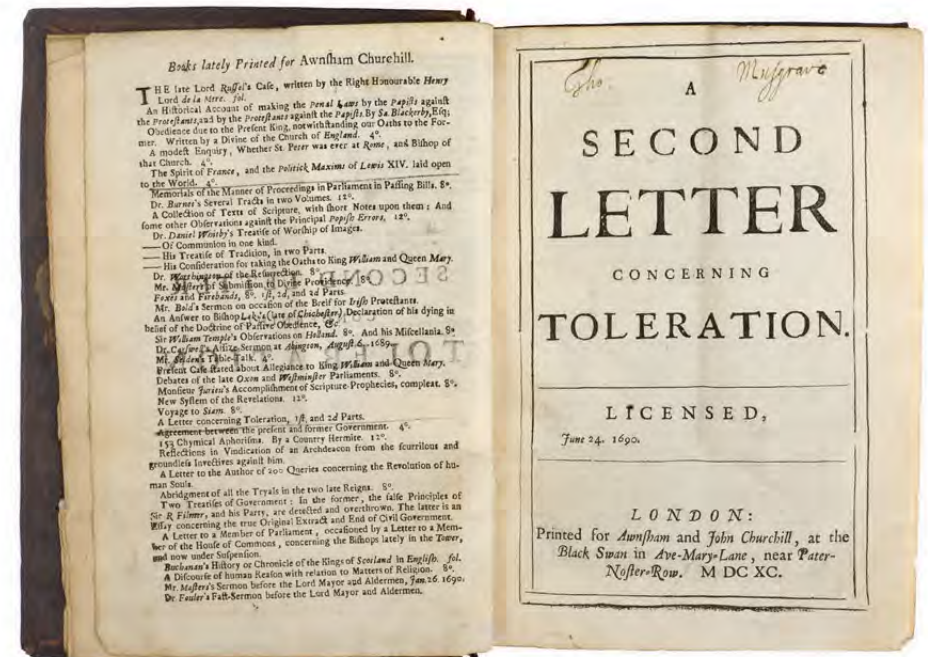
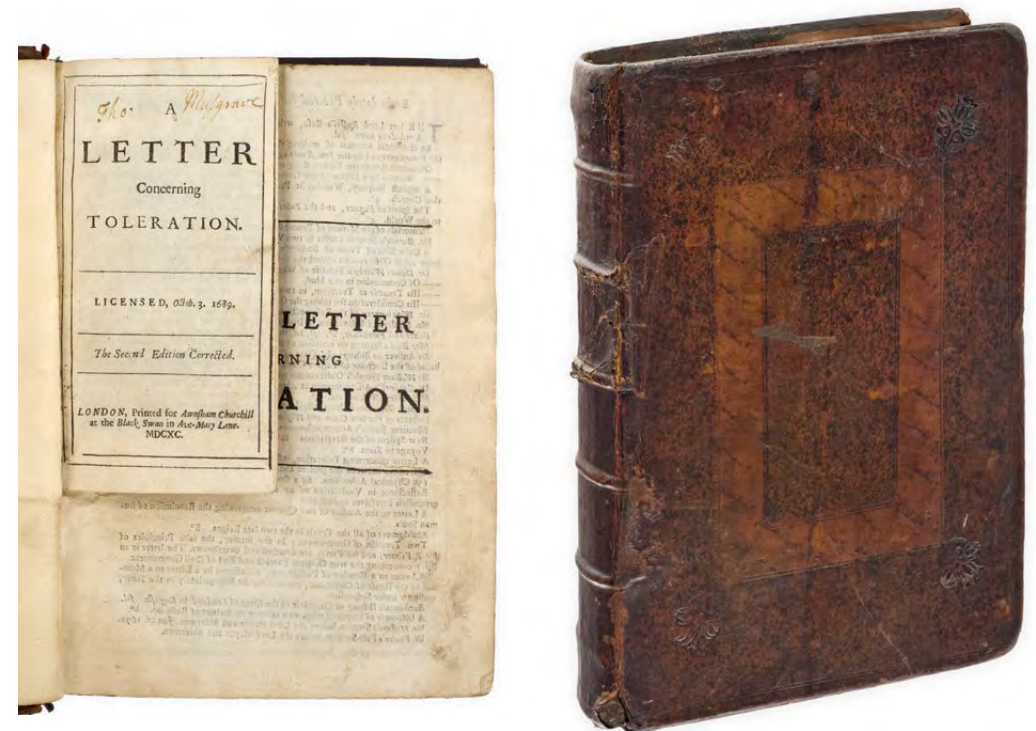
Three works bound together, I: 12mo, pp. iv, 87, [5 (ads)]; II: 4to, pp. [4], 68, with a half-title; III: 4to, pp. [4], 350, [2 (errata and ads)], with a half-title; title-page of II slightly dusty, else fine copies, bound together in contemporary panelled, speckled calf, floral cornerpieces in blind, speckled edges; spine slightly chipped at foot, corners bumped; ownership inscription to title-pages of I and II of Thomas Musgrave (1635–1723, see below).

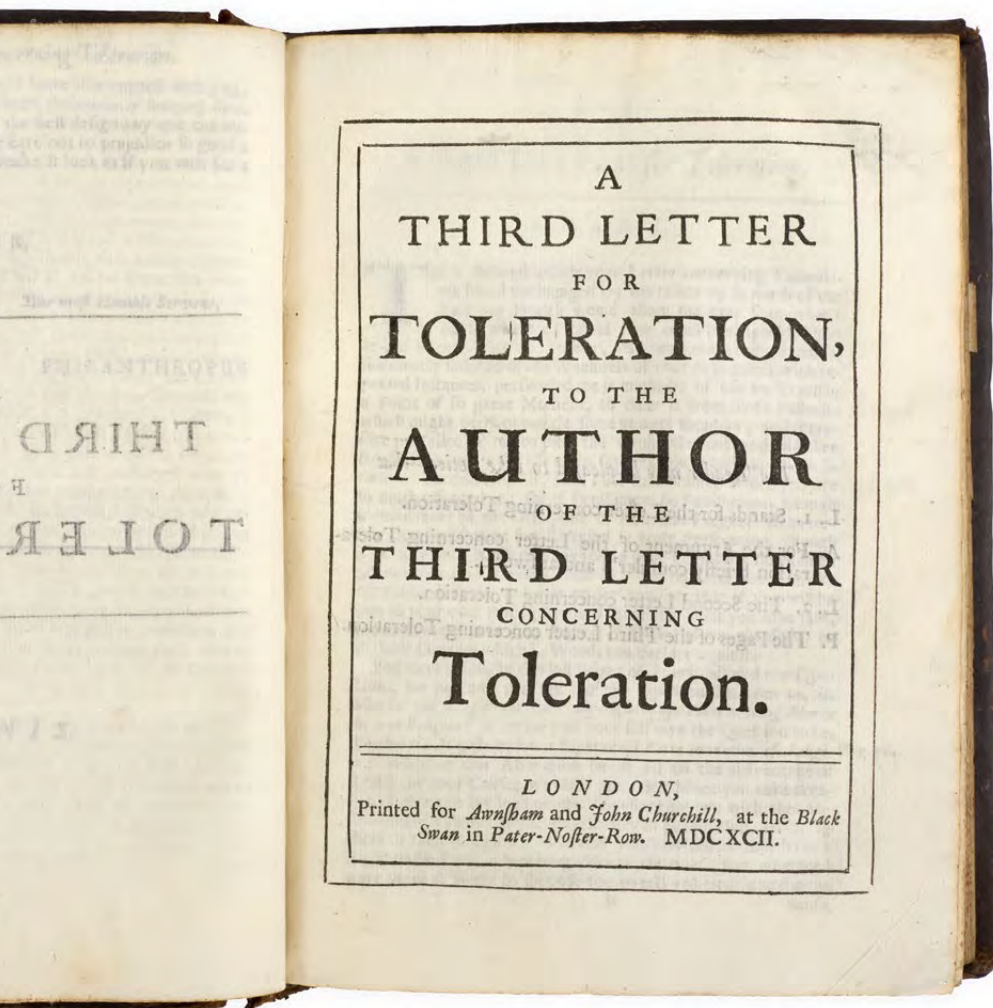
\$33,750

A complete set, with intriguing provenance, of Locke's three letters on religious toleration, written after the revocation of the Edict of Nantes, rare to find bound together in a contemporary volume, comprising the second edition in English of his *Epistola de Tolerantia*, and the first editions of his *Second* and *Third Letter*, written in reply to the controversialist Jonas Proast.

The original Latin edition of the *Epistola*, published in Gouda in April 1689, is very scarce; the English translation, first published in 1689, was by William Popple, a Unitarian merchant and a friend of Locke, who had supplied him with a copy of the Gouda edition. The first edition of Popple's translation quickly sold out; this second edition, which later served as the source text for the various American printings during the eighteenth century, was somewhat revised. 'Locke's concern for the toleration of religious dissent, for the interaction of individual conscience and public authority was long-standing. In his early tracts on the civil magistrate, he had felt that the need for order in society justified the authority of the magistrate over matter indifferent to salvation. Under the influence of Shaftesbury and of his own investigations of the scope of certain knowledge, his emphasis changed. Without certainty in matter of religion, the conscience must be allowed liberty; the authority of the magistrate must be confined to preserving the existence of society and the safety and property of the citizen' (Attig).

'In April 1690 an Oxford clergyman, Jonas Proast, published a vigorous attack, *The Argument of the Letter Concerning Toleration, briefly Consider'd and Answer'd*. Locke replied later in the summer with a short *Second Letter Concerning Toleration*; he chose not to reveal his identity and wrote as a third party taking the side of the author of





the original *Letter*. The *Second Letter* failed to satisfy Proast: a further attack, *A Third Letter Concerning Toleration*, appeared in February 1691, and provoked Locke into elaborating a very much longer reply. *A Third Letter for Toleration* was completed in June 1692, and appeared in November' (ODNB) – more systematic than his earlier reply, it also showed the influence of his discussions on the topic with Newton.

In part because of the great difference in format between the first *Letter* and the later rejoinders, it is very uncommon to find all three works bound together in a contemporary binding. A few do survive (Thomas Hollis's, for example, now at Harvard), always with the second edition of the first *Letter*, and they may have occasionally retailed together.

Provenance: Thomas Musgrave (1635–1723), of Huish, Somerset, gentleman pensioner to King William and Queen Mary. Two of his nephews had links to Locke, who was also a Somerset native: the physician and antiquary William Musgrave (1655–1721), who knew Locke through the Royal Society, to which he was secretary and editor of the *Philosophical Transactions* in 1685; and George Musgrave (1648–1721), a friend of John Locke's 'cousin', Mary Clarke (née Jepp, 1655–1705) and her husband Edward Clarke (1650–1710), of Chipley, Somerset. The Clarkes were very close to Locke, who wrote *Some Thoughts concerning Education* (1693) after discussions on that subject with them; Edward Clarke managed Locke's affairs while he was in his exile. *The Correspondence of John Locke* includes a letter (1638A) from George Musgrave to Edward Clarke (dated 19 December 1693) in which, evidently a supporter of Locke, he reports a local clergyman's negative opinions on the *Essay concerning human Understanding* (though it confuses George with his son, also George (1682–1724), who married the Clarkes' daughter Mary ('Molly', 1688–1739). Locke and George Musgrave senior both offered medical advice to the Clarkes – in October 1696 Edward wrote to his wife that Locke 'approves very much of the Advice Doctor Musgrave hath given in using some Dropps of the Elixor in your Wine', and in May 1697 Locke himself wrote about her preference for 'Dr. Musgrave's purges', deferring to Musgrave as an 'able physician', closer at hand than himself.

From Thomas Musgrave the volume would have passed either to his brother George (whom he outlived, but his last twelve years were passed in blindness) or his nephew George Jr, and thence by descent.

I: ESTC R21477; Wing L 2748; Attig 52; Yolton 4.

II: ESTC R5484; Wing L 2755; Attig 87; Yolton 25.

III: ESTC R5673; Wing L 2765; Attig 89; Yolton 27.

WITH VARIORUM ANNOTATIONS

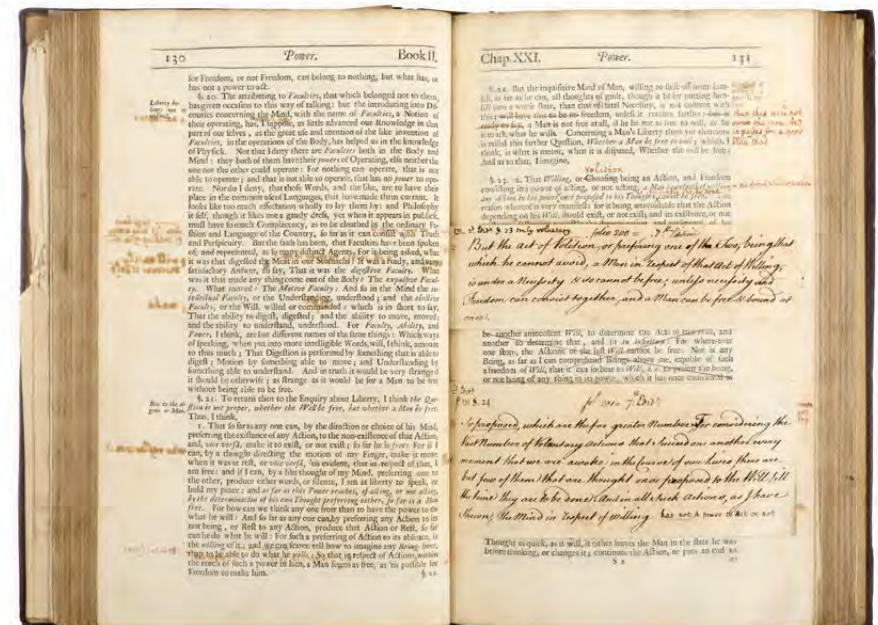
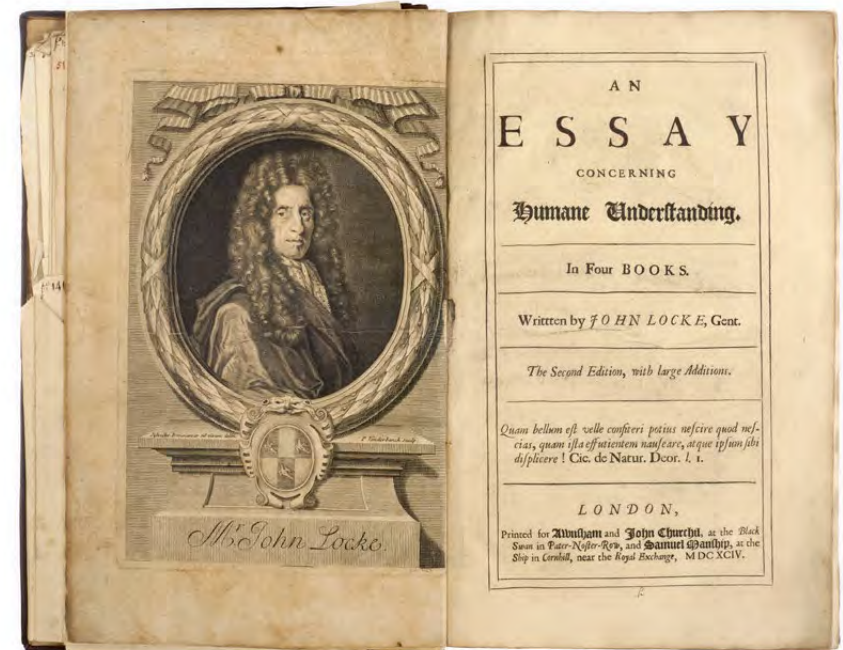
42. LOCKE, John. An Essay concerning humane Understanding ... The second Edition, with large Additions ... London, Awnsham and John Churchill, and Samuel Manship, 1694.

Folio, pp. [xl], 407, [13 (index)], with an engraved frontispiece portrait of Locke; A1-2 are cancels; title-page and frontispiece a little dusty, a few stains elsewhere, but a very good copy; in early speckled calf, rebaked, new endpapers, covers stained brown; **annotated throughout in a mid-eighteenth-century hand in red and brown ink on over c. 115 pages and on 50 loose additions laid in (varying from small slips of several lines to chapters of several folio gatherings), comparing the printed text here with the text of the 7th edition (1715-6).** \$6100

Second edition, second issue, of this fundamental philosophical text, this copy copiously annotated with the changes Locke made to subsequent editions.

'Locke was the first to take up the challenge of Bacon [*The Advancement of Learning* 1620] and to attempt to estimate critically the certainty and the adequacy of human knowledge when confronted with God and the universe. In the past, similar enquiries had been vitiated by the human propensity to extend them beyond the range of human understanding, and to invent causes for what it cannot explain. Therefore, Locke's first task was to ascertain "the original certainty and extent of human knowledge" and, excluding "the physical consideration of the mind, to show how far it can comprehend the universe". His conclusion is that though knowledge must necessarily fall short of complete comprehension, it can at least be "sufficient"; enough to convince us that we are not at the mercy of pure chance, and can to some extent control our own destiny' (PMM).

The 'large additions' in the second edition included a new chapter on Identity, while the chapter on Power was almost entirely re-written; the portrait of Locke and the Index were also new. The third edition was largely a reprint of the second, but the influential fourth edition added two more chapters 'Of the association of ideas' and 'Of enthusiasm', and made many smaller changes, especially to 'Of Power'; some further, more minor changes appeared in the fifth edition. Locke was very concerned with keeping his readers up-to-date, and after the publication of the second and fourth editions he had printed a very small number of correction sheets, intended for insertion by readers into their copies of earlier editions (Yalton records only one example for the fourth edition, at the British Library).



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and such a Power is not incompatible with Freedom. We were not free
S. 48. The very End of our Freedom being that we may attain the good of
his Constitution, as an intelligent being to be determined in
Willing by his own thought & Judgment, what is best for him.
But ye say, we were not free. I answer, we were not free, in the Determination of some other
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151. 2^d Dist. S 79. folio 238 D
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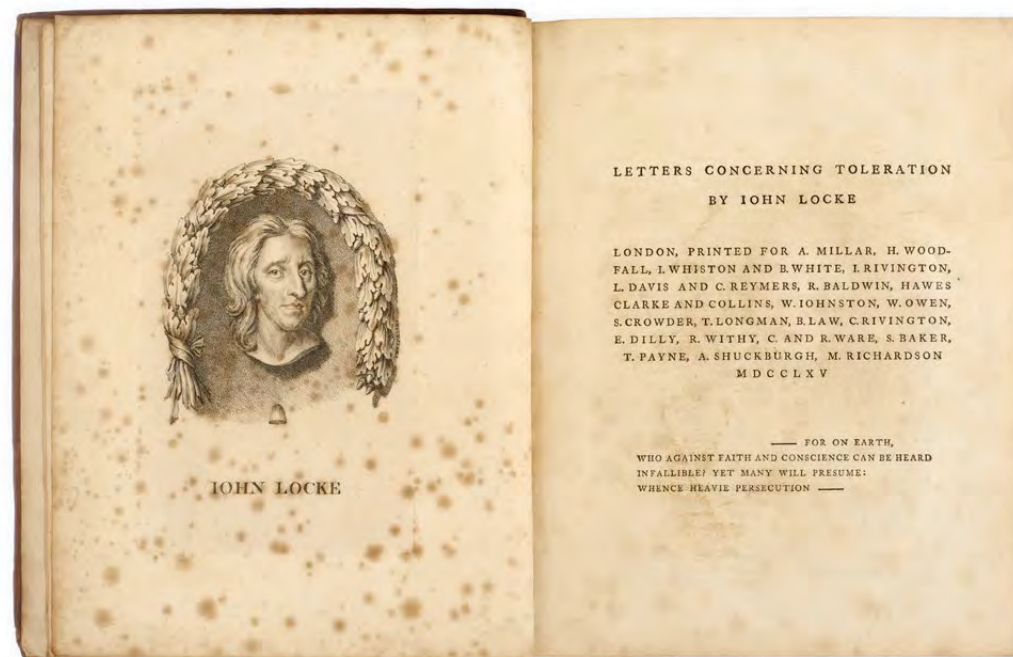
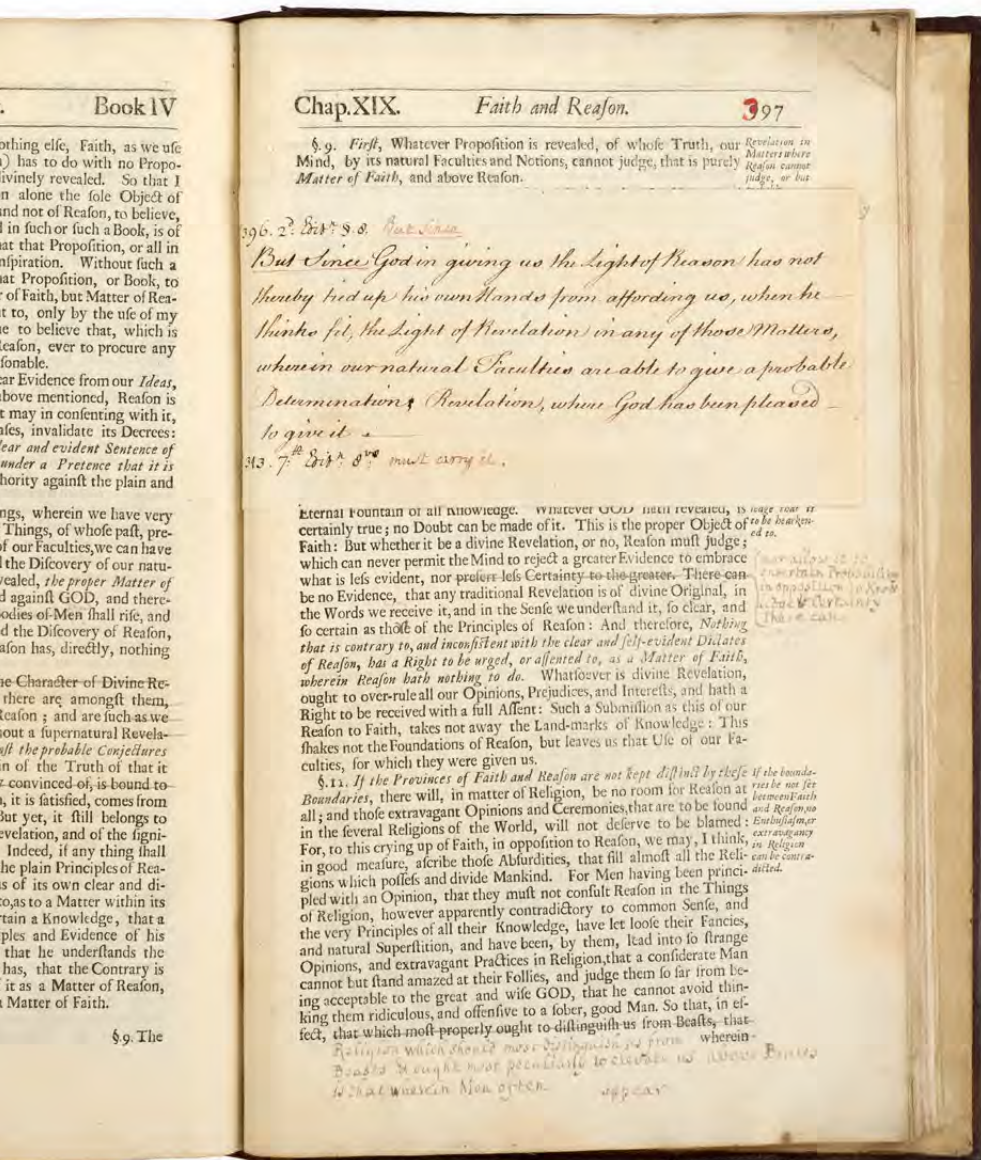
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S. 4.
Mad
that
fre
do
for
in
any other
same time, a

Before I close this Chapter, I may perhaps be to our Purpose, and help to
give us clearer Conceptions about Power. I have said above, that we have Ideas but of
more exact Conceptions of Action, by Motion and Thinking. These, in Truth, though
Two sorts of Action, yet if nearly considered, will not be found to be
Called and founded Actions. Yet if nearly considered, there are Instances of both Kinds
Always perfectly so. For, if I mistake not, there are Instances of both Kinds
which upon due Consideration, will be found to be the same. For in these Instances, the
and consequently so far the Effect of the Agent, as the Impulse from some external Agent.
Substance that hath Motion, or Thought, receives the Impulse from some external Agent.
it is put into the Action, purely from without, and is Acted merely by the
Capacity it has to receive such an Impulse from some external Agent.
and such a Power is not incompatible with Freedom. We were not free
S. 48. The very End of our Freedom being that we may attain the good of
his Constitution, as an intelligent being to be determined in
Willing by his own thought & Judgment, what is best for him.
But ye say, we were not free. I answer, we were not free, in the Determination of some other
S. 48. The very End of our Freedom being that we may attain the good of
his Constitution, as an intelligent being to be determined in
Willing by his own thought & Judgment, what is best for him.
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But ye say, we were not free. I answer, we were not free, in the Determination of some other

Thom. v.
C. 290. 7. S. 4.

An eighteenth-century reader (one slip is the blank verso of a letter addressed to 'Mr. Hyde' dated 1743) has followed Locke's own model and exhaustively 'completed' his copy of the second edition with the 'final' text of the seventh edition of 1715-6. A small number of the marginal annotations, such as those in Book I, Chapter I, seem to be original - perhaps aiming towards an unrealised edition.

ESTC R21459; Wing L2740; Attig 229; Pforzheimer 601; Yalton 62.



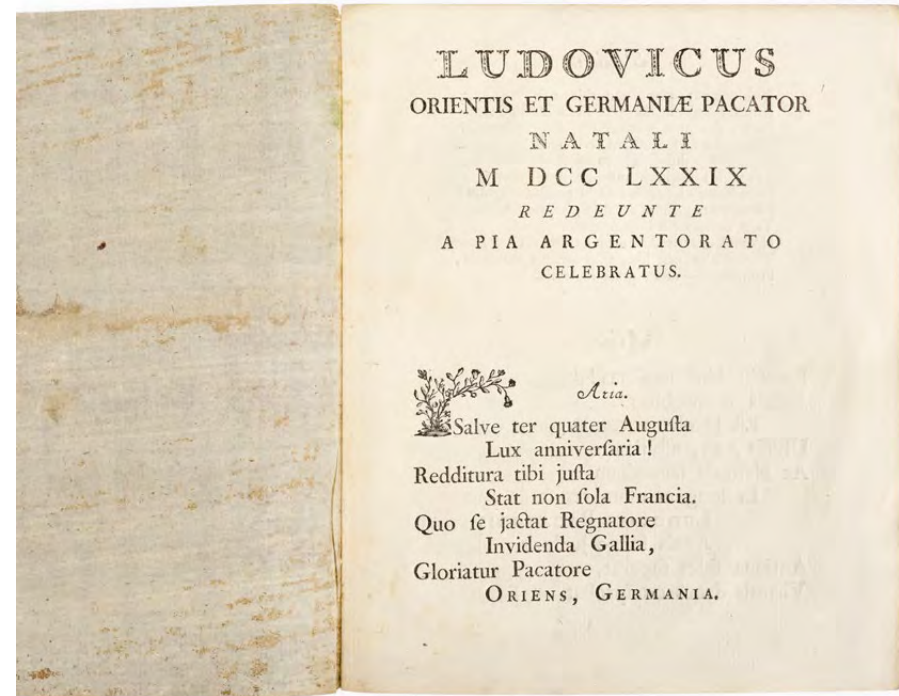
43. LOCKE, John. Letters concerning Toleration. London, A. Millar, H. Woodfall, I. Whiston and B. White, I. Rivington [and sixteen others], 1765.

Large 4to, pp. [viii], 399, [1], with a frontispiece portrait of Locke by Cipriani; frontispiece rather foxed, scattered foxing throughout, withal a good copy in contemporary mottled sheep, joints cracked, head- and tailcaps chipped, corners bumped; armorial bookplate of Sir Paul Christopher Davie (1901-1990), Remembrancer of the City of London.

\$2700

First collection edition, edited and with a preface by Thomas Hollis, printing Locke's *Epistola de Tolerantia* (1689), its English translation by Popple, the *Second* and *Third* Letter that Locke wrote in response to the animadversions of Jonas Proast, and the unfinished *Fourth* Letter, first published in the *Posthumous Works* of 1706. Hollis's liberty cap appears below the portrait and at the foot of the final page.

ESTC T114245; Attig 93; Yalton 28.



STAND FIRM, AMERICAN LIBERTY!
IN GILT WRAPPERS

44. [LOUIS XVI.] Ludovicus orientis et Germaniae pacator Natali M DCC LXXIX redeunte a pia Argentorato celebratus. [S.l., s.n., 1779.]

4to, pp. [4]; printed with ornamental types, woodcut factotum initial; contemporary bronze-gilt wrappers. **\$875**

First and only edition, extremely rare, of this neo-Latin panegyric for Louis XVI as peacemaker and expressing support for American freedom.

The poem, alternating between recitatives and arias, praises Louis's exploits not only in Europe but also in Asia and America, likening his cunning to Odysseus' and his eloquence to Nestor's, before concluding:

Consideant spiritus alti Anglorum
Stet firma libertas Americanorum,
...
Fugetur tyrannis terraque marique,
Pax alma, æqualitas regnet ubique

[May tyrants on both land and sea be made to flee
and everywhere reign peace, equality;
May English pride stand aside
and stand firm American liberty!] (our trans.)

OCLC and CCFr together find a single copy, at Strasbourg; no copies traced in the UK or North America.

Rich: Musgrave

THE
WORKS

OF THE FAMOUS

Nicolas Machiavel,

CITIZEN and SECRETARY

Rich: OF Musgrave
FLORENCE.

Written Originally in *Italian*,

And from thence newly and faithfully Translated into ENGLISH.

L O N D O N,

Printed for R. Clavel, C. Harper, J. Amery, J. Robinson, A. and J. Churchill; and Sold by Cha. Harper at the Flower-de-Luce in Fleetstreet, and A. and J. Churchill at the Black Swan in Paternoster-Row, MDCXCV.

45. **MACHIAVELLI, Niccolò.** The Works of the famous Nicolas Machiavel, Citizen and Secretary of Florence. Written originally in Italian, and from thence newly and faithfully translated into English. London, R. Clavel, C. Harper, J. Amery [and four others], 1695.

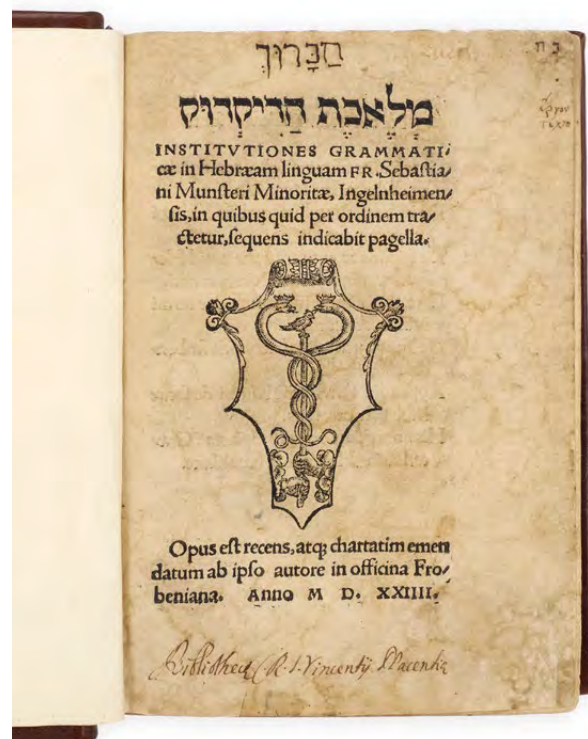
Folio, pp. [22], 177, 188-189, [5], 199-262, 265-267, [5], 267-314, 317-431, [5], 433-528, [18]; with *-*4 bound at the end rather than in the preliminaries (as in some other copies); 3K4 bound as signed and therefore in the wrong order; a fine, crisp copy in contemporary speckled calf, spine gilt in compartments, later morocco label, speckled edges; covers slightly scraped, joints rubbed, headcap chipped; ownership inscriptions to title-page of Richard Musgrave (1652-1727). **\$2100**

Second complete edition in English, second issue, of Machiavelli's collected political thought, including *The Prince* and *The Art of War*; the title-page is a cancel adding the retail addresses of Harper and Churchill and redated from 1694 to 1695. First published in 1675, the translation is attributed to Henry Neville (1620-1694).

Machiavelli's most important books are *The Prince*, notorious and short; and the *Discourses*, famous but less read, which deals with republics: *I Discorsi* makes clear, which *Il Principe* tactfully does not, that republics are to be preferred if you can get them. The *Art of War* was Machiavelli's only treatise on statecraft to be printed in his lifetime 'and remained in use as a text book for a long period' (Cockle pp. 10-11). In the *History of Florence* Machiavelli quitted the field of political speculation for that of history. 'But, having already written the *Discorsi* and the *Principe*, he carried with him to this new task of historiography the habit of mind proper to political philosophy. In his hands the history of Florence became a text on which at fitting seasons to deliver lessons in the science he initiated'. It is also 'the first attempt in any literature to trace the vicissitudes of a people's life in their logical sequence, deducing each successive phase from passions or necessities inherent in preceding circumstances, reasoning upon them from general principles, and inferring corollaries for the conduct of the future', J. A. Symonds in the *Encyclopaedia Britannica*.

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

ESTC R17207; Wing M131.



ANNOTATED HEBREW GRAMMAR

46. **MÜNSTER, Sebastian.** מלאכת הדיקדוק [Melechet ha-Dikduk]. Institutiones grammaticae in Hebraeam linguam FR Sebastiani Munsteri Minoritae, Ingelnheimensis, in quibus quid per ordinem tractetur, sequens indicabit pagella. [with:]

יונה נביא בארבעה לשונות [Yonah nevi be-arba'ah leshonot]. Ionas propheta in quatuor orbis principalioribus linguis, Graeca, Latina, Hebraea atque Chaldaica, pulchre sibi correspondentibus columnellis. [Basel,] Johann Froben, 1524. [bound with:]

LEVITA, Elia; Sebastian MÜNSTER, translator. ספר ההרכבה [Sefer ha-Harkavah]. Composita verborum & nominum Hebraicorum. Opus vere in signe atq[ue] utile: Hebraicae Grammaticae studiosis in primis necessarium, Romae Elia Leuita autore aeditum, & nuper per Sebastianum Munsterum Latinitate donatum. Basel, [Johann Froben], November 1525.

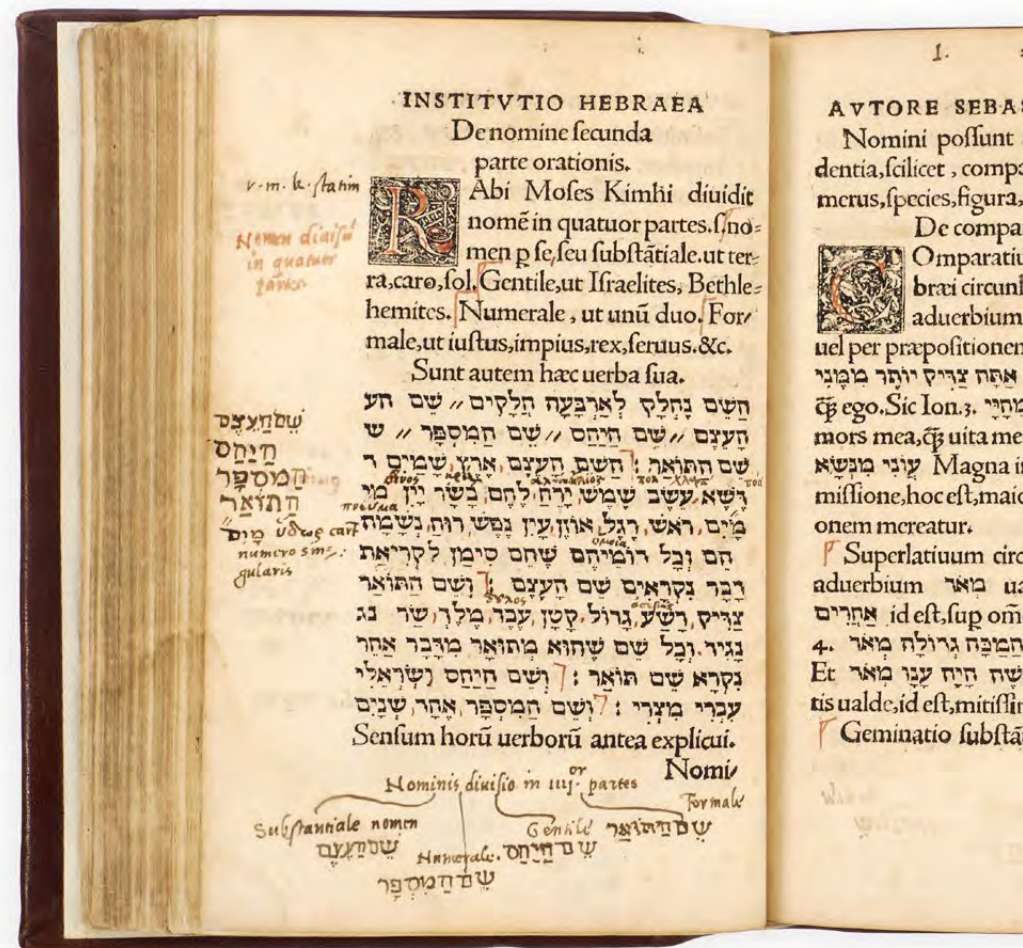
Two works, in one vol., 8vo: Münster: two parts: ff. [128]; [16]; a-s⁸; in Hebrew and Latin, read left to right, r1^v-s7^r printed in two columns with parallel Greek, Latin, Hebrew, and Aramaic text, woodcut printer's device to title-page and verso of last leaf, woodcut musical notation to p2 and p3, decorated woodcut initials and headpieces (several hand-coloured in red); title somewhat stained with short repaired tear to lower margin, occasional marginal dampstaining, a few scattered spots, old repaired paperflaw to lower corner of f2, a few neat repairs to gutters; contemporary annotations in red and brown inks to c. 189 pp., with manicules, underlining, and markings to a further c. 49 pp.; contemporary motto 'εργον τεχνη', ?near-contemporary Hebrew inscription, seventeenth-century ownership inscription 'Luigi ?Scotto' (faded), and early eighteenth-century ownership inscription 'Bibliotheca C.R.S. Vincentij Placentie' [i.e. Clericorum regularium S. Vincenzo Placentia] to title-page; Levita: ff. [84]; in Hebrew and Latin, read right to left, preface in parallel Hebrew and Latin on facing pages; woodcut printer's device to title-page and verso of last leaf, printed manicules throughout; very short repaired tear to outer margin of title-page, light marginal dampstaining; contemporary annotations in dark brown ink to c. 17 pp. in a single hand, markings and underlining to a further 4 pp; bound together in blind-tooled panelled modern calf, spine blind tooled in compartments; rear endpapers preserved from an earlier binding and copiously annotated in Latin, Hebrew, and Greek. **\$9500**

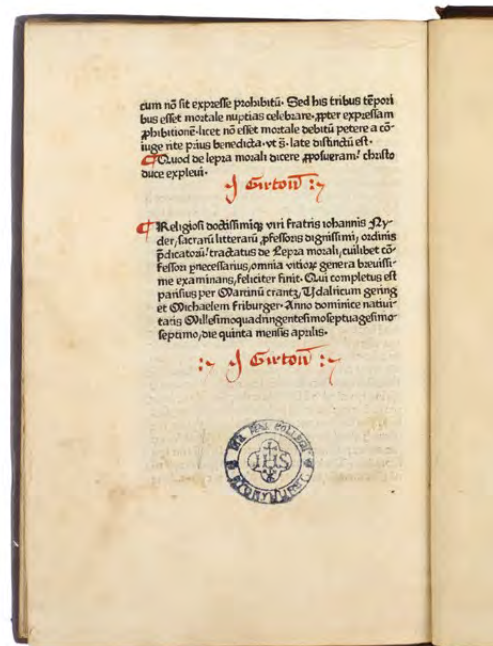
First edition of Sebastian Münster's (1488-1552) important Hebrew grammar for students, bound with the first Latin edition of his translation of Elia Levita's *Composita verborum*, both critical to the Christian scholarly reception of Hebrew grammatical works and here enhanced by extensive contemporary annotations in Hebrew, Latin, and Greek.

'Of greatest importance in the sixteenth century were the works of Sebastian Münster (*Epitome Hebraica grammaticae*, 1520; *Institutiones Grammaticae*, 1524), who, following Elijah Levita, perfected the science of Hebrew grammar as regards both its material and its methods of presentation' (*Jewish Encyclopedia*). Johann Froben, the printer, and Beatus Rhenanus, the cosmographer, mathematician, and professor of Hebrew at Heidelberg, prompted Münster to produce his first introduction to Hebrew grammar, in which he includes a list of common Hebrew abbreviations, notes on cantillation, an appendix on the Book of Jonah and a section on 'the vernacular written in Hebrew characters', or Yiddish, with a brief Yiddish-Hebrew-Latin glossary. With the encouragement of Simon Grynaeus, Münster was the first to translate into Latin the Hebrew works of the Neustadt-born lexicographer and grammarian Elia Levita (1469-1549), author of the popular Yiddish epic *Bovo-Bukh*; his *Sefer ha-harkavah*, which alphabetically addresses compound and foreign terms in the Hebrew Bible, was written in 1517 and appears here in Latin for the first time.

Our copy has been extensively annotated in a single hand, particularly the *Institutiones grammaticae*. Most heavily annotated are the sections on vocalisation, conjugation and declination, and word order, in which our reader imitates the printed Hebrew text and produces several elaborate tree diagrams on *hiphil* and *hithpael* verbal stem formations and parts of speech, frequently citing the grammatical works of Levita, Reuchlin, Abraham de Balmes, and David and Moses Kimhi. The rear endpapers contain, in the same hand, Latin descriptions of different varieties of Greek vases, copied in red ink from Joannes Cruceus's 1558 annotations to Justinian's *Pandects*, and an epigram by Simonides. In another early hand we find the opening line of Psalm 1 in Hebrew (*Ashrei ha'ish*), with musical notation; and a list of the books of the Prophets and of the Torah (the latter in Latin and in transliteration).

Institutiones grammaticae: BM STC German, p. 633; USTC 661237; VD 16 M 6685; Adams M 1931; Graesse IV, col. 623. *Composita verborum*: USTC 661383; VD 16 E 1000; Adams E 110. See *Contemporaries of Erasmus II*, pp. 329 and 143; Weil, *Élie Lévi humaniste et massorète* (1469-1549), (1963), pp. 227-8.





RUBRICATED BY JOHN GIRTON

47. **NIDER, Johannes.** Tractatus de lepra morali. [[Colophon:] *Paris, Martin Crantz, Ulrich Gering, and Michael Friburger, 5 April 1477.*]

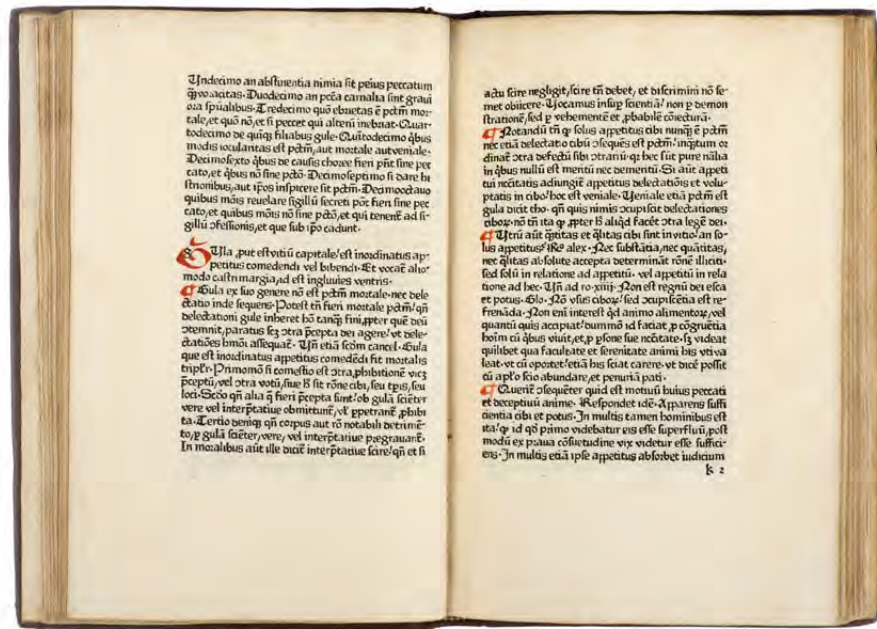
4to, ff. [88] (of 150, without first section *Manuale confessorum* in quires a-e¹⁰ f¹²); g-o¹⁰ p⁸, with preliminary blank g1; gothic type, initials and paraps supplied in red (see below); very occasional light marginal staining, but a very good, wide-margined copy; bound in nineteenth-century calf over old wooden boards, boards ruled in blind, spine lettered directly in gilt; joints a little rubbed; contemporary signature 'J Girton' written twice in red ink to final verso, a few contemporary ink annotations including manicules to first five pages and n5^v, early manuscript title to head of initial blank leaf ('Confess...', mostly cropped) and a later shelfmark ('C.6.48'), seventeenth-century ink inscriptions 'Coll. Ang. Louan. Societ. | Jesu' and 'Bib. Mai.' to g2^r (see below), later ink stamp of Stonyhurst College to first and final leaves with shelflabel to front board.

\$11,500

An incunable edition of this popular work *On Moral Leprosy*, designed for preachers or confessors, this copy signed and rubricated by a contemporary English scholar in Cambridge. According to Venn, *Alumni Cantabrigienses*, John Girton attended King's Hall in 1461 and was a Fellow until 1494, when his will was proved. Two other books are recorded with the same provenance, both rubricated: a Latin Bible, Cologne, [1478-1480], now in Cambridge University Library (ULC 600); and the Sion College copy of Antoninus Florentinus, *Chronicon* (Nuremberg, 1491), now in Lambeth Palace Library.

Johannes Nider (1380-1438) was a German Dominican theologian, the author of sermons as well as this tract on moral theology, which was first printed in Cologne in 1470, and reprinted perhaps seven times in the 1470s alone. The Paris printshop of Gering, Crantz and Friburger accounts for three of these editions (the third by Gering alone); they are the only editions to include Nider's *Manuale confessorum*, which the Gering workshop also issued separately in 1474.

Ulrich Gering, Martin Crantz, and Michael Friburger established their Paris press in 1470, at the instigation of two Sorbonne scholars, who had become acquainted with them in Basel; their partnership was prolific and lasted until 1477, after which Gering continued to print under his own name. These early Paris printers attempted to move away from the gothic lettering usual in contemporary French books; the typeface used by them for the first few years of production was roman, though once the financial support of the Sorbonne was removed, the typeface, output and address of the printshop changed due to commercial considerations.



This book later entered the library of the English Jesuit College in Louvain, which was opened in 1614; Jesuit colleges often had a library known as the *Bibliotheca maior* so it is quite likely that the inscription at the head of the title refers to either this or another Jesuit institution.

ISTC lists 16 other copies, seven of which are imperfect. There are three copies in the US, at Harvard (two copies) and Princeton, three in the UK, at Bodley, St Paul's Cathedral, and Rylands (lacking the *Manuale* as here).

H 11844; GW M26898; Bod-inc N-082; ISTC in00180500 (all for the complete work); not in Goff.

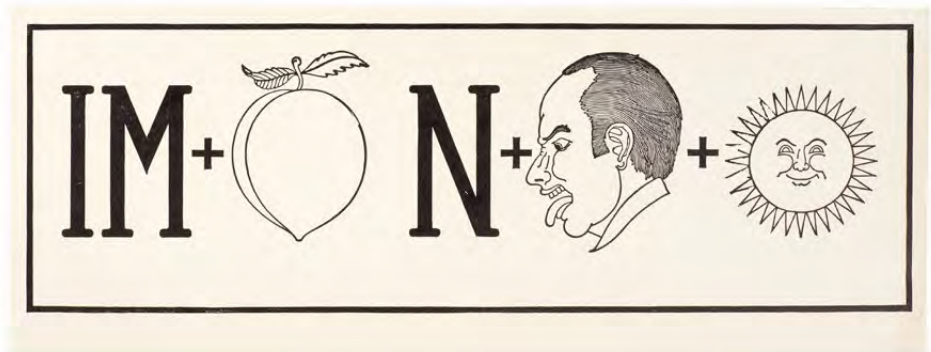
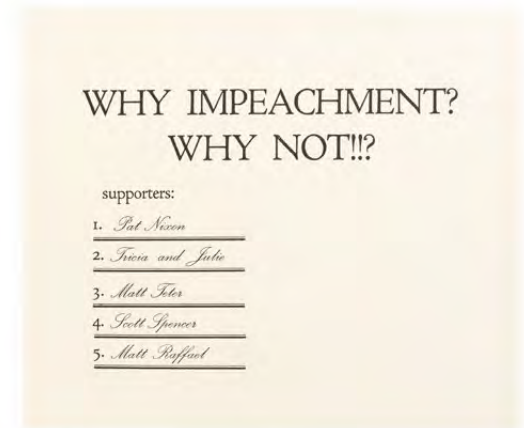
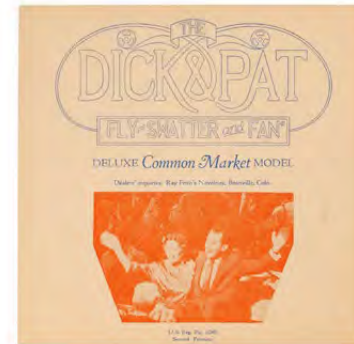
WHY IMPEACHMENT? WHY NOT!!?

48. [NIXON, Richard.] [ZEPHYRUS IMAGE, Edward DORN]. Three anti-President Nixon items, two calling for impeachment. [*San Francisco, c. 1972-1973*].

Three single oblong sheets; linocut on white card (145 x 380 mm); printed white card (175 x 205 mm); printed brown card with orange screenprint (140 x 145 mm); all three bearing very minor marks; the large bumper sticker with pencil marks as guides for the printer, and some imperfect printing, else in excellent condition; the two smaller handbills almost impeccable. **\$275**

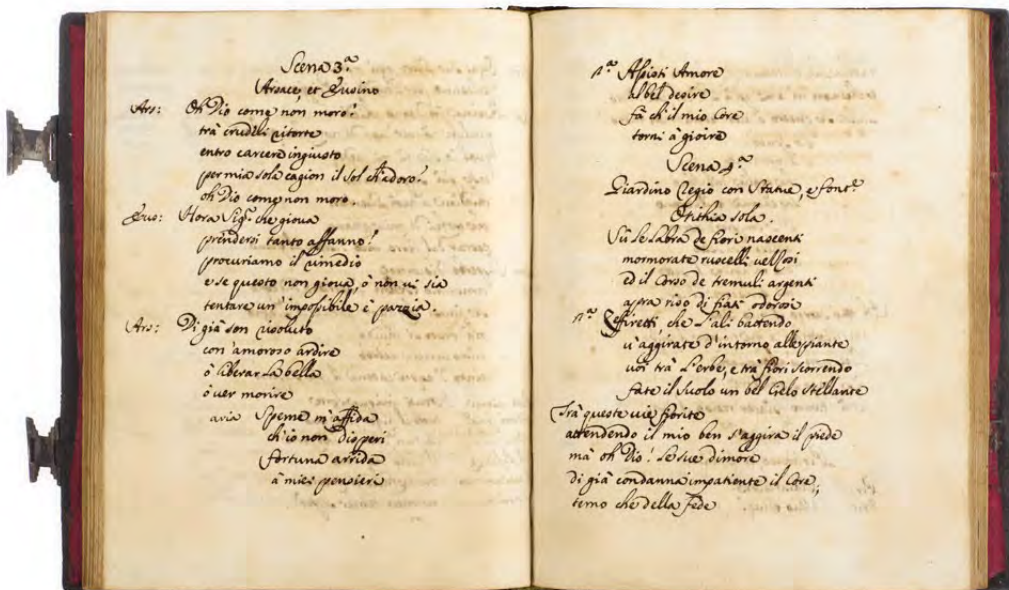
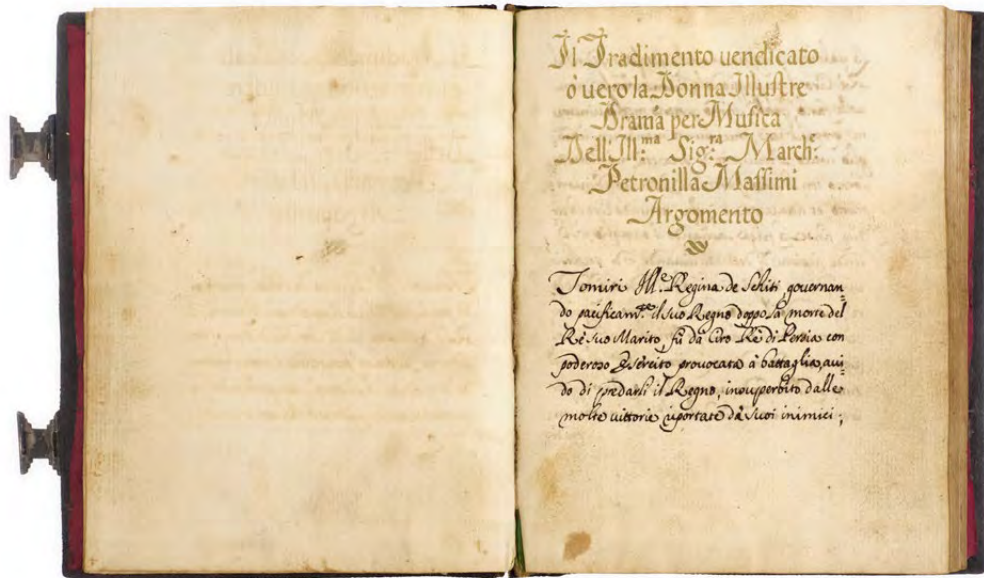
A striking set of handbills urging the impeachment of President Nixon, by the Zephyrus Image press.

The simplest and most cutting of the three is a petition entitled 'Why impeachment? Why not!!!?' and bearing the names of five 'supporters'. At number 1 is Pat Nixon, the First Lady. The 'large bumper sticker' relies on the phonetic rebuses used by the press in several of their designs; here the message 'impeach Nixon' is constructed using a peach, a profile of the President retching ('ick'), and a menacing sun. This appears to be a proof copy, hence the pencil marks, which are not listed in Johnston (p. 206). The smallest handbill bears a red screenprint of Pat and the President cheering beneath an advert for the 'Dick & Pat fly-swatter and fan' (dealer's enquiries directed to Ray Frito's Novelties in Beaverville, Colorado). Tape reels incorporated into the typography possibly hint at the Watergate cover-up and the Saturday Night Massacre, hence the fly-swatter joke. This was a proof copy, of which there were several variants, for a label to accompany an actual novelty fly-swatter, just as the Im + peach design became a real bumper sticker, at one point applied to senators' cars (see Johnston, p. 54). It is likely these were produced concurrently with the developing Watergate scandal and the re-election campaign of the President in 1972, as attempts at starting the impeachment process began several years before Nixon resigned in 1974.



Zephyrus Image began in the early 1970s as a collaboration between printer Holbrook Teter and engraver Michael Myers. Teter's son Matt was apparently the brains behind the "Why impeachment" petition, and his name appears there with those of his friends. ZI drew in poets such as Edward Dorn for the creation of *Bean News*, for which J.H. Prynne was distributor #1 in England; beans and therefore 'Beaverville' were a running joke. 'The Dick & Pat fly-swatter and fan' was a collaboration with Dorn.

Alastair Johnston, *Zephyrus Image: A Bibliography* (Poltroon Press, 2003).



49. [PAOLINI] MASSIMI, Petronilla. 'Il Tradimento vendicato o[v]vero La Donna illustre dram[m]a per musica'. [?Rome, late seventeenth-early eighteenth century].

Manuscript on paper, 4to, ff. [ii], 55, [2 (blank)]; written in a single hand in brown ink, approximately 21 lines to a page, title in gold ink; ink slightly showing through, but in very good condition; bound in contemporary blind-tooled shagreen over bevelled wooden boards, silver clasps to fore-edge, edges gilt, red silk pastedowns; early numbering (776) to the front free endpaper. **\$12,800**

Rare complete manuscript witness of a 'dramma per musica' by the Italian noblewoman Petronilla Paolini Massimi (1663-1726), known in Arcadia as Fidalma Partenide. Like her best-known works (mostly canzoni), this piece of drama, which to our knowledge was **never put to music or printed**, is poignantly rooted in the many sorrows which she experienced.

Petronilla Paolini Massimi was educated at the Convent of the Holy Spirit in Rome, until at the age of only ten, she was induced to marry a much older suitor, Marquis Massimi d'Aracoeli. A relative of Pope Clement X, he was believed to have commissioned the murder of her father to secure possession of her inheritance, and imposed on Petronilla a solitary life in Castel Sant'Angelo, then a prison, which her husband managed. Her writing was strongly affected by her exposure to many episodes of violence and oppression, victim of a husband who denied her means and freedom for education and even for the assistance of her own children (one of whom died young). Petronilla found her voice in verse, and eventually succeeded in challenging her husband in court, and winning her freedom and access to her inheritance.

In 1698 Petronilla was elected to the Accademia degli Arcadi with the pastoral name Fidalma Partenide, and she was soon welcomed into the literary academies that flourished in eighteenth-century Rome, Siena, Perugia, and Foligno. There she freely composed baroque-style verses, both religious and occasional, and most remarkably, autobiographical lyrics, and verses decrying the plight of many contemporary women. Some of her poems were published in the *Rime degli Arcadi* (1716-1722); many, however, only circulated in manuscript. When her husband died in 1709, she returned to the convent of her early childhood and dedicated two years to writing and to the study of philosophy.

Though listed in repertoires of her work, this *dramma* never appears to have been published. It is set in the exotic lands of the Scythians and in the remote era of Cyrus of Persia, drawing upon Herodotus. The central character of Queen Tomyris, the proud defeater of Cyrus, celebrates the rejection of traditional female social roles,

whilst at the same time offering affecting moments of meditation on personal sacrifice, and deep pathos connected with the theme of the loss of a son: a gracefully veiled yet unmistakable alter ego of Petronilla herself.

Not in Corago, *Repertorio e archivio di libretti del melodramma italiano dal 1600 al 1900*. See Natali, *Storia letteraria d'Italia. Il Settecento* (1936), p. 149, and most recently Di Matteo, *Arcadia al femminile* (2017), with a table listing all of Paolini Massimi's publications.

FROM THE FRANCISCANS OF MUNICH

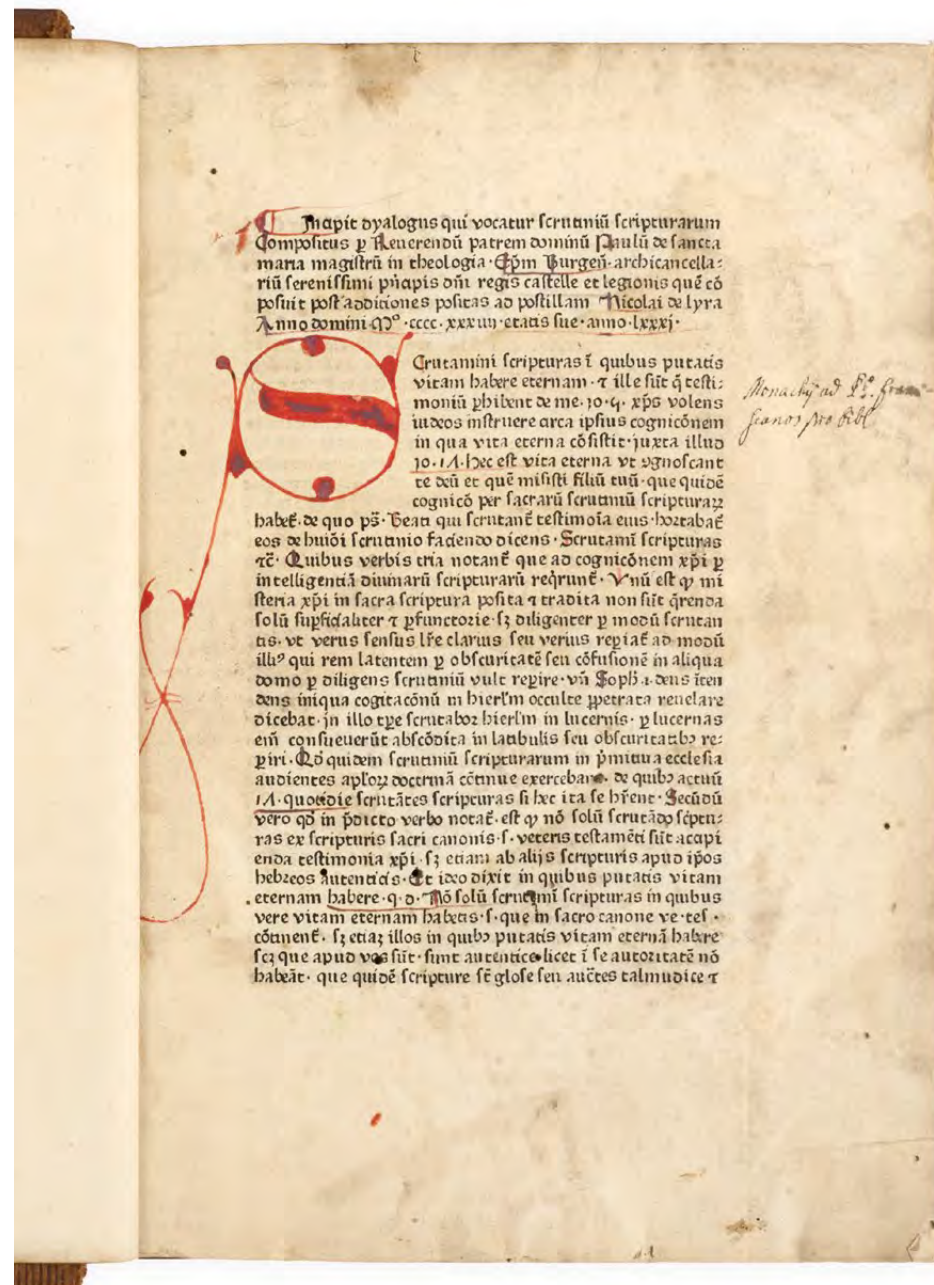
50. PAULUS DE SANCTA MARIA. *Scrutinium scripturarum*. [Strasbourg, Johann Mentelin, c. 1474.]

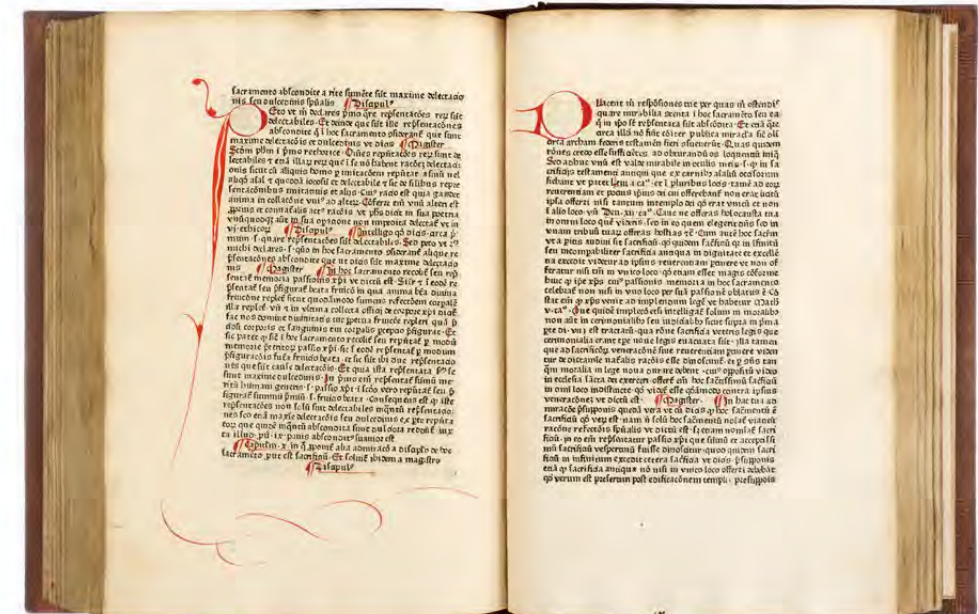
Chancery folio, ff. [218]; [a-b¹⁰ c¹² d-k¹⁰ l⁸ m-r¹⁰ s¹² t-x¹⁰ y⁶], with medial blank [g]10 and final blanks [y]5-6; gothic letter, initials, paraps and underlining supplied in red, some larger initials with marginal extensions, some rubrication heightened in silver, manuscript quire signatures (some trimmed); first leaf slightly soiled, a few wormholes in first few leaves and from quire [s] to the end (affecting a few characters without loss of sense), else a very good, well-margined copy; bound in nineteenth-century tanned pigskin, boards ruled in blind with blind cornerpieces, spine blind-ruled in compartments and lettered directly in gilt, earlier index tabs to fore-edge; front board rejoined, spine a little rubbed; seventeenth-century ink ownership inscription of the Franciscans of Munich to [a]1^r with their ink stamp to top-edge (see below), armorial bookplate of John Vertue to front pastedown, early twentieth-century shelflabel to front board.

\$13,500

Third edition of this treatise of Christian Hebraism by a converso bishop, from the library of the Franciscans of Munich, with their distinctive brand to the top edge of the volume. The text had originally been printed by Mentelin in c. 1470, then by Ulrich Han in Rome.

Originally a scholar named Solomon ha-Levi, Paulus de Sancta Maria converted to Christianity before becoming Bishop of Burgos in 1415. He subsequently composed this dialogue called *Search of the Scriptures* (a title taken from John 5:39, which begins 'Scrutaminis scripturas'), meaning not just the Hebrew Bible but also the Talmud and other Jewish texts, in which he pits the Christian Paul against the Jewish Saul. He expounds the idea that Jewish conversos should be proud of their Jewish heritage because of the obvious trajectory from Judaism towards Christianity, while also utilising quotations from the Talmud to support Christianity against Jewish beliefs.





It was a text used by Johann Reuchlin in the early sixteenth century to justify the preservation of sacred Hebrew texts, against those who would have had them all destroyed. The author's dates are, somewhat unusually, given at the start of the book; it was written in 1435 when he was 81 years old. He died in August 1435.

Provenance:

1. The Franciscan monastery in Munich was originally dedicated to St James, then from 1392 to St Anthony of Padua; at the secularisation of the monasteries, its books joined the Bavarian Hofbibliothek, with the many duplicates deaccessioned over the course of the nineteenth century. The monastery was later refounded in 1827, and dedicated to St Anna. This book was part of the conventual library, though other books were marked for use by individual monks.

2. John Vertue (1826-1900), appointed the first Roman Catholic Bishop of Portsmouth in 1882.

H 10761*; BMC I 58; GW M29974; Goff P203; BSB-Ink P-47; ISTC ip00203000.

FROM DUKE TO FRIAR

51. PEPE, Stefano. [*Half-title: 'Il Cappuccino d'Este del Padre Pepe'*] 'Historia Della Vita, e della Morte, et Attioni illustri Del P[ad]re Gio[vanni] Battista d'Este, Cappuccino. Fù nel secolo Alfonso III d'Este, Duca di Modena. Composta dal Molto Reu[erendo] Padre Don Stefano Pepe Chierico Regolare Teatino. Napolitano. divisa in tre libri, dove è inserta anche la Vita dell'Infanta Isabella di Savoia, Principessa di Modena'. [Italy, second half of the seventeenth century.]

Manuscript on paper, in Italian, 8vo (207 x 146 mm), ff. [1 (blank)], [xi], 176, [3 (blank)]; neatly written in a single cursive hand in brown ink, with some titles, headings, initials, and words in red ink, up to 25 lines per page; very small dampstain to lower margin of a few leaves, otherwise very good; bound in nineteenth-century marbled sheep-backed boards with tree-marbled sides and vellum tips, spine gilt in compartments with gilt red morocco lettering-piece, edges sprinkled red; lightly worn at extremities, short splits to joints.

\$1685

A seemingly unpublished life of Alfonso III d'Este, Duke of Modena, who renounced his title to become a Capuchin friar.

The *Cappuccino d'Este* offers a detailed though hagiographic account of the life of Alfonso III d'Este (1591–1644), Duke of Modena and Reggio from 1628 to 1629 and husband of Isabella of Savoy (d. 1626). After a reign of only six months, Alfonso abdicated in favour of his son Francesco and entered the Order of Friars Minor Capuchin, where 'his preaching, humility, and exemplary life as a friar aroused admiration and enthusiasm' (*DBI, trans.*). He founded monasteries, preached in Austria, and 'committed to the conversion of the Jews, to sheltering young endangered women in institutes, and assisting prisoners' (*ibid.*).

The text is the work of Stefano Pepe, a Neapolitan Theatine and the author of several works, including a published biography of Cajetan of Thiene, the founder of the Theatine order (*Vita del b. Gaetano Tiene*, Venice, 1662). The manuscript opens with a detailed table of contents (ff. [iii]–[viii]), followed by Pepe's poem *In lode del padre Giovanni Battista d'Este Cappuccino* (ff. [ix]–[xi]). The life of Alfonso is divided into three books, the first two describing his youth and education, his relationship with Isabella, and his government until the abdication (ff. 1^r–89^v) while the third covers the rest of his life as a Capuchin friar, his virtues, and the graces obtained through his intercession (f. 90^r ff.). Some of the biographical details derived first-hand from the author himself, and in chapter VIII, part III, Pepe recounts meeting Alfonso himself (ff. 131^r–140^r).



Another manuscript, probably similar, is held at Modena, Biblioteca Estense Universitaria (Estense, It. 30 = alfa.Q.9.25), titled 'Il duca cappuccino: Vita morte e attioni illustri del p. Gio. Battista d'Este cappuccino predicatore apostolico già Alfonso terzo duca di Modena ...'. Another biography of Alfonso, by Pepe's contemporary the Capuchin friar Giovanni da Sestola, was published under a similar title to the present manuscript: *Del Cappuccino d'Este, che fu nel secolo il ser.mo Alfonso III duca di Modana e nella religione serafica il Pre. Gio Battista predicatore apostolico e della ser.ma infanta d. Isabella di Savoia sua diletteissima consorte, nascita, vita, morte e sepoltura* (Modena, Bartolomeo Soliani, 1646).

A PRESENTATION COPY FROM ESTAÇO TO MADRUZZO

52. PLINY the Younger. In hoc volumine continentur. C. Plinii Caecilii Secundi epistolarum libri novem. Eiusdem Plinii libellus epistolarum ad Traianum cum rescriptis eiusdem principis. Eiusdem panegyricus Caesari dictus cum enarrationibus Joannis Mariae Catanaei. [[Colophon:] Venice, Giovanni and Bernardino Rosso, 14 December 1510.]

Folio, ff. 230; woodcut initials, roman letter, text in Latin with substantial sections in Greek; light browning to title-page, quires a and c somewhat stained, small ink stains to a9^v and c2^r, slight dampstaining at foot, h4-5, l1.8 and s3.6 browned, quires m and v and r6-7 spotted, a few small marginal wormholes (just touching text on [con]6); bound in later limp vellum, title lettered twice in ink on spine, stubs from two pairs of ties; pastedowns a little torn; sixteenth-century annotations to c. 7 pp., inscription by Giovanni Federico Madruzzo on title-page dated Borgo (Rome), 29 November 1578; blue duplicate stamp of the Vittorio Emanuele library, Rome. **\$2735**

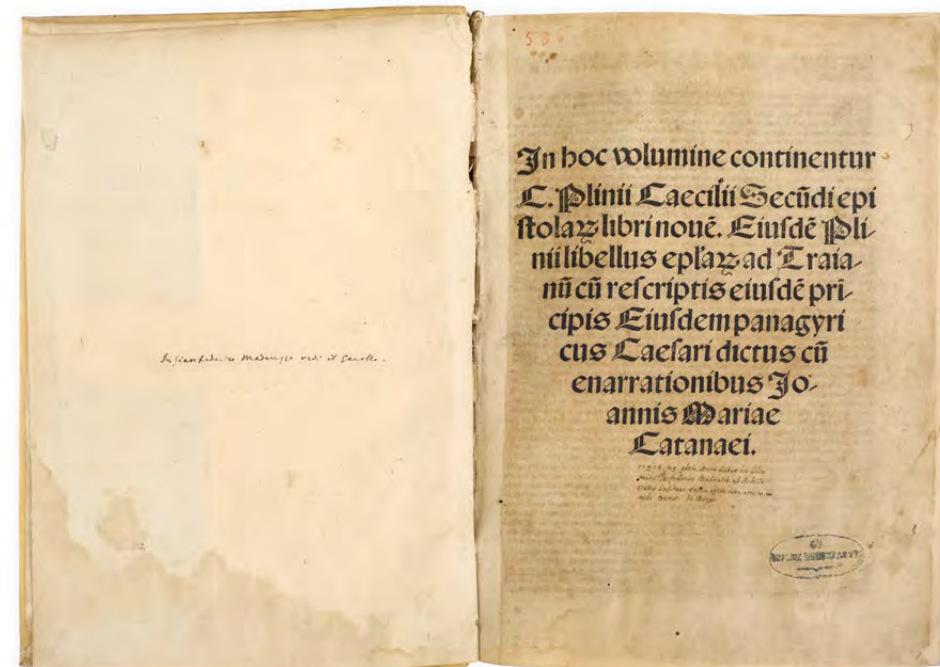
A presentation copy from the Portuguese scholar Aquiles Estaço to the notable bibliophile Giovanni Federico Madruzzo, of Pliny the Younger's letters.

The classical scholar Estaço (1524-1581, also known as Achilles Statius) studied across Europe before settling in Rome in 1559 and becoming part of the humanist circle in the Vatican, which is presumably where he met Madruzzo, who calls him 'doctiss. optim. viro. amiciss. mihi' (a most learned and excellent man, a very good friend to me). Giovanni Federico Madruzzo (1530/31-1586), from the aristocratic Trentino family, was in the service of Charles V and the duke of Savoy. A renowned bibliophile, he commissioned numerous fine bindings. In 1578 he was in Rome as ambassador for the duke of Savoy to the papal court, in Palazzo dei Penitenzieri in the Borgo. His inscriptions always include a Y inserted between the two parts of the date, '15Y78'. After his death, his books in Rome were inherited by his son Carlo Gaudenzio (1562-1629), and were inventoried after the latter's death; two copies of Pliny's letters were recorded in the inventory, but without any detail of the edition.

This edition of Pliny the Younger's letters and his panegyric on Trajan was edited with a commentary by Giovanni Maria Cattaneo; despite the numerous editions of Pliny that had been printed since 1471, Cattaneo was the first to produce a commentary, originally published in Milan in 1506. This Venetian edition omits some of the prefatory poems in praise of Cattaneo and corrects the errata.

USTC records two copies in the US (Columbia and Chapel Hill) and four copies in the UK (BL, Bodley, St Andrews, and St John's Oxford).

USTC 849907; EDIT16 CNCE 29654.





BOUND IN WHITE CALF

53. PORTA, Giambattista della. *De humana physiognomonia ... libri IIII*; qui ab extimis, quae in hominum corporibus conspiciuntur signis, ita eorum naturas, mores et consilia (egregiis ad vivum expressis iconibus) demonstrant, ut intimos animi recessus penetrare videantur ... primumque in Germania in lucem editi ... *Hanau, Wilhelm Antonius for [Frankfurt,] Peter Fischer, 1593.*

8vo, pp. [xvi], 534, [57 (index)], [1 (blank)]; title printed in red and black with woodcut device, woodcut initials, head-, and tailpieces, woodcut portraits to title verso and p. [xvi], numerous woodcuts to text (many repeats); small marginal paperflaw to lower outer corner of p. 241, some light foxing and toning; overall a very good copy in contemporary blind- and gilt-tooled white calf, central stamp to covers depicting the Trinity (see below), the date 1594 in gilt (faded) to upper cover, four raised bands to spine, purple edges (faded to red); some marks, worm track to lower cover, some worming to endpapers, front free endpaper coming loose; seventeenth-century ink ownership inscription of T. Seifert ('T. Seiferti D.') to title and his note to title verso (see below), nineteenth-century ownership inscription to title, some underlining in ink to text.

\$3375

The second Latin edition and the first to be published in Germany of this richly illustrated work on physiognomy by the Italian polymath Giambattista della Porta (1535–1615), a beautiful copy in strictly contemporary German white calf.

The many woodcuts in this edition – including portraits of Porta and the dedicatee Cardinal Luigi d'Este, and numerous depictions of human and animal heads juxtaposed – are based on the fine copper engravings of the first edition, published at Vico Equense (near Naples) by Giuseppe Cacchi in 1586.

'Porta's physiognomonics provides cartographies of the outward appearance of physical bodies aimed at predicting the soul's hidden inclinations or dispositions (past, present or future) ... Incorporating a huge array of classical and contemporary sources, Porta's physiognomic texts are an outright summa of this branch of knowledge and practice ... Porta's physiognomic assessments are based on resemblances in external appearance: for instance, men with a dark, Saturnine complexion evocative of dangerous animals are rendered very likely to go to prison ... This example highlights the aesthetics structuring Porta's physiognomonics: beautiful bodies are also morally good. There is a direct association between beauty, virtue, success and health, as these traits all originate from a good temperament, that is, from a harmonious mixture of the elements. A monstrous body, on the other hand, indicates ill health, bad luck, and dubious moral inclinations' (*Stanford Encyclopedia of Philosophy*).



The attractive binding is one of a very small group of Renaissance bindings in white calf, a softer and smoother alternative to pigskin found only on very fine work. It features a central panel-stamp of the *Gnadenstuhl* or Throne of Mercy, a trinitarian image of a mournful God the Father displaying his sacrificed Son, accompanied by the dove of the Holy Spirit. It is here signed 'H W' and surrounded by the text 'Also hat Got die Welt geliebet das er seinen Son g' (see Haebler, p. 487, H.W. Platten III).

Provenance:

The T. Seifert who inscribes the title adds a note to the portrait of Porta on the verso, inviting the reader to compare the author's face with those of dogs on pages 182 and 214, drawing attention to his long face and (supposedly) prominent swollen gums.

USTC 629965; VD16 P-4326; Adams P-1925; Garrison & Morton 150.

'A SUPER-RARITY'

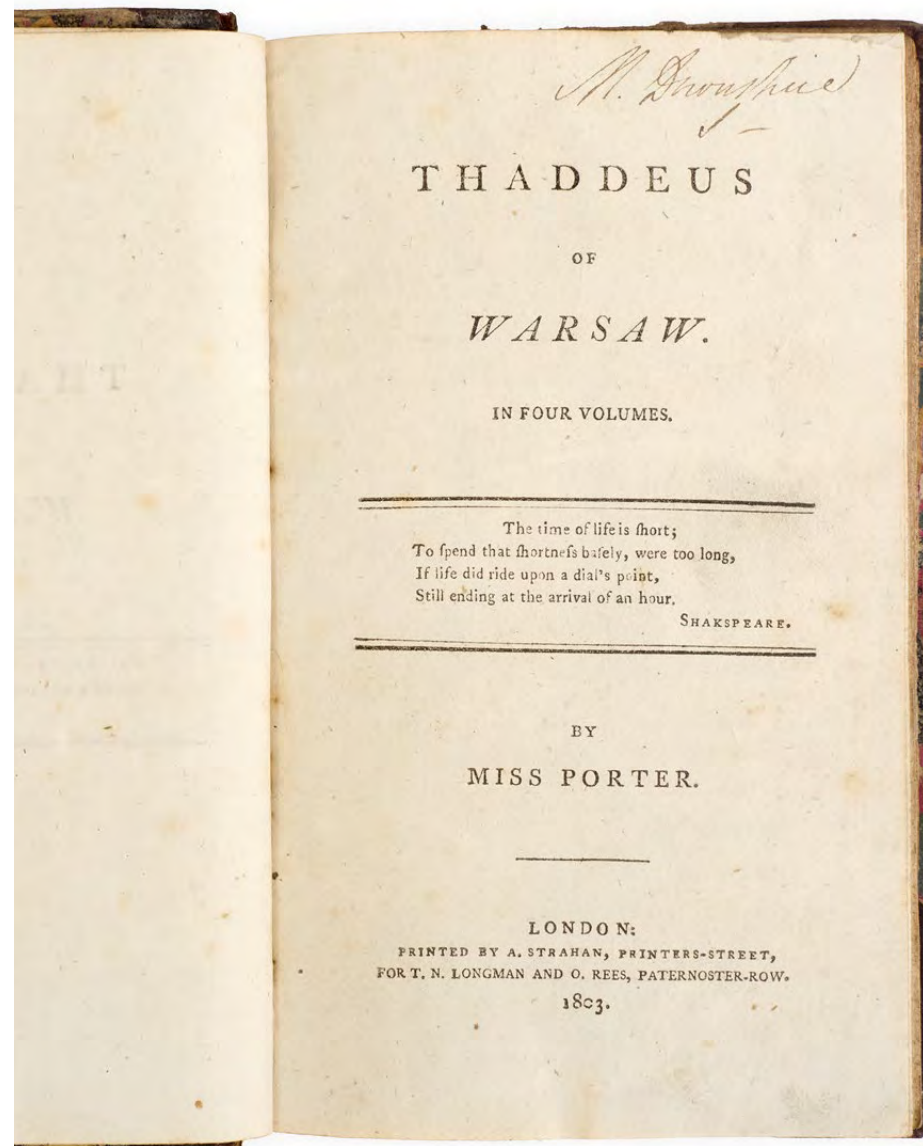
54. PORTER, [Jane]. Thaddeus of Warsaw ... By Miss Porter. London, A. Strahan for T. N. Longman and O. Rees, 1803.

Four vols, 12mo, pp. I: xi, [1], 247, [1 (ads)]; II: [iv], 224; III: [iv], 236; IV: [iv], 238, [2 (errata)], with a half-title in each volume; a very good copy, some lower edges untrimmed, in contemporary half speckled calf with marbled sides, red morocco labels; small portion at head of spine of volume II defective; from the library of the Marchioness of Downshire, with ownership inscriptions to titles and monogram to spines. **\$16,500**

First edition of Porter's first major work, 'a super-rarity among Gothic Romantic novels' (Sadleir), and very scarce in commerce.

Porter set out 'to pourtray a character which Prosperity could not intoxicate, nor Adversity depress', in this tale suggested in part by the exploits and tragic later life of the contemporary Polish patriot Tadeusz Kościuszko. The young nobleman Thaddeus Sobieski joins the Polish army against the invading Russians. He 'is a faultless hero of romance, disinterested, valiant, performing mighty deeds in his country's last struggle'; then, after defeat, 'as a refugee in London, where he lives as a teacher of languages, the unparalleled nature of his misfortunes gives him a mysterious dignity' (E. A. Baker). He also makes a living selling his paintings, and in the end is discovered to be the son of an English gentleman.

Though the novel played loose with history, Porter did apparently make use of eyewitness accounts from refugees after the partition of Poland in the 1790s - her brother Robert had met Kościuszko, and the novel led to a friendship between the author and the general - and Thaddeus's attempts to make a living as a painter are



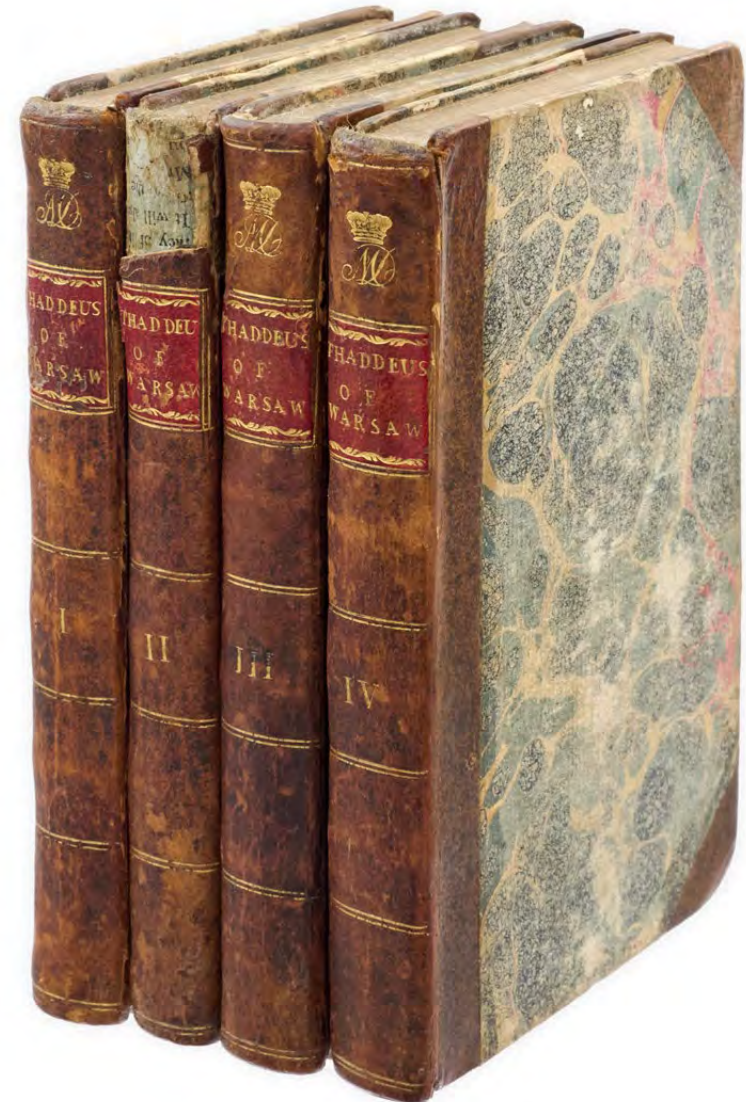
based on those of Robert's friend John Sell Cotman. Ever an admirer of 'great men' – *Thaddeus* is dedicated to Sir Sidney Smith – Porter articulates a spirited defence of constitutional democracy against tyranny, and an implicit criticism of dilettante English aristocracy.

After the early death of their father, the young Porters were educated in Edinburgh then came to London, where despite financial straits Jane and her sister Anna Maria (with whom she later collaborated) came to familiarity with an earlier generation of literary heavyweights: Elizabeth Inchbald, Anna Laetitia Barbauld, Hannah More, Mary Champion de Crespigny. Porter (1776–1850) published a couple of unsuccessful works (*The Spirit of the Elbe*, 1799, and *The Two Princes of Persia*, 1801), before *Thaddeus* brought her commercial and critical success. Demand quickly outstripped the small print run of the first edition and it was frequently reprinted, with a new edition every year to 1806, and a tenth edition (dedicated to Kościuszko) by 1819; there were translations into French and German, the latter of which saw Porter named canoness of the Teutonic Order of St Joachim; and a 'new edition' printed by Colburn and Bentley in 1831 added a long introduction in which Porter claimed her influence on, and precedence over, Walter Scott, and described the genesis of the work.

Provenance: from the library of Mary Hill (née Sandys, 1764–1836), Marchioness of Downshire and later Baroness Sandys. Works by the Porter sisters featured widely in her library at Ombersley Court, Worcestershire, and *Thaddeus* was a favourite. There was at least one other edition in the library, and the diary of her daughters Charlotte and Mary records a visit in 1814 during which they read the novel together over two days: 'Finished *Thaddeus of Warsaw*. Don't think we shall find anything of the sort half so beautiful' (quoted in Davis, 'Three Little Mice' at Ombersley Court, 2018).

Not in the British Library; Library Hub records copies at NLS, Birmingham, and National Trust (Sheringham Park) only; OCLC adds twelve locations in North America, but the work is exceptionally uncommon in commerce.

Garside, Raven, and Schöwerling 1803: 59; Sadleir 1972; Summers, p. 530; Wolff 5608.





UNRECORDED MINIATURE PRAYERBOOK

55. [PRAYERBOOK.] Geistliches Rauchwerck, oder Opfer, und tägliches Gespräch frommer Seelen mit Gott, wie auch tägliche Morgen- und Abend-Gebäth durch die gantze Wochen, vor und nach dem H. Abendmal, auch besonderbare, für Räisende sehr nützlich und dienstlich. Zurich, David Gessner, [c. 1700].

64mo in 8s (70 x 40 mm), pp. 240, '243-384' [i.e. 241-382], [2], with copper-engraved frontispiece; A-V⁸ W⁸ X-Z⁸; lower outer corner of frontispiece torn away, occasional light foxing, else a very good copy; bound in contemporary sheep over bevelled wooden boards, boards roll-tooled in blind, spine blind-ruled in compartments, brass clasp to fore-edge with the figure of the Crucifix, edges speckled red, sewn two-on on two cords; a little rubbed, short splits to endcaps, minor worming to lower board; late nineteenth-century manuscript label to front pastedown. **\$2500**

An attractive, unrecorded prayerbook in a highly unusual miniature format, described on its title as 'particularly useful and functional for travellers' (*trans.*).

The printer David Gessner of Zurich was active from around 1670 and was succeeded by a son of the same name.

Not in OCLC, KVK, or Library Hub.



MARKED UP FOR A COPYIST

56. RAMEAU, Jean-Philippe. *Zoroastre*, tragedie, mise en musique par M. Rameau, représentée pour la premiere fois par l'Académie Royale de Musique, le 2 Decembre 1749. Paris, Boivin, Leclair, Castagneri and the author, [c. 1750].

Oblong 4to, pp. [2], 189, letterpress title, music engraved throughout; woodcut vignette on title; numerous pasted-on slips bearing manuscript instructions or indicating cuts, viola part added in manuscript to music on pp. 100-1 (see below); old repaired tear to inner margin of one leaf (pp. 107-8, without loss), some occasional light browning and spotting; contemporary mottled sheep, spine gilt; rubbed, head and foot of spine slightly chipped, upper joint cracked at head and foot. **\$6750**

First edition; rare. Despite a strong cast and a lavish production, *Zoroastre* met with only limited success (and, it seems, much bewilderment) when first performed at the Opéra in 1749. By May 1752 Rameau and the librettist Louis de Cahusac had begun an extensive reworking of the opera. This version was considerably more successful when it was first given on 19 January 1756. It was revived, with minor modifications, on 26 January 1770 to inaugurate the Opéra's Palais Royal theatre, rebuilt after the fire of 1763.

'*Dardanus* [1739] and *Zoroastre* are both marred by serious defects in their librettos ... Although many of the worst failings of these operas were eliminated or lessened at their first revivals, neither opera succeeds more than fitfully in dramatic terms. Yet they are full of music that is at times awe-inspiring in its power and seldom below Rameau's best' (New Grove).

The manuscript instructions in the present copy are of considerable interest. They comprise instructions to a copyist, indicating cuts (by the pasting of thin paper strips over the relevant sections), substitution of movements from elsewhere in the opera, and expansion of the scoring: 'copiez ici l'ariette qui est page 189. Et celle ci vous la mettez à la fin de l'acte' (p. 182), '5 voix[,] la taille est separée[,] 2 viol et basse[,] 8 portées' (p. 158), 'ici le Rigaudon du supplement. Voyez page 186' (p. 55), and so forth. On pp. 100-1 an extra part (marked 'alto', i.e. viola) has been added, on its own stave, to the second of the two passepieds of Act III. It seems unlikely that this added music does not derive from the composer himself, nor is it plausible that any of the manuscript instructions post-date the revival of the opera (by that time substantially reworked) in early 1756.

BUC, p. 872; Hirsch II 792; RISM R 171.



REVOLUTIONARY FEMINISM

57. [RAOUL, Marie-Françoise, or Fanny]. *Opinion d'une femme sur les femmes*. Paris, Giquet et C.ie, 1801.

12mo, pp. 72; some light foxing to most quires, occasional light spotting and staining, initial and final leaves a little dusty, but a very good copy in modern calf, flat spine decorated and lettered in gilt and blind, gilt fillets to sides, marbled paper covers to the sides, marbled endpapers, yellow and red silk place-marker. **\$10,200**

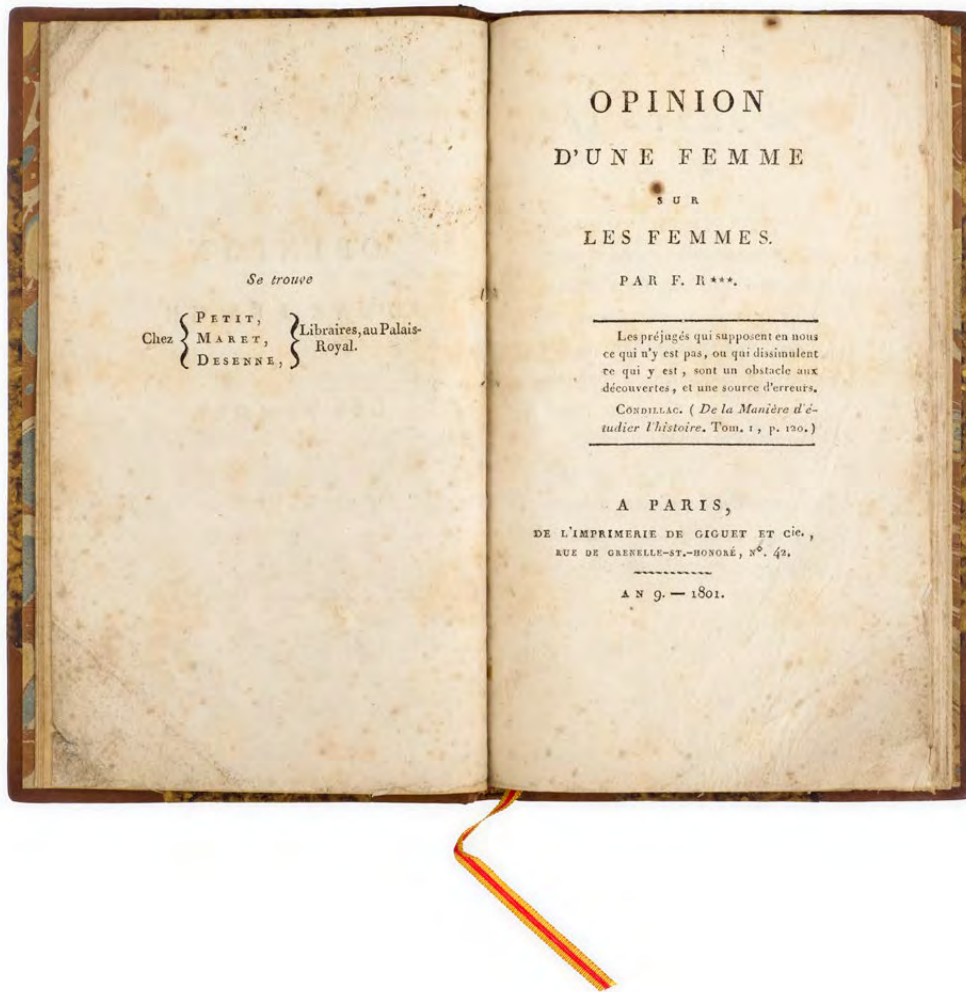
Exceptionally rare first edition of the most controversial work of pioneering feminism by the 'Breton Amazon', Marie-Françoise Raoul (Fanny Raoul), who published it anonymously: an impassionate rebuttal of the perceived inferiority of women.

In the immediate aftermath of the French Revolution, Raoul powerfully exposed what she identified as a failure in the revolutionary ideals of liberty, equality and fraternity, which were not being extended to women: while men fought for freedom from tyranny in the public sphere, they continued to uphold laws that subordinated women.

Perhaps the most immediate factor that sparked the publication of the *Opinion* was a 1801 polemical pamphlet by Sylvain Marechal, commenting on a new plan for public (male-only) education: Marechal's eulogy of the ignorant woman and outline of the 'dangers' of women's access to literature and printed words elicited responses from Marie Armande-Jeanne Gacon Dufour and Albertine Clement-Hemery. Fanny Raoul reacted with a radical manifesto of feminism, advocating education and literacy for women, and resolutely calling for women's independence from men, equal civil rights and freedoms, the ability to share head-of-family status alongside fathers, access to all professions, and marriage under a separation-of-property regime. Her work, still comparatively little-known, places her within the lineage of Revolutionary-era feminism, alongside authors such as Mary Wollstonecraft, Olympe de Gouges, and Mme de Staël, right at the start of her writing and pamphleteering career, which continued well into the Napoleonic era.

OCLC finds two copies in France (BnF, Lyon); two in the US (Harvard, Kansas); one in Germany (Bayerische Staatsbibliothek); and one in Australia (State Library Victoria).

Quérard, *France littéraire* VII 452; Barbier 5204.



WITH BIOGRAPHIES OF COLERIDGE, JOHN ADAMS,
FANNY BURNEY, AND THOMAS PAINE

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

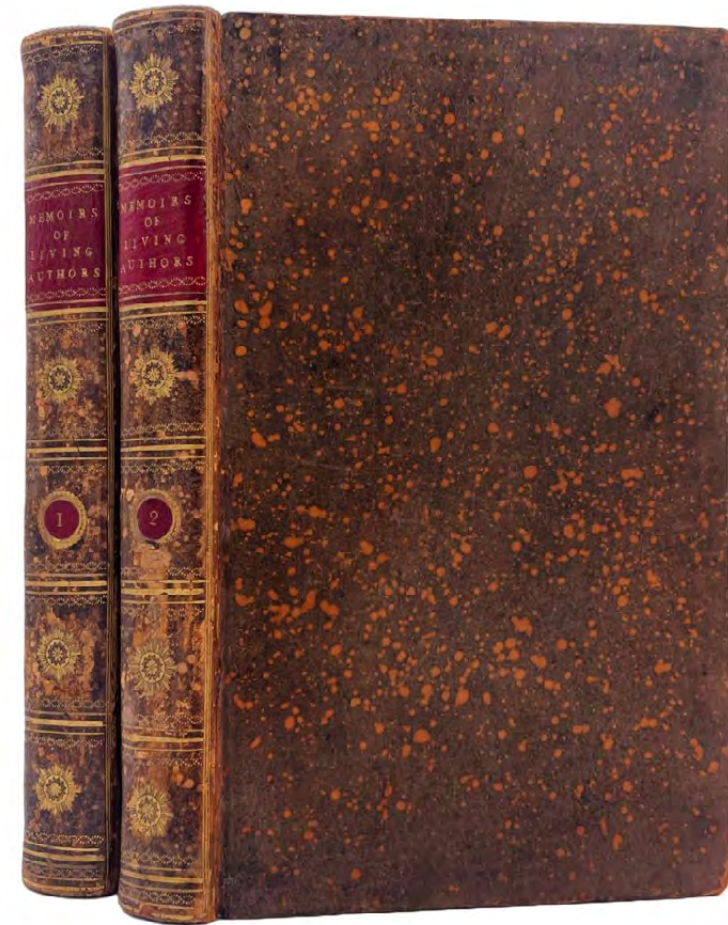
2 vols, 8vo, pp. [4], 385, [1]; [2], 404, without the errata slip in volume II, else a fine copy in handsome contemporary mottled calf, spine gilt with sunbursts, red morocco labels. **\$1650**

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

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

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

Rivers is often amusingly critical. Mrs Piozzi's vanity, for example, 'is so conspicuous upon every occasion, as to destroy, in most minds, any favourable impression which her abilities, or her attainments might make', while Isaac d'Israeli is dismissed as a petulant 'Authorling'. Rivers's longest entries are reserved for those with whom he



has the greatest political disagreements: Godwin's *Caleb Williams* is 'a work of most pernicious tendency!', Wollstonecraft suffered from a 'Quixotic Mania' contrary to natural order, and the 'notorious' Thomas Paine is 'rude, wicked and daring', and is dismantled over eight virulent pages.

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

ESTC T78058.

WITH AN ORIGINAL DRAWING

59. SAYERS, Brendan, and Susan SEX, *illustrator*. Ireland's Wild Orchids, a field guide. [Dublin, s.l., 2008?].

8vo, pp. [iv], [1], x, 109, [16 (colour plates)], with colour illustrations, diagrams and photographs throughout; with a window-mounted original watercolour drawing and a limitation leaf after the title-page; a fine copy, in the original wallet-binding of tan faux leather, lettered in blind, card slipcase, promotional bookmark (dated 2008) laid in.

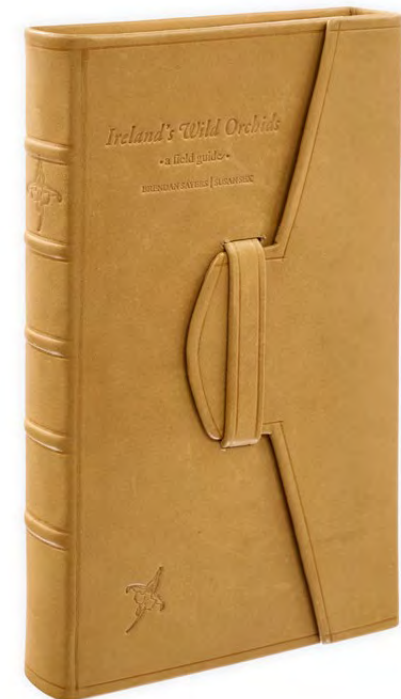
\$675

Deluxe issue, no. 17 of 50 signed copies 'reserved for patrons donors and authors', with an original drawing of a common fragrant orchid (*gymnadenia conopsea*), from a privately printed edition of 850.

The illustrator Susan Sex is one of Ireland's foremost botanical artists and recipient of three gold medals from the Royal Horticultural Society, Brendan Sayers an expert in orchids from the National Botanic Garden; they first collaborated on a large-format publication *Ireland's Wild Orchids* in 2004.



Susan J. Sex



HOW TO RUN YOUR ROMAN VILLA THE SUNDERLAND COPY

60. SCRIPTORES REI RUSTICAE. Venice, Nicolaus Jenson, 1472.

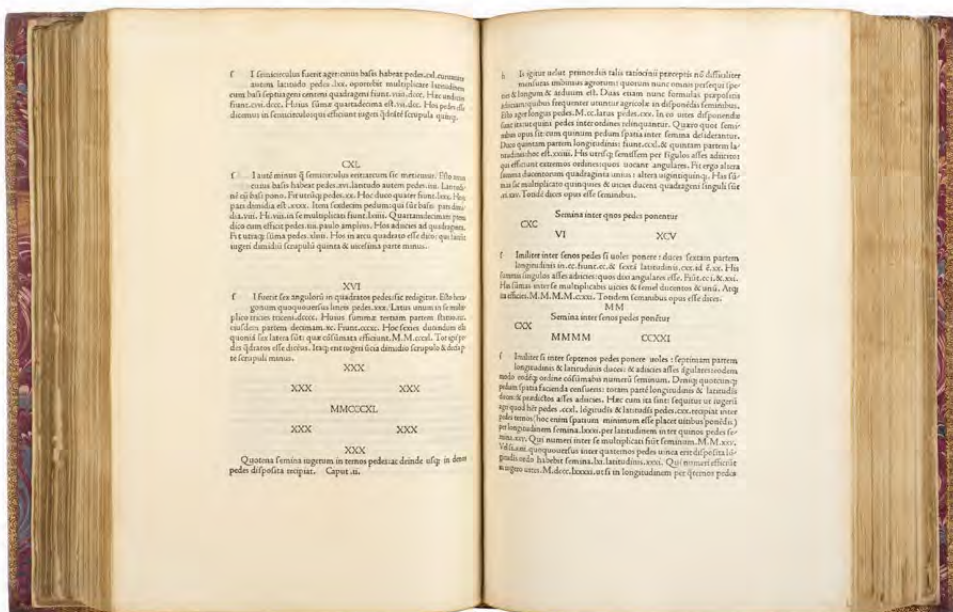
Median folio, ff. [298] (of 302); [a-b¹⁰ c⁸ d⁸ e-f¹⁰ g⁸ h⁶ i-k¹⁰ l-z⁸ A-C⁸ D¹⁰ E-F⁸ G-K¹⁰ *14], without [h]3.4 (start of Varro chapter 16) and [D]6.7 (preface by Merula), preliminary quire [*] misbound at end; traces of manuscript signatures, initial at start of most sections in gold with white vine-stem decoration on a multi-coloured ground (a few initials rubbed and faded), text of Cato and Varro with smaller initials supplied in red or blue, contemporary manuscript note at foot of blank [h6] 'Lucio Columella duct[?]' quires [*] and [a-h] slightly shorter and likely supplied, quire [*] damaged at head with old repairs (with loss of text on *13-14), some dampstaining to first quires (occasionally heavier with marginal paper repairs), [d]6 torn across the text and repaired, blank [h]6 restored at head of inner corner, a few small wormholes (occasionally affecting a few characters); **bound in early eighteenth-century red morocco by Thomas Elliott**, borders richly gilt, spine gilt in compartments and lettered directly in gilt; rebounded with spinepiece relaid, neat repairs to corners, a little rubbed; contemporary ink annotations to c. 50 pp. of second half of volume, armorial bookplate of John Vertue (1826-1900) to front pastedown, ink stamp of Stonyhurst College to initial blank with shelflabel to front board. **\$20,500**

Editio princeps of this renowned compilation of Roman writers on agricultural matters and the rural life, elegantly printed by Nicolas Jenson – the Sunderland copy, with wide margins, in an early eighteenth-century red morocco binding by Thomas Elliott.

Scriptores rei rusticae collected texts by Cato, Varro, Columella, and Palladius, edited by Giorgio Merula (1430-1497) who produced several significant editions of classical works for Venetian printers in the 1470s. Merula complains in his preface that editors do not pay sufficient attention to their source texts, and indeed he did engage in several philological spats in print, in particular about the text of Pliny's *Natural History*.

The Roman texts mostly discuss large scale farming, in keeping with the economic and social status of the authors. Their date range, however, is substantial, from the second century BC (Cato) to the mid-fifth century AD (Palladius). The work by Columella, a second-century landowner from Spain, is considered the most comprehensive of the farming manuals; he even provides a list of his (Greek and Roman) sources, and quotes Virgil regularly. His chapter on gardening is partly in verse, in direct imitation of Virgil.



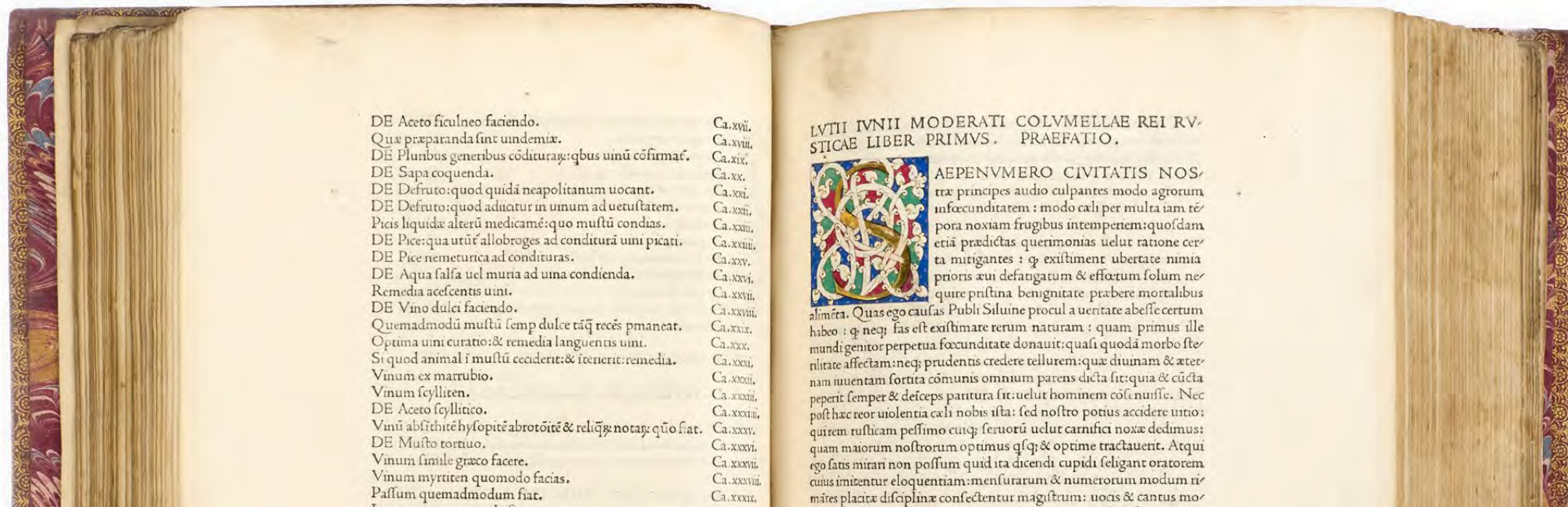


The binder, Thomas Elliott, was apprenticed to Robert Steel in 1703, and plausibly married his daughter, as Elliott and his wife worked together on their bindings. From 1719, Elliott was one of two main binders (the other was Christopher Chapman) working for Robert Harley, earl of Oxford, and later for his son Edward; the bookbinding bills survive, so it is known that Elliott and his wife also bound the famous ninth-century Latin Gospels known as the Codex Aureus. This binding does indeed have a Harleian style border, though without any central decoration. A binding using many of the same tools is illustrated in Maggs Catalogue 966, item 96, on a copy of Homer printed in 1715-1720, and Oldham, in *Shrewsbury School Bindings* (1943), describes his output (pp. 112-116).

Provenance:

The substantial library of Charles Spencer, third Earl of Sunderland (1674-1722), housed at Althorp, contained numerous incunabula; this volume was lot 11255 in the fifth portion of the sale of the Sunderland library (Puttick and Simpson, 10-21 March 1883), reoffered for sale on 1 June 1883, lot 137, when it made £2-7s.

H 14564*; BMC V 173; GW M41065; Goff S346; BSB-Ink S-232; Bod-inc S-122; ISTC is00346000.



PENALISING SUGAR SCULPTURES

61. [SUGAR: VENICE.] Il Serenissimo prencipe fà seper, et è per terminazione dell'Illustriss. Signori Sopra Proveditori, & Proveditori alle Pompe. In materia delle confettioni, & zuccari figuradi. [Venice], 'stampata in Calle dalle Rasse' [i.e. Giovanni Antonio Rampazetto], [(colophon:) 1 October 1605].

4to bifolium, ff. [2], title-verso blank; woodcut of the Lion of St Mark to title-page, woodcut initial; light staining and creasing, a very good crisp and untrimmed copy, loose as issued. \$1025

A very rare edict issued by the Venetian magistrates in charge of conspicuous consumption, banning sugar sculptures on pain of a hefty fine.

The Venetian magistracy of the three *Provveditori alle pompe* was expanded in 1559 with another three *Sopraprovveditori*; these six magistrates were to regulate conspicuous consumption and ensure that the sumptuary laws were being obeyed. They issued decrees on everything from marriage clothes to the decoration of prostitutes' apartments, from gondolas to banquets. The regular production of such edicts indicates that the law was often disregarded: the rich just paid the fines and the excesses continued.

This decree relates to *confettioni & zuccari figurati*, sugar sculptures, also known as *trionfi di zucchero* (triumphs of sugar). The first significant display of decorative sugar in Venice took place in 1574, during the state visit of Henri III of France, supposedly featuring three hundred such sculptures. But the cost and scarcity of sugar (which had been grown on Venetian territory in Cyprus and Crete until the loss of Cyprus in 1571) meant that its use for decorative sculptures was deemed particularly excessive. They were usually made from hot syrup poured into moulds (often made by sculptors), or from sugar paste moulded by hand. Sugar itself was not prohibited, just the creation of these elaborate sculptures; it should be in its original form without any ornamentation, and this applied not just to sugar but also to marzipan, *pignocade* (or *pignoccate*, made with pine nuts) and *pistacchiade* (with pistachio nuts).

Anyone breaking these rules would be fined: those making the confections would have to pay ten ducats per item, and would forfeit the items in question. Anyone buying them would be fined twenty five ducats. The officers of the *Provveditori* should be allowed free entry to shops and other places where such things are made, with the standard penalty for obstruction in the line of duty.

Rare: only one other copy is recorded, in the Biblioteca Casanatense in Rome.

USTC 4025578.



WITH THE ARMS OF JAMES I

62. TACITUS, Publius Cornelius; Richard GRENEWAY and Henry SAVILE, translators.

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 (this stamp not in the British Armorial Bindings database), sometime rebacked, rather rubbed and dry, joints neatly repaired, new endpapers; small stamp of the Loverdos library to rear endpapers. **\$2025**

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.

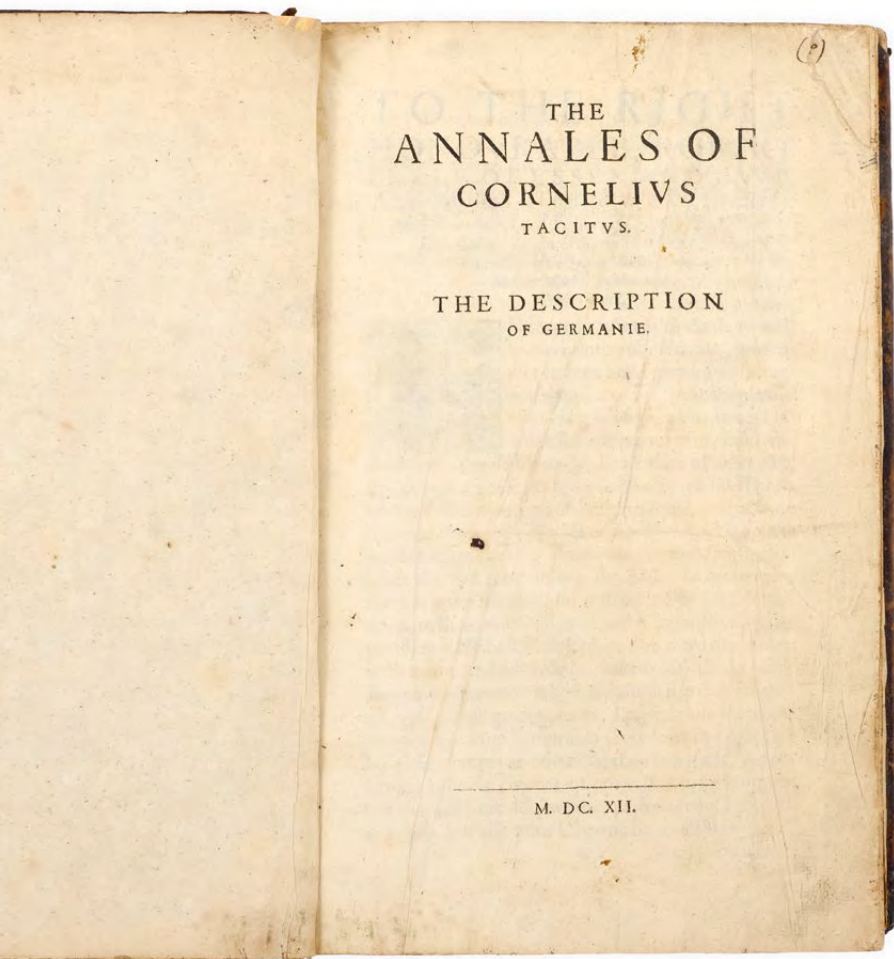
In the late sixteenth and early seventeenth centuries the 'historian of princes' Tacitus was ranked foremost among Roman historians, important for the Machiavellians of Florence as for the courtiers (and playwrights) of Elizabethan London. Savile's translation of the *Historiae* was dedicated to Queen 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. '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.



James I evidently had high regard for Henry Savile, 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.



PRINTING A TO Z

63. TÄUBEL, Christian Gottlob. Allgemeines theoretisch-practisches Wörterbuch der Buchdruckerkunst und Schriftgießerey, in welchem alle bey der Ausübung derselben vorkommende und in die damit verwandten Künste, Wissenschaften und Gewerbe einschlagenden Kunstwörter nach alphabetischer Ordnung deutlich und ausführlich erklärt werden ... mit erläuternden Kupfern, Figuren und Tabellen. Vienna, Christian Gottlob Täubel, 1805.

Two vols bound in one, 4to, I: pp. [2], vi, 152, with copper-engraved frontispiece, one copper-engraved plate, and 14 folding letterpress tables (one printed in red and black), II: [2], vi, 88, 40, [152], [2 (directions)], with copper-engraved frontispiece, 9 copper-engraved plates, and 13 folding letterpress tables; without (*)² (see below); some spotting, a few quires foxed, occasional marginal paperflaws; bound in contemporary mottled sheep, spine gilt in compartments with gilt red paper and black morocco lettering-pieces, edges stained red, printed patterned endpapers; minor wear to corners, but a very good copy. **\$1620**

First edition of this comprehensive manual for printers and typesetters, arranged in the form of a dictionary and extensively illustrated.

OPENING LEAF OF THE *SECUNDA SECUNDAE*

64. THOMAS AQUINAS. *Summa theologiae*, pars 2, second part, prologus and quaestio 1. Northern France (probably Paris), c. 1325.

A complete leaf (approximately 343 x 229 mm (text area 228 x 146 mm)), written in a good gothic bookhand in double columns of 50 lines, dark brown ink, ruled in plummet, four letters on top line much elongated and with elaborate penwork incorporating three human heads (two monks and apparently a nun), **large (approximately nineteen-line) historiated initial 'P'** (*Post communem considerationem*) in colours and burnished gold enclosing a scene of a Dominican discoursing from an open book on a stand to a group of novices, **illuminated bar border** on three sides of text, formed from paired blue and buff bars with sprigs and sprays of foliage in blue, orange and burnished gold, the lower border supporting a greyhound chasing a rabbit or hare, the right-hand border supporting two birds of prey, a lion lying in the upper margin, three-line initials alternately in red and blue with elaborate contrasting penwork flourishing and marginal extensions of interlocking blue and red bars, paragraph marks alternately in red and blue, chapter number 'Q[UESTI]O I' in red and blue at head; lightly soiled and rubbed, two minor tears at head, a few wormholes, mounted and framed (not examined out of mount).

\$10,200

A beautiful leaf from a luxury copy of Thomas Aquinas's *Summa theologiae*, the high point of medieval philosophy.

The *Summa* is divided into three parts, of which the present leaf comes from the second. The first part treats of the nature, attributes and relations of God, including the physical universe, while the third deals with Christ, God, and man. The second part is devoted to man in society, and to the study of ethics; while the first sub-part (*Prima Secundae*) deals with the principles and the final end of human actions, the second sub-part (*Secunda Secundae*) treats morality more practically and, as a useful 'manual of ethics' covering most kinds of human interaction, from an early stage was copied and then printed separately and frequently. It is the *Secunda Secundae* which attracts interest on the part of historians of economics. The text here contains the opening of the text, with Aquinas's prologue beginning 'Post communem considerationem de virtutibus et vitiis et aliis ad materiam moralem pertinentibus, necesse est considerare singula in speciali [...]' ('After a general consideration of virtues, vices, and other things pertaining to moral matters, it is necessary to consider each of them in particular [...]').

Provenance:

Rev. Edward Samuel Dewick (1844-1917), antiquarian and noted liturgist; his sale, Sotheby, Wilkinson & Hodge, 17 October 1918, lot 77 (bought by Quaritch), where it was described as 'Leaf on vellum from an English manuscript of the early XIVth cent., Tractatus de Vitiis et Virtutibus'.



We have been unable to identify any other leaves from the same manuscript, which may have contained only the *Secunda Secundae*, not necessarily the entire *Summa theologiae*.

A TARIFF REDUCTION TO ENCOURAGE TRADE

65. [VENICE, Republic of.] 1599. a 17. Luglio in Pregadi. [Venice, Giovanni Antonio Rampazetto, 1599.]

Folio letterpress broadside; woodcut of the Lion of St Mark to head; left-hand margin trimmed neatly, other three edges uncut and lightly frayed, small double hole to lower left-hand corner (where previously attached to other similar sheets?), a very good copy. \$875

A rare Venetian edict issued on 17 July 1599 proclaiming reduced tariffs (*dazi*) on different grades of cloth, from the finest silk to wool, signed by Rig'Antonio Sandei, secretary of the Cinque Savi.

The Cinque Savi alla Mercanzia ('the five wise men for trade') was a body established by the Venetian Senate in 1507 in order to promote overseas trade. Different tariff rates for cloth had applied to Venetian and foreign merchants, predominantly the German traders at the Fondaco dei Tedeschi: seven and a half per cent for local traders, and ten per cent for overseas traders. These new tariffs ended this discrimination and reduced the tariffs overall; for five grades of fabrics from silk to wool, via *robbe di fileselo o mezza seda*, *robbe de stame*, and *robbe di azze*, the tariffs were lowered to around three per cent.

The importance of the silk trade to Venice cannot be overstated; it has been estimated that the turnover of the trade in the late sixteenth century was around 2,500,000 ducats annually. But there was pressure from overseas production and from disruption to trade caused by conflict with the Ottomans, as well as increased production costs from wages. The trade began to bypass Venice altogether by using other ports, and overseas traders (the English, the French and the Dutch) also began to deal directly with Syria, depriving Venice of its intermediary role. The Cinque Savi took measures to prop up the trade in raw silk, much of which was used for fabric production in Venice itself, and the reduction in tariffs was also designed to clamp down on contraband products, for which the appropriate duty had not been paid. After 1602, following the implementation of the Venetian navigation act which created protectionism for Venetian-owned ships, the customs receipts for raw silk dropped significantly. Later decrees issued between 1614 and 1627 further lowered and then abolished duties, but to no avail.

Many edicts issued by the Republic of Venice were aimed at those ignoring the sumptuary laws. The elaborate clothing of aristocratic women, as illustrated in Cesare Vecellio's costume books, was a regular target for these edicts. The printer, Giovanni Antonio Rampazetto, was active 1578-1607 in Calle dalle Rasse. He was the official printer for the Republic of Venice and produced hundreds of official publications.



1599. A 17. Luglio in Pregadi.

Che si come consigliano i cinque Sauij nostri alla mercantia per leuar l'occasione alli contrabandi, che lono commessi con molto publico pregiudicio nelle robbe a Guechia, che capitano in questa Città sia accettato, s'intenda approvato il Ricordo hora letto dato a 18. di Nouembrio proximo passato dal fedel Ottauiio de Alessandro di Grassi, circa il detto Datio, si che iusta la Tariffa da lui parimente data & hora letta sia & si intenda de presente ello Datio, che fin qua si è pagato in raggion de Ducati sette e vn quarto per cento da Venetiani, & de Ducati dieci per cento da forestieri, Redotto a pagamento in tutto di quanto vien espresso nella detta Tariffa, che farà de tre incirca per cento solamente, il che sia fatto elequir, da essi cinque Sauij alla mercantia con quei ordini che per publico seruizio a loro meglio pareranno. Et per ricognitione del detto fedel Ottauiio de Grassi durante l'vile, che per tal suo ricordo si cauerà di piu de Ducati cento settanta all'anno, che per le estration delli anni passati si vede essersi cauato in raggion de anno, dal Datio predetto, siano concesse cinque per cento iusta le leggi dell'istesso danaro, che si trarà dall'utile predetto, il che parimente sia fatto obseruar dalli detti cinque Sauij alla mercantia.

Tariffa prenominata.

Ogni forte & qualità de Robbe di seda inguchiade debbano pagar per ogni lire cento alla fottul che fara per ogni lira	£ 14	£ 70 de piccoli
Ogni forte & qualità di robbe di Fileselo o mezza seda pagar debbano per ogni lire cento alla fottul che fara per ogni lira	£ 6	£ 32½ de piccoli
Ogni forte & qualità di robbe de stame pagar debbano per ogni lire cento alla fottul che fara per ogni lira	£ 4	£ 24 de piccoli
Ogni forte & qualità de Robbe di Azze, & filo pagar debbano per ogni lire cento alla fottul che fara per ogni lira	£ 3	£ 18 de piccoli
Ogni forte & qualità di Lana inguchiada pagar debbano per ogni lire cento alla fottul che fara per ogni lira	£ 2½	£ 12 de piccoli

Rig' Antonio Sandei de' preditti Clar. S.
Sig. Secr. Mand.

Publicata sopra le Scale di S. Marco, & di Rialto.

Rare: ICCU records two copies, in the Biblioteca Casanatense in Rome and the Fondazione Querini Stampalia in Venice. We have not traced any copies elsewhere.

EDIT16 CNCE 76921; USTC 764558; Molà, *The Silk Industry of Renaissance Venice* (Baltimore, 2000).

PRINTED ON VELLUM

66. VIRGIL; BLACKMORE, R. D., *translator*. *The Georgics ... with an Introduction by R. S. Conway ... Woodcut Illustrations by Edward Carrick. London, George W. Jones, 1931.*

Folio, pp. xxvii, [1], 128, [2], printed on vellum, with four wood-engraved illustrations by Carrick; title-page, section titles and colophon printed in green and black; a fine copy, in the publisher's limp vellum, sewn on five vellum bands, covers gilt with a hollow-type V, cloth ties, top edge gilt; offered with a copy of the standard printing on paper (quarter vellum and blue boards). **\$4725**

Copy no. 1 of 7 printed on vellum, printed on the occasion of the 2000th anniversary of Virgil's birth.

It is a very elegant production, set in Linotype Estienne, a font characterised by long ascenders designed by Jones in 1930 for the Merganthaler Linotype Company. We offer it here with an unnumbered copy of the edition of 500 on paper, with a compliments slip printed in red and black laid in at the end.

The translator, Richard Doddridge Blackmore, is best known as the author of *Lorna Doone* (1869) – his Virgil was first published in 1871. The illustrations here are by Edward Carrick (1905–1998), son of Edward Gordon Craig and grandson of Ellen Terry. He went on to be the art director of Pinewood Studios and open the first school for film design.

One of the foremost fine printers of his generation, George William Jones (1860–1942), designed several important Linotype fonts, printed books for the Nonesuch Press and Limited Editions Club, and operated his own concern 'At the sign of the Dolphin in Gough Square, Fleet Street', next to Dr Johnson's House.

See Wallis, *George W. Jones: Printer Laureate* (2005).



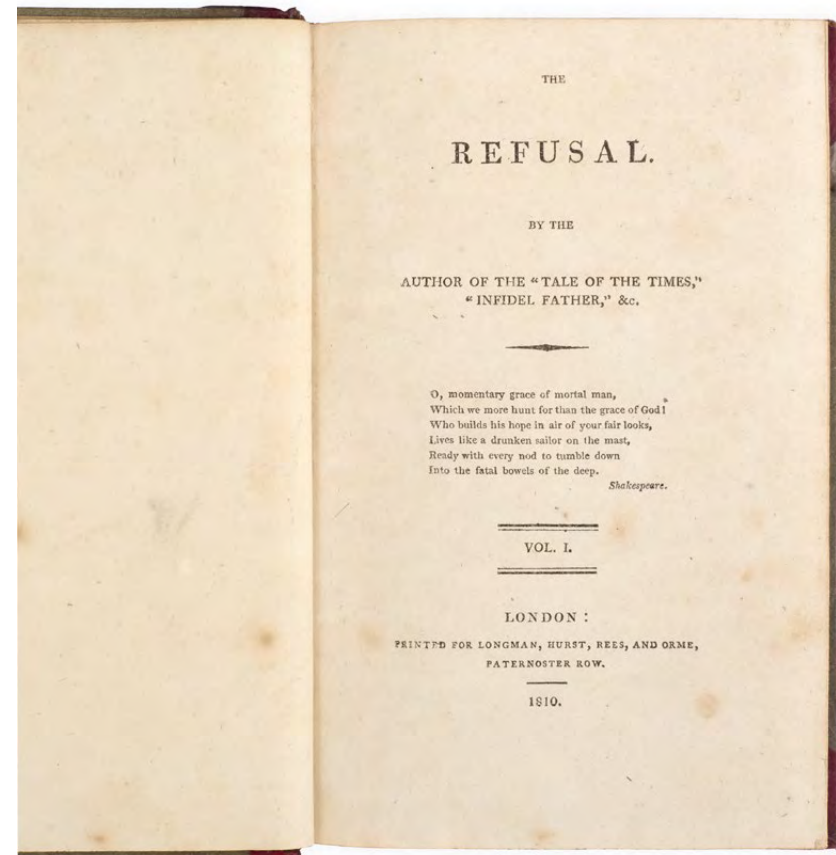
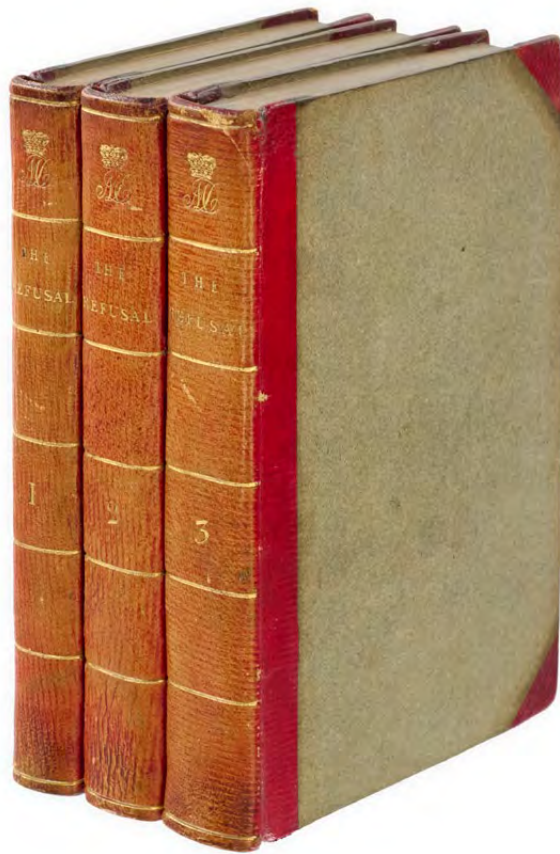


THE GEORGICS OF VERGIL

Book the Second

THUS far of tillage, and the starry signs—
 Now thee I sing, great Bacchus, god of vines,
 The birth, moreover, of the greenwood-tree,
 And slow-grown olive, I will sing with thee.
 Lenæan father, visit us awhile;
 Here all the world is smiling in thy smile;
 The vine presents her Autumn to thy sip,
 And foams the vintage o'er the wine-tub's lip;
 Lenæan father, come, and, buskin-free,
 Imbrue thy feet in purple must with me.

First, different trees have divers birth assign'd;
 For some lack no compulsion of mankind,
 But spring spontaneously in every nook,
 Peopling the meadows and the mazy brook;
 Thus osiers lithe, and brooms that gently play,



KILLING OFF A PSEUDONYM

67. [WEST, Jane.] *The Refusal ...* London, Longman, Hurst, Rees, and Orme, 1810.

Three vols, 12mo, pp. I: [4], 318; II: [iii]-viii, [1], 285, [1 (colophon)]; III: [iii]-viii, [1], 422; leaf B7 (pp. 13-14) in vol. I mistakenly bound back-to-front; wanting half-titles, else a fine copy in contemporary red half roan over drab boards; Downshire monogram gilt to spine. **\$1620**

First edition. Though better known for her more conservative early novels such as *A Gossip's Story* (1796), a source for Jane Austen, West's mature work is in many ways more interesting. Here she treads ground that would soon become familiar to Austen's readers, exploring the conflicts of love and social expectation in the minor gentry.

Most strikingly, West took the opportunity to toll the knell for her old pseudonym, 'Prudentia Homespun', who is memorialised in a long and witty introduction by 'Eleanor Singleton' (pp. 1-45) which is part eulogy, part satire - 'her behaviour did a little attract the nibbling malice of puny rivals'. Prudentia had ostensibly died of a cold after running through the snow to spread scandal - the new editor found this unfinished work among her posthumous papers.

Provenance:

From the library of Mary Hill (*née* Sandys, 1764-1836), Marchioness of Downshire and later Baroness Sandys. Left an early widow she built up a fine library of contemporary novels, especially by women, at her country house of Ombersley Court.

Garside 1810:87.

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nd behold
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trees streight and tall,
lowrs and Fruits,
f Plants and Roots.
f Beans and Pease,
ch as these;
ith fruitful store,
receive) no more:
th the weight it bears,
s, Plums and Pears.
r Walks and Rows
hich there flows
place you discover,
Hops and Clover
hose Fields
Fewel, Timber yields,
River, stands
Winde commands
other side
th large and wide,
the Fields appear
in for th ensuing Year.
ts, the Downs with Sheep;
good order keep:
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ry and Pains.
e you only see
Epitome.



Printed for Tho. Dring at the Corner of Chancery Lane in Fleetstreet. 1675.

Geo: Musgrave

'THE FIRST SYSTEMATIC TREATISE ON HUSBANDRY'

68. [WORLIDGE, John.] *Systema Agriculturae; the Mystery of Husbandry discovered ...* The second Edition, carefully corrected and amended, with many large and useful Additions throughout the whole Work ... London, J. C. for Thomas Dring, 1675.

8vo, pp. [36], 324, [4 (index)]; with copper-engraved frontispiece, and several copper engravings within the text; a very good copy in contemporary speckled calf, covers ruled in blind, speckled edges, spine chipped at foot; contemporary ownership inscription to title-page of George Musgrave (1648-1721), with his note at head 'plus quam valet 8^s'.

\$1350

Second edition of the 'first systematic treatise on husbandry', first published in 1669.

'No one could claim that Worlidge was an original, but a man who is not an original can perform a useful service by systematizing the knowledge of a subject current in his day; if he combines a measure of originality with the pedestrian virtues, the value of his work is enhanced. John Worlidge was sufficient of an original to flavour his *Systema Agriculturae* so well that it ran through five editions in his lifetime ... The book is very comprehensive and aims at assembling all the written and practical knowledge of the time ... One of its most outstanding features is the design for a seed drill, that desideratum so many of his predecessors had postulated, but had got no further forward than lengthy and incomprehensible written specifications' (Fussell, *The Old English Farming Books*).

'Worlidge took quite a scientific view of the subject ... [and] is described by the biographers as compiler of the first systematic treatise on husbandry, having in his experience gathered into a focus the scattered information published during the period of the Commonwealth' (McDonald, *Agricultural Writers*).

ESTC R225414; Wing W3599; Goldsmiths' 2107; Kress 1395; Perkins 1947; Rothamsted, p. 160.

ELISABETHAE
CONIVGI CARISS
AC. MDCXV. EC



Elizabeth Queen of Bohemia Gate Way Heidelberg