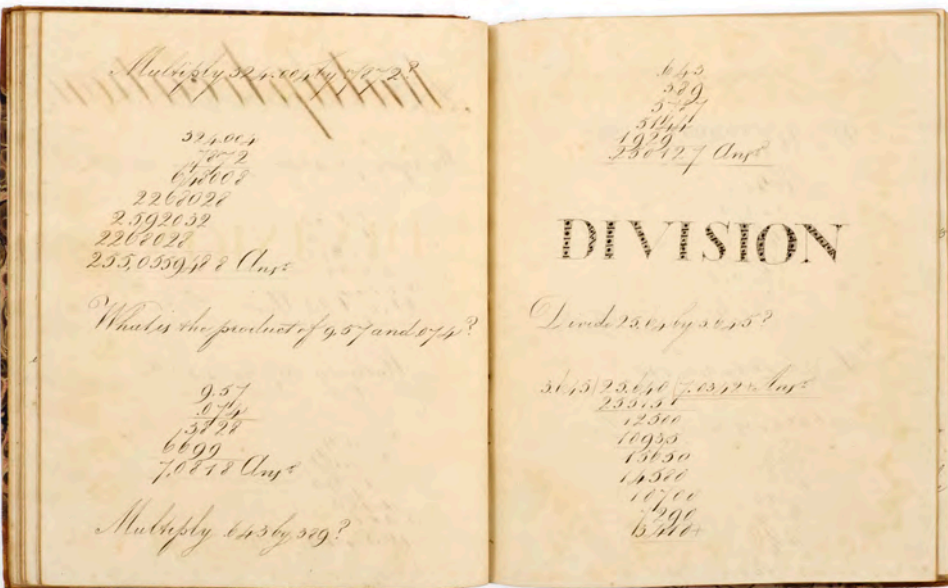
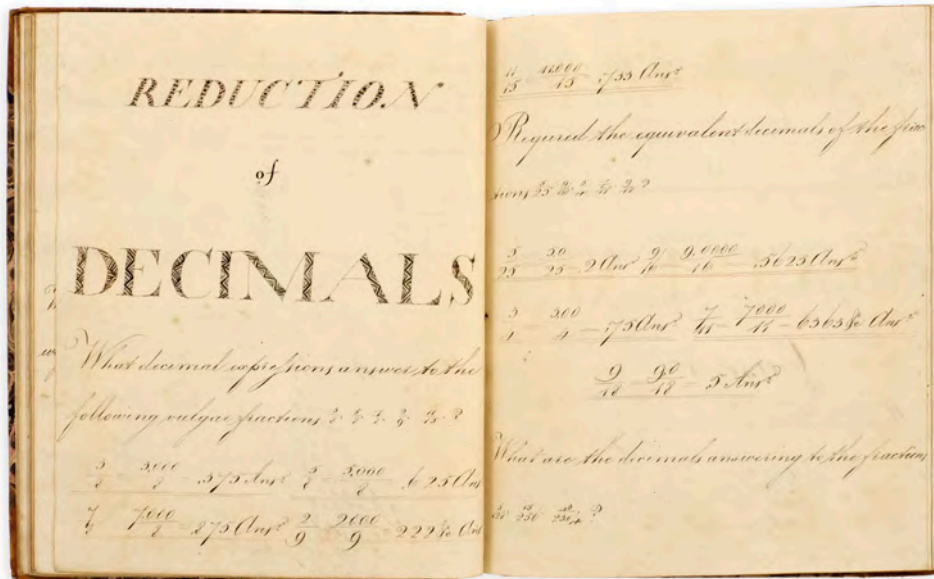


BERNARD QUARITCH LTD

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2024

ST BARNABAS CHURCH, 23 & 24 FEBRUARY



LEARNING ACCOUNTING IN THE INDUSTRIAL AGE

I. [ACCOUNTING.] 'Practice.' [England,] 24 June 1824.

Manuscript on paper, 4to (230 x 190 mm), ff. [60]; neatly written in black ink in a single elegant hand, with calligraphic headings, red ruling, underlining and operators; some slight foxing and offsetting, closed tear to upper margin of f. 9; in contemporary half sheep with marbled sides; spine slightly worn and chipped at head, corners bumped; bookseller's ticket 'J. Seacome, Bookseller, Chester' to front pastedown. £475

A lovely manuscript practice book of elementary mathematics and accounting, with several case studies for each section.

The sections, each introduced by elegant calligraphic headers, include 'tare and tret', 'reduction of decimals', 'addition', 'subtraction', 'multiplication', 'division', 'evolution', 'a general rule for extracting the cube root', 'simple interest', 'commission and brokerage', 'buying and selling stocks', 'insurance', 'sea insurance', 'discount', 'profit and loss', 'partnership without time', 'partnership with time', and 'alligation'.

Compiled by an anonymous young student, the practice book provides a fascinating glimpse into educational and accounting practices in England during the Industrial Revolution. In the 'commission and brokerage' section, for instance, the following case study is presented: 'A Manchester manufacturer allows his agent in London $4 \frac{1}{4}$ per cent for goods sold by him; in the course of the year 1807 he sold to the amount of £ 15,400, what was his commission for that year and how much was the agent's clear gains supposing his losses on the year's account by bad debts amounted to £ 225, S 10., D 6? (f. 39^v). The examples are drawn from the world of nineteenth-century imperial and mercantile expansion, with the 'sea insurance' section asking 'What will the insurance come to of £ 10,000 from Rio Janeiro to the Cape of Good Hope & from thence to Calcutta at 4 guineas per cent?' (f. 48^r).

2. [ARISTOTLE.] Disputations on Aristotle's *Organon*. Milan, 1600-1601.

Manuscript on paper, in Latin, small 4to (175 x 133 mm), ff. [3 (blank)], [448], [14 (blank)], a few leaves evidently excised; neatly written in brown ink in a single small hand, up to 17 lines per page, calligraphic headings, occasional marginal notes in the same hand, drawings of sacred hearts (e.g. ff. 28^r and 336^v); engraving of Christ crowning the Virgin by Pierre Firens bound in as frontispiece; a few small marginal wormholes, some light marginal dampstaining to last few quires, a few ink stains; overall very good in contemporary vellum, vestigial fabric ties to fore-edge, spine lined with printed waste; small losses to edges of upper cover, some staining. £1250

An interesting manuscript comprising disputations on the first four works of Aristotle's *Organon*, covering logical analysis and dialectic, compiled by a Milanese student at the turn of the seventeenth century.

Our manuscript was composed by 'Mattheus Oldellus' while studying in Milan under father 'Thomas Cerone'. The compiler occasionally dates the progress of his studies: 'Finis tractatus de substantia die 3a mensis Julii Mediolani apud Patrem Thomam Ceroneam' (f. 50^v); 'die 22 Maii 1601 Mattheus Oldellus scripsit sub Patre Thoma Ceroneo Mediolani' (f. 336^r). Mattheus was probably a member of the Oldelli family of notaries from Mendrisio and Lugano in Switzerland, just to the north of Milan. The presence of several sacred hearts within the text (with flames at f. 28^r and surmounted by a cross at f. 336^v) suggests that Mattheus was studying within a Jesuit milieu, in all likelihood at Milan's Jesuit College. Neither student nor teacher appear to have published anything, not being recorded in *Sommervogel* for example.

The first part of the volume is devoted to Aristotle's *Categories* (ff. 1^v-169^v), beginning with discussion of equivocal and univocal words before moving on to the categories or *praedicamenta* themselves, with analysis of substance, quantity, relation, quality, action and affection, time and place, position and condition. The next section is devoted to *On interpretation* (ff. 181^r-245^v) discussing, for example, nouns and verbs, enunciation, truth and falsity, and future propositions. In the remainder of the manuscript the text provides a thorough analysis of the syllogisms of the *Prior Analytics* (ff. 246^r-300^v), and of precognition and demonstration as detailed in the *Posterior Analytics* (ff. 301^r *ad finem*).



AN UN-ENLIGHTENED UTOPIA

3. [BARSANTI, Pier Vincenzo.] Della futura rinnovazione de' cieli e della terra e de' suoi abitatori libri tre. [Florence,] Stamperia Bonducciana, 1780.

4to, pp. viii, '160' [*i.e.* 260]; title copper-engraved with decorative border and large armorial cartouche, copper-engraved initial E (showing St Peter's Basilica), woodcut ornaments and initials; some spotting and browning in places, and minimal marginal worming to final few leaves (not affecting text); a very good, clean copy, uncut in contemporary carta rustica; binding somewhat browned and worn, and slightly loose.

£675

First edition of this utopia by the Tuscan Dominican Pier Vincenzo Barsanti.

Barsanti (fl. before 1784), professor of theology at the episcopal seminary of Cortona and then prior of the convent of Santa Caterina in Livorno, bases his book on work he had presented previously to the Accademia Etrusca of Cortona, the vast scope of which made it ripe for expansion. Over the course of three books, he speculates about matters ranging from the fate of unbaptised infants to human reason, the tendency of philosophers and poets to plagiarise sacred texts, the art of navigation, and the possibility of the plurality of worlds.

A contemporary reviewer, in the *Göttingische Anzeigen von gelehrten Sachen* of 1781, was unimpressed by Barsanti's efforts: he 'may have meant well with his book; for us, on the other hand, he has rewarded us so little for the trouble of reading it, that we have not even found in it so much as a new, pleasant, plausible dream, let alone a tenable, newly thought or articulated idea ... What we have learnt from this book is that the sun of scientific culture, even in enlightened lands, generally will only illuminate a narrow strip, and that many monasteries have yet to receive a ray of it' (p. 1208, *trans.*).

OCLC records seven copies in North America, at Stanford, Chicago, Oklahoma, Penn State, Harvard, Wisconsin, and the Dominican House of Studies in Washington DC.



UNCOMMON ADVENTURES

4. [BICKERSTAFF, Isaac (*attributed*).] The Life, strange Voyages, and uncommon Adventures, of Ambrose Gwinett, formerly known to the public as the Lame Beggar: who, for a long time swept the way at the Mew's-Gate, Charing-Cross ... *London, printed for J. Barker, [c. 1785-94].*

12mo, pp. 36, with engraved frontispiece depicting two scenes; some browning and light foxing, bottom right corner of C1 neatly repaired, a few small repairs at inner margins; overall a good uncut copy in twentieth-century half red morocco with red cloth sides by Sangorski & Sutcliffe (front free endpaper stamped in ink), spine lettered directly in gilt; some wear to edges and sunning to lower cover. £850

Very rare edition of this enormously popular novella, a kind of 'Campden Wonder' narrative involving an illusory murder, survival after hanging, flight to Jamaica, reappearance of the abducted 'victim', and reabduction by pirates. The attractive frontispiece depicts Gwinett surrounded by buccaneers and being wheeled towards the gallows in a cart with his coffin.

The attribution to the Irish dramatist Isaac Bickerstaff rests upon a note in the British Library copy of the 1770 'second edition' that 'Dr. Percy told me [*unidentified*] that he has heard that this pamphlet was a mere fiction, written by Mr. Bickerstaff, the dramatic poet'. The *New Cambridge Bibliography of English Literature* calls this evidence 'slight', but lists *Ambrose Gwinett* among Bickerstaff's works, and ESTC's entries are found under his name.

Ambrose Gwinett, fiction or fact, proved extremely popular: it was immediately translated into French, and subsequently into German, and ESTC records twenty-one editions before 1801 printed in England, Scotland, and North America. The imprint here, 'printed for J. Barker, near the Pit Door, in Russell-Court, Drury-Lane', is that of James Barker, who operated from Russell Court between 1785 and 1794 (W.B. Todd, *Directory of Printers*, p. 9).

No copies traced in the UK. ESTC N55157, recording one copy, at Los Angeles County Law Library. OCLC adds copies at New York Public Library and Stanford.



L'ANDROMETRIE,
OU
EXAMEN
PHILOSOPHIQUE
DE L'HOMME.

Par Monsieur l'Abbé DE VILLEMERT.

Animum nunc huc celerem nunc dividit illuc,
In partesque rapit varias, perque omnia versat.
Æneid. lib. 4.



A PARIS;
Chez BRUNET, Imprimeur de l'Académie
Françoise, rue Saint Jacques.

M. DCC. LIII.

Avec Approbation & Privilège du Roi.

5. **BOUDIER DE VILLEMERT, Pierre-Joseph.** *L'Andrometrie, ou examen philosophique de l'homme.* Par Monsieur l'Abbé de Villemert. *Paris, chez Brunet, 1753.* [bound with:]

— *Le Monde joué, ou memoires pour servir a l'histoire du genre humain.* *A Berlin' [Paris, Bernard Brunet], 1753.*

Two works in one vol., 12mo, pp. vi, 162; [2], vi, 108; woodcut initials, head- and tailpieces; a few small chips to fore-edge of first title, occasional very light marginal dampstaining, some loss to fore-edge of last leaf of second work (not touching text); overall very good in contemporary calf, triple fillet border to covers, flat spine gilt in compartments with lettering-piece, red edges, marbled endpapers; upper joint split but holding firm, some wear to extremities and marks to boards; arms of the marquis d'Attilly stamped in gilt to covers and remains of bookplate to front pastedown.

£2500

First editions of two scarce works by the philosopher, moralist and Parisian avocat Boudier de Villemert (1716–1801), best known as the author of *L'Ami des Femmes*.

Of Rousseauian inspiration, *L'Andrometrie* provides a most interesting 'philosophical examination of mankind'. Boudier de Villemert's portrait is far from pretty: man is driven by self-interest and worthless passion, is blind to his faults, arrogant, vain and lazy, is more prone to dreaming than reasoning, is forever seeking happiness in the wrong places (in riches, greatness or pleasure), and his enormous published output only proves his mediocrity and ignorance. 'Science, talent, riches, honours – grand words which signify little', the author writes, 'and by little I mean everything that by its nature makes man neither better nor happier' (pp. 57–58, *trans.*). There is an interesting chapter on arts and manufactures, considering products which are useful and those that merely please, criticising man's taste for luxury, and another on the rationalism-versus-empiricism debate, the author advocating a union of reason and the senses as the best means to acquiring knowledge. A footnote on bibliomania (p. 59) points to its existence long before the invention of printing. A second edition of *L'Andrometrie* appeared in 1757, which is also scarce.

LE
MONDE JOUÉ,
OU
MEMOIRES
POUR SERVIR A L'HISTOIRE
DU GENRE HUMAIN.

Animo fatis hæc vestigia parva sagaci
Sunt, per quæ possis cognoscere cætera tutè.
Lucr. lib. 1.



A B E R L I N.

M. DCC. LIII.

The second work, *Le Monde joué*, is a satire on human society and fashions. In the first part an extra-terrestrial called Zouzou visits Earth in ancient times and witnesses the development of trade, the arts, and literature, becoming bored, however, when mankind begins philosophising. In the second part he revisits our planet in the eighteenth century accompanied by Zinzin, the pair amusing themselves in subjugating men to women and making men adopt female dress and fashion.

Provenance: with the arms of Claude-Louis de Bullion, marquis d'Attilly (1692–1755) (OHR 641).

I. **No copies traced in the UK or US.** II. OCLC shows one copy in North America (University of Pennsylvania) and two in the UK (Cambridge University Library and Taylor Institution).



WHALES, ELEPHANTS, AND THE 'SOUTHERN CONTINENT NOT YET DISCOVERED'

6. **BREREWOOD, Edward.** Enquiries touching the Diversity of Languages, and Religions through the cheife Parts of the World ... *London, Printed [by Eliot's Court Press] for John Bill, 1614.* [bound with:]

— . De Ponderibus, et pretiis veterum nummorum ... *Londini, apud Joannem Billium, 1614.*

Two works, small 4to, pp. [24], 198, [2], with the final blank; and pp. [8], 56; slight foxing to the extremities, but a very good copy in full straight-grain dark blue morocco, gilt, c. 1830 by J. Faulkner, 8 Queen St, with his ticket, orange glazed endpapers; bookplate (upside down at end) of the bibliophile and author Henry B. Wheatley (1838–1917). £3000

First edition. Brerewood, professor of astronomy at Gresham College, was a scholar in many fields who published nothing in his own lifetime (he died in 1613). *Enquiries*, seen through the press by a nephew, explores the spread of ancient, eastern, and modern languages, discusses the tongues in which the liturgy is celebrated, and reviews the parts of the world where Christians live and where 'idolaters.' Along the way there are digressions on the height of mountains, the depth of the sea, and the dimensions of whales and elephants.

There are a number of references to America, including reports on the religious practices encountered by Spanish and Portuguese explorers, a report of converts 'above the Bay of California, of whom as yet, histories make so little report, that of their number I can make no estimate,' and an attempt to prove that the indigenous Americans were descended from Tartar stock.

THE
BRISTOL CONTEST:
BEING
A COLLECTION
OF ALL THE
PAPERS *published by both Parties,*
ON THE ELECTION, 1754.

*Give every Man thine Ear, but few thy Voice;
Take each Man's Censure, but reserve thy Judgment.*

SHAKS.



Sold at the PRINTING-OFFICE in *Small-street*, and by
J. PALMER, Bookseller in *Wine-street*, Bristol.

There is also a reference to Beach, the supposed Australia of Marco Polo, the 'southern continent not yet discovered' which Bishop Hall found so illogical as a place name on maps. 'Beach' is an old corruption, perpetuated by Mercator, stemming from a misprint of 'Locach' in the 1532 edition of Grynaeus.

'For that the Inhabitants of that South continent, are Idolaters, there is no question at all (as I take it) to be made, both because in the parts hitherto known, as namely in the region of Beach, over against Java, they were found to be so: And also, because they are knowne to be no other then Idolaters, that inhabite all those parts of the other continents, that neighbour most towards them ...'

The second work, *De Ponderibus*, is a treatise on the weights and values of Greek, Roman, and other ancient coins. It seems to have been often bound with *Enquiries*, and we have had it thus before.

Sabin 7732; European Americana 614 and 617; STC 3618 and 3612.

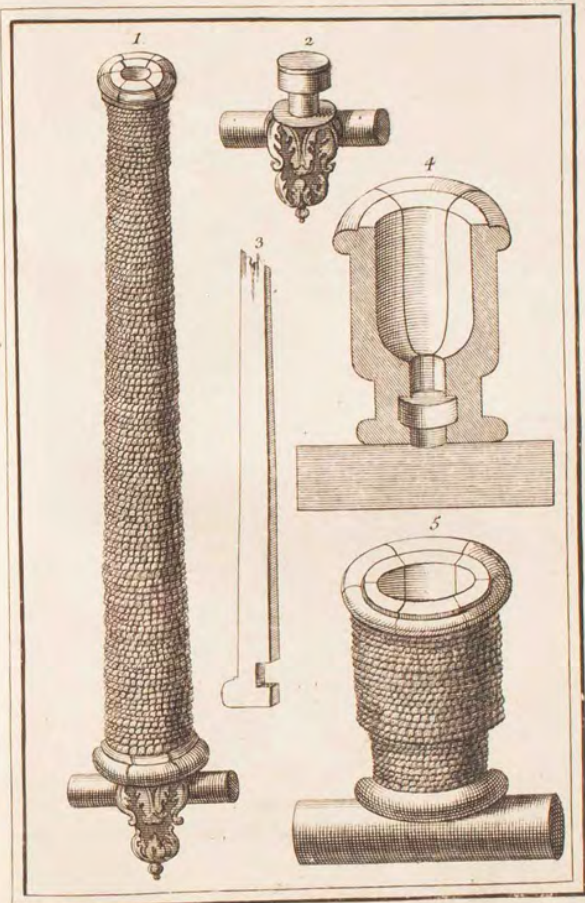
POLITICS AND PYROTECHNICS

7. [BRISTOL.] The Bristol Contest, being a Collection of all the Papers published by both Parties, on the Election, 1754. *Bristol, 'sold by the Printing-Office ... and by J. Palmer', [1754].* [bound after:]

[PERRINET D'ORVAL, Jean-Charles.] *Essay sur les feux d'artifice pour le spectacle et pour la guerre, par Mr. P. d'O. Paris, Coustelier, 1745.*

Two works in one vol., 8vo, *Bristol Contest*: pp. [2], 74, with woodcut portrait medallion to title, *Perrinet d'Orval*: pp. xii, [4], 224, with 13 copper-engraved plates, large woodcut ornaments and initials; final two leaves creased, but very good, clean copies; in contemporary English half calf with marbled sides, spine gilt-ruled in compartments with gilt red morocco lettering-piece, edges speckled red; a little rubbed; contemporary ink ownership inscription 'J. Le Claudel' and authorship attribution to front flyleaf.

£650



Extremely rare first edition of this Bristol-printed political pamphlet, bound with the first edition of a French work on pyrotechnics used both for spectacle and for war.

Propaganda publications abounded during the disputed 1754 parliamentary elections in Bristol, in which Tory and Whig representatives faced each other in bitter arguments over trade, prosperity, and security of local interests. Josiah Tucker threw his considerable writerly weight to support the Whig candidate, Robert Nugent, and to mastermind his campaign – successfully. Nugent’s most bitterly disputed actions throughout the multifarious literature reported in this collection was the introduction and support in Parliament, between 1751 and 1753, of a Bill for the Naturalisation of Foreigners and Jewish Naturalisation Bill. These actions appear to go to the very heart of partisan literature on both sides of the argument, here collected and printed together for the first time.

Bound before the Bristol pamphlet is the first edition of an illustrated French work on pyrotechnics for use both in festivities and during wars, accompanied by thirteen engraved plates showing fireworks and the equipment for their installation and implementation. This work featured as an important source for the related articles in Diderot and D’Alembert’s *Encyclopédie*.

ESTC, Library Hub, and OCLC together record only two copies of the *Bristol Contest* worldwide, at the BL and Yale.

Perrinet d’Orval: Barbier II, 257; Quérard VII, 69. *Bristol Contest*: ESTC T232042.

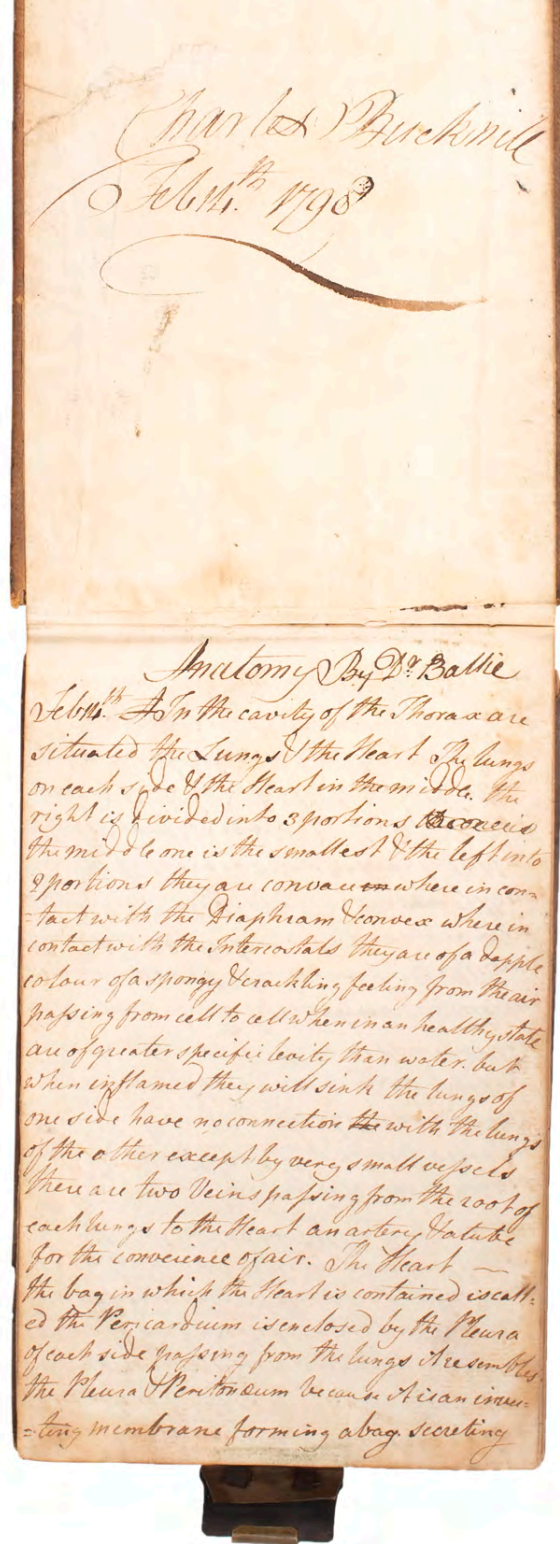
8. **BUCKNILL, Charles.** Notes from medical lectures. *London, February – April 1798.*

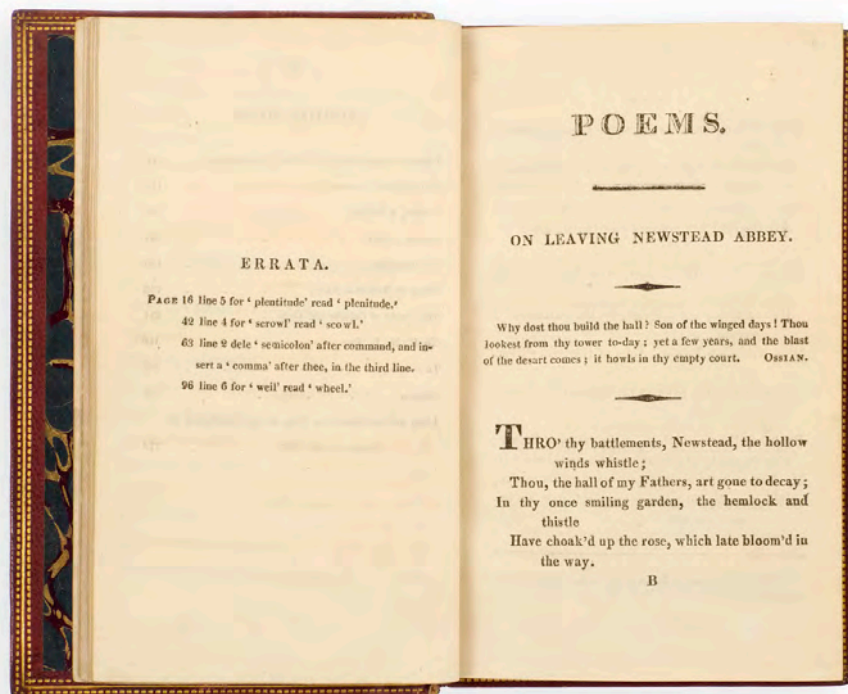
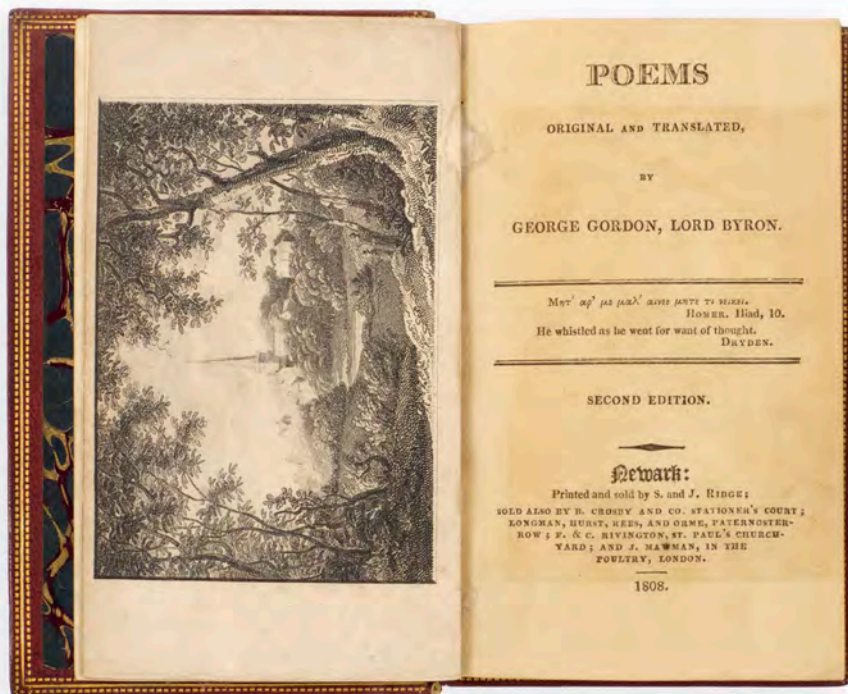
Manuscript on paper, in English, oblong 8vo (c. 120 x 190 mm), pp. [240], neatly written in brown ink in a single hand, c. 23 lines per page, occasional corrections; light toning to leaves at beginning and end; very well preserved in contemporary sheep, metal clasp to fore-edge; small areas of loss to spine and covers, joints split but holding, corners and edges worn; inscription to front pastedown 'Charles Bucknill Feb 14th 1798'. £4500

A most interesting medical manuscript by one Charles Bucknill recording lectures given in 1798 by the Scottish anatomist Matthew Baillie (1761–1823) and the English obstetrician John Clarke (1758–1815). Bucknill – likely a forebear of the psychiatrist and mental health reformer Sir John Charles Bucknill (1817–1897) – appears to have attended these lectures in London, and his manuscript is an important witness to medical teaching in the capital at the close of the eighteenth century.

The first part, headed 'anatomy by Dr Baillie' (*sic*), covers, *inter alia*, the contents of the male pelvis, the structure of the testicles and scrotum, the prostate, the throat and stomach, the liver and kidneys, the heart and respiration, the brain, the humours, the ears and nose, the skin and nerves, dislocation, fractures, and hernias. In 1783 Matthew Baillie inherited the anatomy school and museum established by his uncle, the eminent obstetrician William Hunter, at Great Windmill Street, Soho, teaching there until 1799 – Bucknill's notes were most likely taken down at this famous venue. Baillie is best known for his *Morbid Anatomy* of 1793, the first systematic study of pathology.

The second part of the manuscript, labelled 'midwifery by Dr Clarke', tackles labour (including difficult births), the use of forceps, 'turning children', convulsions, the placenta, uterine haemorrhage, postnatal care for mother and child, diseases of the reproductive organs, uterine polyps, and menstruation, and includes recipes for treating various illnesses, e.g. an infusion of gun powder, bark, mustard seed, and mountain wine to treat polyps. A licentiate of the Royal College of Physicians, John Clarke lectured on midwifery at St Bartholomew's Hospital. 'As a lecturer on midwifery, he speedily gained a deservedly high reputation; his lectures contained a fund of information; the principles of the art were clearly and succinctly developed, and his practical precepts were precise, well considered, and in the highest degree judicious' (William Munk).





THE NEWARK PIRATE'S SURREPTITIOUS REPRINT

9. **BYRON, George Gordon, Lord.** Poems original and translated ... Second Edition. Newark: Printed and sold by S. and J. Ridge; sold also by B. Crosby and Co ... Longman, Hurst, Rees and Orme ... F. & C. Rivington ... and J. Mawman ... London, 1808 [in fact after 1811].

8vo, pp. [5], 'vii'-'viii', [1], 174, with a frontispiece (slightly offset to title); wanting the final blank; a very good copy in nineteenth-century red morocco, gilt, all edges gilt, spine lettered direct. £550

Unacknowledged reprint of the 'second' [i.e. first] edition of *Poems original and translated*, printed by Ridge without Byron's permission. As the first printing ran out Ridge told Byron that he had reprinted some sheets to make up a few more copies; in fact he was to continue to reprint the whole volume surreptitiously on paper watermarked 1811. John Murray later noticed either this imposture or the spurious 'large paper' copies of *Hours of Idleness*, and informed Byron who replied, 'I have no means of ascertaining whether the Newark *Pirate* has been doing what you say – if so – he is a rascal & a *shabby* rascal too – and if his offence is punishable by law or pugilism he shall be fined or buffeted' (5 February 1814).

This was the fourth of Byron's Newark-printed volumes of juvenilia, each based on the one before but adding and omitting poems. The first two were printed privately (*Fugitive Pieces*, 1806, *Poems on various Occasions*, 1807); the third was *Hours of Idleness*, 1807. This final collection, *Poems original and translated*, is described on the title-page as 'second Edition' because of the poems that it shares with *Hours of Idleness*, but there are new pieces which Byron supplied in manuscript and corrected in proof.

The present copy is printed on paper in part watermarked 'H Salmon 1811'. The title-page is that of Randolph's third issue, without the top serif of E in POEMS and a broken rule above the Greek quotation; p. 29 stanza 6 is misnumbered '4', and the footnote on p. 115 has the reading 'said'.

Wise I, 8-14; Randolph, p. 11-13 (not wholly accurate); McGann I, 361-3.

TRIBUTI
PER L'ISTALLAZIONE
DI
S. A. R.
IL
DUCA DI GLOUCESTER
ALL'UFFICIO
DI
GRAN CANCELLIERE
DELLA
UNIVERSITA' DI CAMBRIDGE.

..... vix meus audet
Rem tentare pudor, quam vires ferre recusent.
ORAT. EP. AD AUG.

CAMBRIDGE,
DAI TORCHI DI GUGLIELMO METCALFE.

MDCCXI.

10. [CAMBRIDGE.] Tract volume of nine scarce works of poetry, including two installation odes on the occasion of HRH William Frederick Duke of Gloucester's appointment as Chancellor of the University in 1811, and the two Browne medal winning poems from 1815. *London and Cambridge, 1765-1823.*

Nine works in one vol., 8vo, bound together in half calf with marbled sides c. 1830; spine largely wanting and joints split, but internally in very good condition; from the library at Weston Hall, probably acquired by Frederick Sylvester North Douglas and his wife Harriet (*née* Wrightson). £1200

A sammelband of Cambridge poetry, including:

[DAVENPORT, Edward Davies]. The Golden Age; or, England in 1822-3: in a poetical Epistle to a Friend abroad. *London, printed for James Ridgway, 1823.* Pp. 55, [1]. BL, Bodley, and Cambridge only in Library Hub and OCLC.

BAYLY, [Nathaniel] Thomas [Haynes]. Erin, and other Poems ... *Dublin, Richard Milliken; also for Longman, Hurst, and Co., London, 1822.* Pp. 55, [1], [2 (ads)], with a half-title. BL, Durham, and Queen's College Belfast.

[SPINETO, Niccolo Maria Doria, marchese di]. Tributi per l'istallazione di S.A.R. il Duca di Gloucester all'ufficio di Gran Cancelliere della Universita di Cambridge ... *Cambridge, dai torchi di Guglielmo Metcalfe, 1811.* Pp. 18, [2 (notes)]. Cambridge only.

[SMYTH, William?]. Ode performed in the Senate-House at Cambridge, June 29, 1811, at the Installation of His Royal Highness William Frederick Duke of Gloucester and Edinburgh, Chancellor of the University. *Cambridge, printed by J. Smith, 1811.* Pp. 9, [3 (blank)]. BL, Cambridge, and Liverpool.

FISHER, John Hutton. Poema numismate annuo dignatum ... 1815. Pp. 8. Cambridge and NLS only.

STAINFORTH, George. Poema numismate annuo dignatum ... 1815. Pp. 8. Cambridge, BL, Bodley, NLS.

ODE GRÆCA
IN COMITIIS MAXIMIS.

A. D. 1815.

me quoque dicunt
Vatem pastores: sed non ego credulus illis.

*In augustissimum Gallie regem solio avito
redditum.*

ἌΣΥΧΟΝ περίξ ψοφέων κάχλαζε
οἴδατος γελάσμασι μυρίοισιν
ἀφρὸς ἄχνας πορφυρέας τὴν δ' αὔρα,
ποντιάς αὔρα,

ἀβρὸν ὠρανῶ κελάδημα, πρῆσον
ἴστιου κόλπον βαθύν· εὐ δὲ ὕγραν,
πορθμὶς εὐπτερος, πλάκα θρωσκε, Νηρη-
δων ἀκόλουθος,

5

Edward Davies Davenport (1778–1847), later an MP, ‘had the sensibility of an aspiring man of literature and the conscience of an ambitious social reformer’ (*History of Parliament online*). By nature splenetic, ‘Davenport’s despondency also found satirical expression in his savage jeremiad *The Golden Age* (1823) ... Articulating the hopelessness of attempting any improvement which might save the country, he condemned the unthinking ministerialist majority’ (*ibid.*).

Thomas Bayly’s *Erin*, his second published work, was issued in Dublin, where he spent some time after a love match was thwarted by family opposition. He later contributed regularly to periodicals, and composed some successful farces.

The nobleman-scholar Niccolo Doria, marchese di Spineto, was nominated as Italian teacher to the University of Cambridge by William Smyth in 1807. He also lectured on hieroglyphics and served as the interpreter to Theodore Majocchi, major domo to Queen Caroline, during her trial. His tribute to Prince William Frederick, nephew of George III, upon his installation as Chancellor comprises an ode, ‘Gloria di Granta’, and a cantata ‘I voti pubblici’. His friend William Smyth’s own *Ode ... at the Installation* was set to music by Hague, and refers in passing to the Prince’s abolitionist sentiments – ‘The hapless African has called thee friend’ – though he perhaps struggled to find other tributes to the prince known as ‘Silly Billy’.

The Browne medals have been awarded annually since 1774 for Greek and Latin poetry at the University of Cambridge. The winners in 1815 were John Hutton Fisher for his Greek ode and George Stainforth for the Latin.

A full list of contents is available upon request.

COUNTERFEIT CELLINI

11. **CELLINI, Benvenuto.** Vita di Benvenuto Cellini orefice e scultore fiorentino da lui medesimo scritta, nella quale molte curiose particolarità si toccano appartenenti alle Arti, ed all'Istoria del suo tempo tratta da un ottimo manoscritto, e dedicata all'eccellenza di Mylord Riccardo Boyle Conte di Burlington ... 'Cologne' [i.e. Florence], 'Pietro Martello' [i.e. Bartolini], [1792].

4to, pp. xvi, 318, [2 (blank)], bound with two additional folding copper-engraved plates; title printed in red and black, woodcut initials throughout, woodcut ornament to title; an excellent, wide-margined copy in contemporary Italian vellum over boards, spine blind-ruled in compartments, one compartment stained red and lettered directly in gilt, edges decorated in red; some superficial wear to boards; nineteenth-century bibliographical notes in ink to front free endpaper verso, later armorial bookplate of Edward Francis Witts to upper pastedown. £675

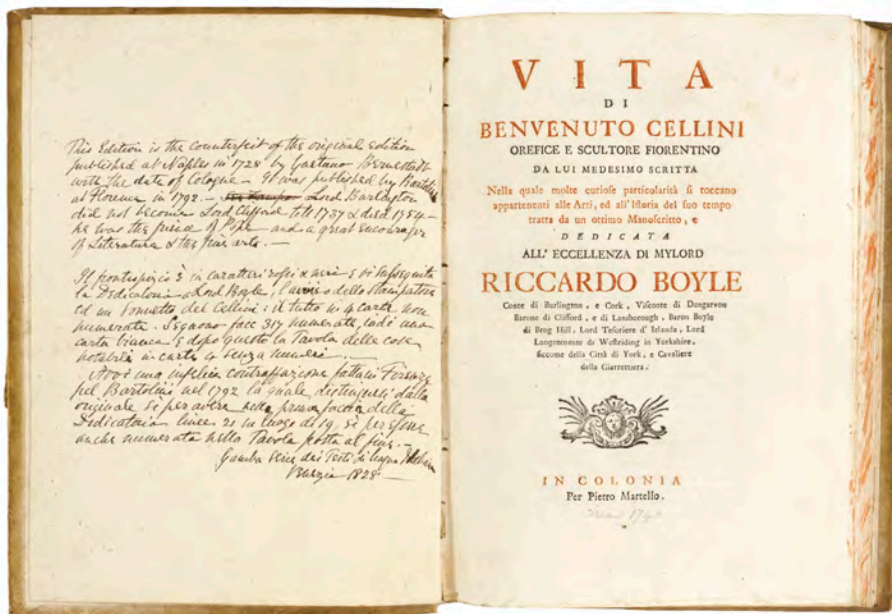
The counterfeit edition of Benvenuto Cellini's seminal autobiography, extra-illustrated with two large engravings illustrating his 'Perseus and Medusa' and the 'Hercules and Cacus' of his rival sculptor Bandinelli.

Written in 1557 when Cellini was sentenced to home confinement for charges of sodomy, the resulting manuscript entered the possession of the Cavalcanti family and Francesco Redi (c. 1691), who circulated partial and complete copies until its publication in 1728. In his *Vita*, a carefully constructed act of self-fashioning instrumental in altering the Renaissance perception of its author, Cellini attempts to display a public and enduring representation of his artistic prowess and daring feats, including, *inter alia*, conjuring devils in the Colosseum, confronting the Pope, finding himself divinely enhaloed, and surviving poisoning on two separate occasions. As the note to the reader declares, these recollections are extremely authentic, having been written in his own hand at a mature age; the authenticity of Cellini's self-representation, however, must naturally be read in light of Renaissance modes of self-understanding, in which 'the true and the metaphorical are identical ... and will always remain ambiguous, for it stands on the borderline between romance and realism' (Goldberg, p. 82).



*Il Perseo di Benvenuto Cellini, Statua
in bronzo sotto la Loggia de' Lanzi.*

G. Vassallo del. e sculp.



VITA

DI

BENVENUTO CELLINI

OREFICE E SCULTORE FIORENTINO

DA LUI MEDESIMO SCRITTA

Nella quale molte curiose particolarità si toccano appartenenti alle Arti, ed all'istoria del suo tempo tratta da un ottimo Manoscritto, e

DEDICATA

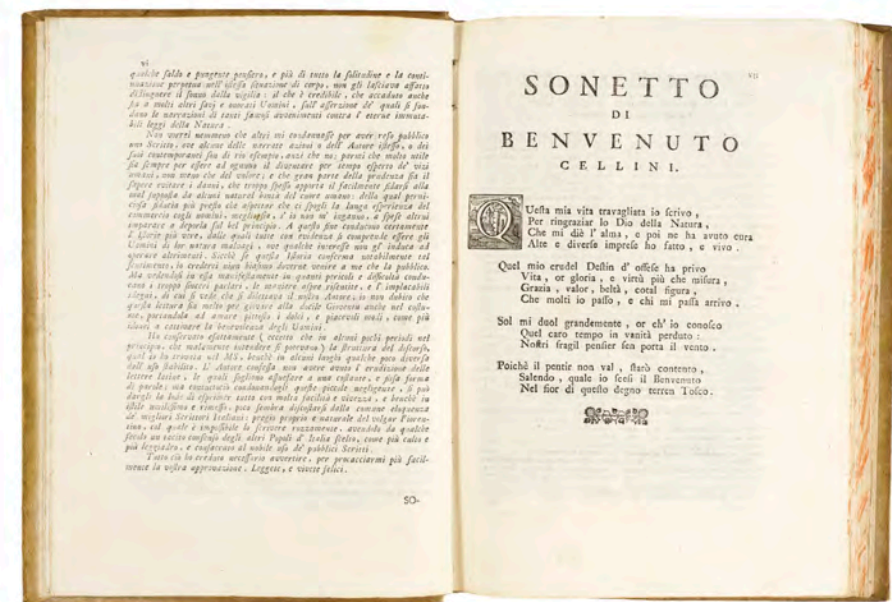
ALL' ECCELLENZA DI MYLORD

RICCARDO BOYLE

Cavaliere di Burlington, e Conte, Visconte di Dunghoven
Barone di Clifford, e di Lamborough, Barone Boyle
di Ring Hill, Lord Tesoriere d' Irlanda, Lord
Langrenone di Wiltshire in Yorkshire,
Scotte della Città di York, e Cavaliere
della Giannoneria.



IN COLONIA
Per Pietro Martello.



SONETTO

DI

BENVENUTO

CELLINI.



Uffa mia vita travagliata io scrivo,
Per ringraziar lo Dio della Natura,
Che mi diè l' alma, e poi ne ha avuto cura
Alte e diversi impieci ho fatto, e vivo.

Quel mio crudel Destin d' officio ha privo
Vita, or gloria, e virtù più che misura,
Gratia, valor, beltà, costel figura,
Che molti io passo, e chi mi passa arrivo.

Sol mi duol grandemente, or ch' io conosco
Quel caro tempo in vanità perduto:
Noi fragil penier fea porta il vento.

Poichè il pentir non val, fido contento,
Salendo, quale io feci il Benvenuto,
Nel fior di quello degno terren l'osco.



The fictitious imprint of Pietro Martello (known also in translation as Pierre Marteau, Peter Hammer, or other equivalents) was used frequently throughout the seventeenth and eighteenth centuries by the Elzeviers and a host of other printers, largely to protect against censorship; the editions of 1728 and 1792 were in fact printed by Berenstadt at Naples and Bartolini at Florence, respectively. Though very closely copied from the first edition, the present counterfeit can be distinguished by the pagination of the preliminaries, a variation in the title ornament, a change in the setting of the dedication, and the line-break after 'toccano' in the title rather than halfway through 'appartenenti' (see Gamba).

Brunet I, 1725; Cicognara 2231 (incorrectly attributed to Florence, 1730); Gamba 337; Graesse II, p. 99; see Goldberg, 'Cellini's *Vita* and the Conventions of Early Autobiography' in MLN 89, no. 1 (1974), pp. 71-83; on Marteau, see Brunet, *Imprimeurs imaginaires* (1866).



G. Zuliani sc.

L' AMERICANA
RAMMINGA
CIOE
MEMORIE
DI DONNA
JNNEZ DI QUEBRADA
Scritte da lei stessa, ed ora pubblicate
DA M. G. DI S.
Sua confidente amica.
T O M O P R I M O.



IN VENEZIA, MDCCLXIII.
Presso ANGELO PASINELLI
All' Insegna della Scienza
Con Licenza de' Superiori, e Privilegio.

FROM CHILE TO BOSTON IN A SKIRT
(PERILS, PIRATES, PARAMOURS...)

12. [CHIARI, Pietro (*attributed*)]. *L'Americana ramminga* cioè Memorie di donna Jnnez di Quebrada scritte da lei stessa, ed ora pubblicate da M.G. Di S. sua confidente amica. *Venice, Angelo Pasinelli, 1763.*

Two vols, 8vo, I: pp. viii, 139, [5 (publisher's catalogue)], with engraved frontispiece by G. Zuliani, II: vi, [2], 118, [2]; engraved printer's device to both titles; some very light waterstaining to a few quires, the odd inconsequential spot but a very good copy, uncut; in contemporary paste-paper boards covered with decorative colour floral block-printed paper; edges worn, some portions of paper cover to spine worn off; lower band of sides and spine in vol. I with a gauche black band containing a cartouche with the printed place name 'Parma' and the manuscript ownership inscription 'Di Luigi'; inscription repeated on the front board of vol. II; further contemporary library shelfmark in the same ink to front paste-down and the remark 'Letto e' bello' ('I have read it: it's beautiful'); housed in a custom-made cloth box. £3750

First edition, rare, of 'the first Italian novel with a pan-American outlook' (M. Catucci, *trans.*).



L'Americana ramminga unfolds the adventures and the encounters – in turn piratesque and amorous, always surprising – of a daring and eccentric young American lady, Doña Innez, who, having been abducted from her native Chile, and having been tossed from event to event through several American locations, is finally reunited with her husband in Boston, New England. The purported author of the tale is presented as a close female friend of the protagonist.

This work has been persistently, and plausibly, given the rest of his output, attributed to Pietro Chiari since Melzi's recension. 'Pietro Chiari, the incurable scribbler, could not resist the charm of the New World, as seen in his three novels with an American theme ... The protagonists are American heroines who, following Prévošt and Defoe's models, relate their adventurous and involved vicissitudes in the first person. Among Chiari's American cultural sources ... are Lafitau's works, and Burke's *Account of the European Settlements in America* ... These readings, and probably others as well, gave this prolific writer the idea to develop a comparison between the two worlds, and to stress the inadequacies of contemporary life while assessing the qualities of primitive life' (Buccini, p. 63). However recent scholarship has begun to doubt the attribution and to re-appraise the work. An eloquent indicator of Chiari not being the author is to be found in the publisher Pasinelli's catalogue appended to several of his publications, in which *L'Americana Ramminga* is listed not as Chiari's but as one of a group of 'Works by other authors'.

OCLC shows four US holdings (Bryn Mawr, Harvard, Newberry, and Princeton).

Sabin 67064. See Catucci, 'L'Americana ramminga' in *Sincronie* 16 (2004), and Buccini, *Americas in Italian Literature and Culture, 1700-1825* (2010).

TURKISH GRAMMAR WITH DIALOGUES AND FABLES

13. **COMIDAS DE CARBOGNANO, Cosimo.** Primi principi della gramatica Turca ad uso dei missionari apostolici di Costantinopoli ... *Rome, Stamperia della Sac. Congr. di Prop. Fide, 1794.*

4to, pp. 12, 730; title in red and black with woodcut device, text in Roman and Arabic script, tail-pieces; a little light foxing; very good in near contemporary half vellum over marbled boards; some wear to corners and edges, abrasions to boards; small ink stamp to half-title and title. £1500

The first complete Ottoman Turkish grammar published in Italian, compiled by the Catholic Armenian dragoman Cosimo Comidas de Carbognano (translator to Count de Ludolf, minister of the Two Sicilies to the Ottoman Porte in the late 18th century) and published by the Sacra Congregatio de Propaganda Fide. This grammar was written for the use of Franciscan missionaries in Istanbul, who sought to convert the Greek, Armenian, and Jewish residents of the city, as imperial edict banned them from proselytising Muslims.

Following the grammar come five charming dialogues presented in three columns (Turkish in Arabic script, Turkish in transliteration, and Italian). These comprise lively conversations between a husband and wife (including an argument over earrings); a father and son (the former advising the latter to be a good Catholic); a student and a teacher (who discuss an armillary sphere); two travellers (who discuss their journeys); and two friends (lamenting that only money is held in esteem). The work ends with Turkish translations of several short Latin fables 'raccolte da Marquardo Guido'.

Atabey 266.



DIALOGHI

familiari in Turco, e in Italiano composti dall'Autore
per uso degli studenti della Lingua Turca.

اولكى مكاله	Evvellî milkaleme	DIALOGO I.
قري ايله قوجه	kary ıla koçîü	Tra il marito,
اراسنددر	arasyndadyr.	e la moglie.
بوگون اوه كسه	bu gün evè künse	Oggi è venuto nes-
كلوب بی ارادی	kelip beni arady-	suno in casa per
	my?	cercarmi?
بلی سنی دایچك	beli seni dajymyn-	Si Signore, il
اوغلی آزادی	oghlu arady.	mio nipote vi ha
		cercato.
دخی برغیری	dahà bir ghàjry	Non è venuto
كسه كمدیمی	künse gèlmedimi?	nessun altro?
خیرین غیری	chair, ben ghàjry	Non Sig., io non
كسه كورمدیم	künse gòrmedim.	ho veduto altro.
طوغروسنی	doghrusunü sòj-	Volete, che vi dica
سویلمی ادملز	lejimni? adamlar	la verità? Gli uomini
شمدی باشقه	şimdi başkà olmuş-	presentemente sî
اولش لر سوز	lar: söz	sono scambiati: pro-
	N n n n	met-



OCCULTISM UNCUT

14. **CROWLEY, Aleister.** *In Residence: The Don's Guide to Cambridge.* Cambridge, *Elijah Johnson, 1904.*

8vo, pp. x, 94, 14, [4], [2 ('To be torn off', blank)]; a very good copy, uncut; in publisher's blue-printed wrappers; wrappers lightly stained with a few minor chips and tears. £275

First edition, uncut in publisher's wrappers, of this amusingly eclectic collection of poems written by the occultist Aleister Crowley (1875–1947) while an undergraduate at Cambridge.

The poems were for the most part published in Cambridge magazines, where 'the reader's attention was unpleasantly distracted by the dung heap on which these pearls were cast' and are here collected to '[meet] the crying need of millions of what some people *will* call "undergrads"' (Artiste's Foreword, p. [v]).

The volume is complete with the 'to be torn off' order slip for the forthcoming first volume of *The Works of Aleister Crowley*, available at 5s to entrants in a competition for essays on Crowley.

Aspects of
FRENCH
EIGHTEENTH CENTURY
TYPOGRAPHY

BY JOHN DREYFUS

A study of type specimens
in the Broxbourne Collection at
Cambridge University Library

WITH A HANDLIST
COMPILED BY
DAVID MCKITTERICK



CAMBRIDGE
Printed for presentation to members of
THE ROXBURGHE CLUB
1982

15. **DREYFUS, John.** *Aspects of French Eighteenth Century Typography.* A study of type specimens in the Broxbourne Collection at Cambridge University Library. With a handlist compiled by David McKitterick. *Cambridge, The Roxburghe Club, 1982.*

4to, pp. xvi, 119, [1 (blank)]; illustrated throughout; publisher's blue cloth, spine lettered in gilt. £120

A history of French type design in the eighteenth century based on the author's detailed examinations of French type ornaments and typefounding methods.

The final chapter, on the uses of type specimens, is followed by a handlist of twenty type specimens in the Broxbourne Collection covering the period 1740 to 1800.

The Medall.
A
SATYRE
AGAINST
SEDITION.

By the Authour of *Absalom* and *Achitophel*.

*Per Graiùm populos, mediæque per Elidis Urbem
Ibat ovans; Divumque sibi poscebat Honores.*

L O N D O N,
Printed for *Jacob Tonson* at the *Judge's Head* in
Chancery-lane, near Fleet-street. 1682.

16. [DRYDEN, John.] The Medall. A Satyre against Seditiõ. By the Authour of Absalom and Achitophel ... *London, Printed for Jacob Tonson ... 1682.*

4to, pp. [12], 20, a fine copy in modern half morocco.

£750

First edition, second issue, adding two Latin lines at the end. The subject of Dryden's satire was the medal struck to celebrate Shaftesbury's acquittal from charges of high treason. According to Spence, Charles II gave Dryden 'the hint for writing his poem', and rewarded him for it. In reply, Shadwell wrote *The Medall of John Bays*, which Dryden answered with *MacFlecknoe*.

Macdonald 13a ii; Pforzheimer 331; Wing D 2311 (not distinguishing the issues with and without the Latin lines).

17. **DUCAREL, Andrew, and James Coltée DUCAREL; Gerard DE LISLE and Robin MYERS, editors.** *Two Huguenot Brothers: Letters of Andrew and James Coltée Ducarel, 1732-1773.* Leicester, The Garendon Press, 2019.

4to, (310 x 250 mm), pp. 240, and 21 colour plates; green cloth, pictorial dust-jacket.

£85

James Coltée Ducarel's letters sent from France to his elder brother Andrew in London are a hitherto unknown resource for the study of the Enlightenment and the French Huguenots in the mid-eighteenth century.

Andrew kept James's letters and had them bound. 216 years later they came into the possession of Gerard de Lisle, a collateral descendent. The letters paint a picture of the last years of the *ancien régime* with its cumbersome bureaucracy, growing anticlericalism and increasing violence underlying surface prosperity – all ominous signs of approaching revolution. James's lively, gossipy style, his accounts of hazardous travels through France as he attempts to recover the family patrimony, his hunt for books, prints and drawings for his brother and the Archbishop of Canterbury and his visits to abbeys and cathedrals on Andrew's behalf are vivid and engaging.

Scholarly essays, by Randolph Vigne on the Huguenots in eighteenth century France and by Robin Myers on the life and times of the brothers, precede the fully annotated transcript of the letters. An appendix includes family trees tracing the ramifications of the extended Ducarel family and a select bibliography. A special feature is the Who's Who compiled by Lorren Boniface giving details of the host of names mentioned, many not to be found elsewhere. There is a full name, place and subject index.

Two Huguenot Brothers is illustrated with fine colour portraits and miniatures from oil paintings in the possession of the family, a map of old Normandy and facsimile pages of a few of the letters. The volume is designed by Robert Dalrymple and printed by Albe De Coker, Antwerp.

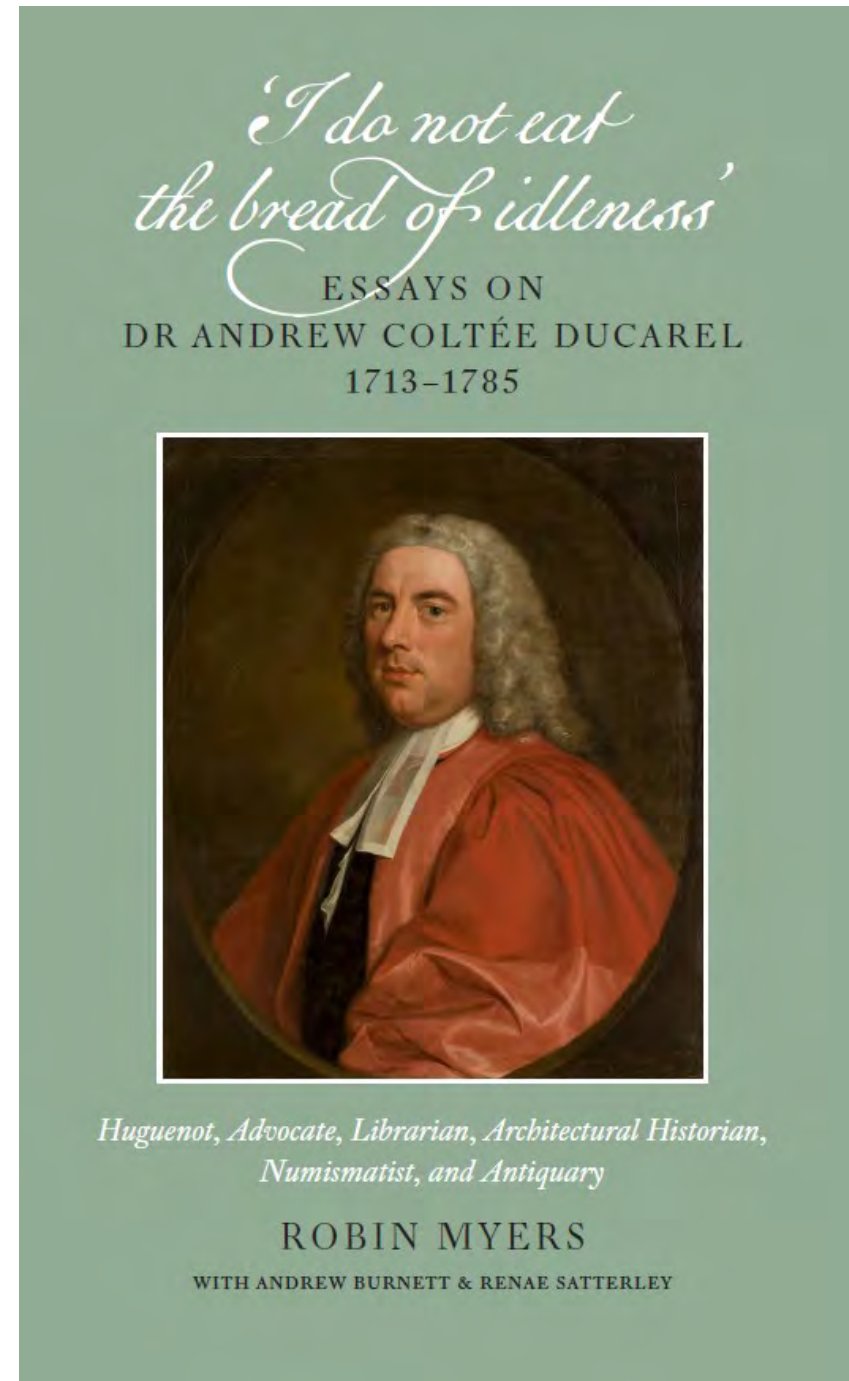
Published in a limited edition of two hundred numbered copies.



18. [DUCAREL.] MYERS, Robin, Andrew BURNETT, and Renae SATTERLEY. 'I do not eat the bread of idleness': Dr Andrew Coltée Ducarel 1713–1785, Huguenot, Lawyer, Librarian, Antiquary, and Numismatist. *The Garendon Press, 2023.* £45

This volume brings together revised versions of four of Robin Myers's papers on aspects of Ducarel's life and work published between 1994 and 2002, and 'The Life and Times of the Ducarel Brothers', her recent introductory essay to *Two Huguenot Brothers: Letters of Andrew and James Coltée Ducarel, 1732–1773* (The Garendon Press, 2019), which has been updated with a section by Adam Pollock on the life of the Ducarel children among other Huguenot families in Greenwich. It also contains new essays by Robin Myers on the collaboration and developing friendship between Ducarel and Philip Morant (1700–1770), historian of Essex, and on Doctors' Commons, an institution whose name most know but few understand. To complement these Renae Satterley, Librarian of the Middle Temple, contributes an essay on Doctors' Commons Library, and Andrew Burnett, former Keeper of Coins and Medals at the British Museum, on Ducarel as numismatist. The appendix comprises a family tree from Ducarel to the present day, an annotated list of works of Andrew Ducarel, a timeline of Ducarel's life, and bibliography. Penelope Bulloch, Christine Ferdinand, and Lorren Boniface helped to edit the work.

'I do not eat the bread of idleness' has been designed by Robert Dalrymple. Consisting of 264 pages, measuring 285 x 170 mm., it is profusely illustrated with portraits, coins from Ducarel's collection, plates from works by Andrew Ducarel, and other contemporary prints sourced by Penelope Bulloch; it has attractive endpapers, sewn binding, rounded and backed and an eye-catching jacket.



Prague 18⁸/₂ 91.

My dear friend

I would like to have written
to you but I thought we have
plenty of time to settle the
affaire of my Requiem,
because I hear from my
friend Dr. Stanford of
Cambridge that the festival
will take place at the
beginning of October.

Now to the matter.

If the committee of Birmingham
desires to have the ^{first}
first performance
of my Requiem
I would be very glad
to know what

DVOŘÁK IN CAMBRIDGE

19. **DVOŘÁK, Antonín.** Three autograph letters signed ('Antonin Dvorak') to Alfred Henry Littleton of Novello's. *Prague, February–May 1891.*

Three unpublished letters from the great Czech composer Dvořák (1841–1904) to his friend the music publisher Henry Littleton (1823–1888), written in his delightfully idiosyncratic English, discussing his visit to Cambridge in 1891.

Littleton joined the music publishing house of Novello in 1841, taking charge of the firm from 1857. 'Littleton promoted many well-known composers, including Verdi and Dvořák. When Littleton retired in 1887 the business was the largest of its kind in the world' (ODNB).

Provenance: accompanied by a typescript on-approval invoice from Elkin Mathews Ltd to Dr F. Himmelweit, dated 10 November 1943, for £70 for 'Dvorak letters', and a typescript letter signed from Elkin Mathews Ltd to Dr F. Himmelweit, dated 24 November 1943, thanking Himmelweit for sending a cheque, with a printed receipt completed in manuscript.

For other letters from Dvořák to Littleton, see *Dvořák, Korespondence a Dokumenty: kritické vydání* (ed. Kuny, Bradová, et al., 1987–2000).

- (i) **DVOŘÁK, Antonín.** Autograph letter, signed, to 'My dear friend'. *Prague, 8 February 1891.*

8vo bifolium (178 x 115 mm), pp. [3], comprising 49 lines; horizontal crease from folding; very good. £3000*

He writes 'we have plenty of time to settle [*sic*] the affaire [*sic*] of my Requiem because I hear from my friend Dr Stanford of Cambridge that the festival will take place at the beginning of Oötober'; asks what the Birmingham committee will offer him for the right of first performance of his Requiem and for him conducting; 'It would give me the greatest pleasure should it be possible for me to come to England and conduct my work.'

Prague 18¹³/₃ 91.
My dear friend
Perhaps you know that
the university of Cambridge
has invited me to conduct
my Stabat Mater and my
new Sinfonie ~~on~~
which occasion I shall
take the degree of Doctor
in Music.
Therefore I should ask
you the question, if
you will be pleased
to take my Sinfonie
for the price which
you offered some time
ago.

My dear friend
Mr. Stanford writes me
about the performance
at Cambridge of my
Sinfonie G-dur
where I shall conduct
it June 15.
If the parts are not
printed at that time
will you kindly lend them?

(ii) **DVOŘÁK, Antonín.** Autograph letter, signed, to 'My dear friend'. Prague, 13 March 1891.

8vo bifolium (175 x 110 mm), pp. [3], comprising 41 lines; three horizontal creases from folding; very good. £3000*

He writes 'perhaps you know that the university of Cambridge has invited me to conduct my Stabat Mater and my new Sinfonie on which occasion I shall take the degree of Doctor of Music!'; asks if Littleton will take his Symphony at the price he offered some time ago and names several parties interested in it including the Philharmonic Societies of London and Vienna, Frankfurt, and M. Bülow of Berlin; asks Littleton to let the Birmingham committee know that the parts for the Requiem are not yet printed.

(iii) **DVOŘÁK, Antonín.** Autograph letter, signed, to 'My dear friend'. [May 1891.]

8vo bifolium (178 x 115 mm), pp. [3], comprising 46 lines in black ink; note in red ink in another hand to final page 'Cheque for £100 sent May 16 1891'; horizontal crease from folding, ink stain to p. 2; very good. £3000*

He refers to his Symphony no. 8 in G major (Op. 88) which premiered in Prague in February 1890 and which he conducted at Cambridge on 15 June 1891, when he received an honorary degree.

'M. Stanford writes me about the performance at Cambridge of my Sinfonie G-dur where I shall conduct it June 15. If the parts are not printed at that time will you kindly lent [*sic*] them for this purpose?'; asks Littleton if he has received the vocal score of his Requiem and the score and parts of the Symphony, and requests payment for the Symphony.

LES ADIEUX
DE
SŒUR ROSE
A SON CLOÏTRE.

*Nos larmes sont à nous... nous pouvons
les répandre.*

Héloïse à Abeilard.



A VIENNE;

Chez NOBLE DE TRATTNER, Imprimeur
de S. M. l'Empereur Joseph II.

M DCC LXXXIV.

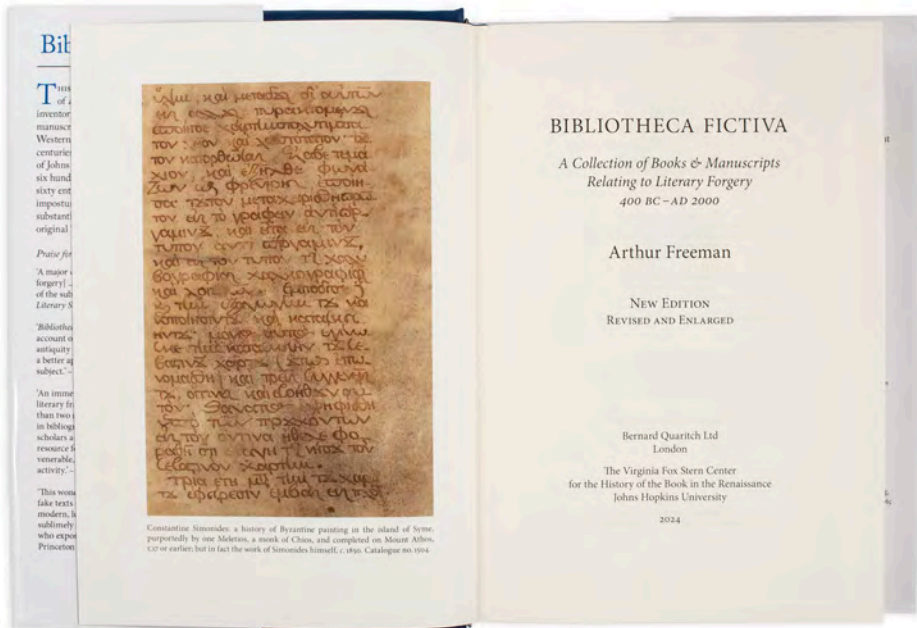
20. [FONSON, Michel Joseph.] *Les adieux de Soeur Rose a son cloître.* Vienna, Noble de Trattner, 1784.

8vo, pp. [iv], 68; woodcut vignette on title; some occasional spotting, but otherwise clean; uncut and largely unopened in contemporary boards; spine lacking but cords holding firm; somewhat worn. £4.00

Only edition of this *cri de coeur* of a nun (although not actually the work of one) exiled from her convent in the aftermath of the *Klostersturm* enacted by Joseph II in 1782, which started the dissolution of purely contemplative monasteries throughout the Austrian empire. Joseph's aim was to redirect resources from monasteries in order to fund secular parishes, and the first targets were largely houses of cloistered nuns, who 'had no school, did not care for the sick, did not preach or hear confessions, or distinguish themselves in the schools.'

Les adieux de Soeur Rose documents the rather abrupt manner in which nuns were separated from their cloister, and their sadness at being forced to re-enter a world which, in many instances, they had freely renounced. The Vienna imprint is likely false; the work is attributed to Michel Joseph Fonson (1744–1812), a priest from Mons who also published *Exhortation très courte aux religieuses supprimées qui sont d'avis de demeurer dans le monde* the previous year.

OCLC records copies at the BL, Geneva, UCLA, Augsburg, Maastricht, and the Vlaamse Erfgoedbibliotheek.



REVISED AND ENLARGED

21. **FREEMAN, Arthur.** *Bibliotheca Fictiva: A Collection of Books & Manuscripts Relating to Literary Forgery 400 BC – AD 2000.* London, Bernard Quaritch Ltd, 2024.

8vo, pp. xvi, 566, [2 (picture acknowledgements, blank)], with colour frontispiece and 4 black-and-white illustrations in text and a further 40 pp. of colour plates; blue cloth, blocked in bold on spine, printed dust-jacket. £80

This fully revised and enlarged edition of *Bibliotheca Fictiva* – the descriptive inventory of a collection of books and manuscripts relating to literary forgery in the Western world over the last twenty-four centuries, now housed in the Sheridan Libraries of Johns Hopkins University – adds more than six hundred new entries that introduce some sixty entirely new impostors or subjects of imposture. Individual descriptions have been substantially corrected and updated, and the original ‘Overview’ correspondingly amplified.

Arthur Freeman is the author of many bio-bibliographical studies in the English Renaissance and later, including *Thomas Kyd: Facts and Problems* (1966) and *Elizabeth’s Misfits* (1978), as well as *Bibliotheca Fictiva* (2014) and three supplementary ‘footnotes’ on Catullus, Robert Ware, and the legendary Julia Alpinula (2015–2021), various editions and facsimile reprint series, a pseudonymous novel, and ten books of verse. With his wife Janet Ing Freeman he has also published *Anatomy of an Auction* (1990), *John Payne Collier: Scholarship and Forgery in the Nineteenth Century* (2004), and *Courtship, Slander, and Treason: Studies of Mary Queen of Scots, the Fourth Duke of Norfolk, and a Few of their Contemporaries, 1568–87* (2019).

And three supplementary essays:

(i) **FREEMAN, Arthur.** *Julia Alpinula, Pseudo-Heroine of Helvetia: How a Forged Renaissance Epitaph Fostered a National Myth.* London, 2015.

8vo, pp. 72; four illustrations; printed paper wrappers.

£15



JULIA ALPINULA

Julia Alpinula is a legendary Swiss heroine, whose pathetic fate in AD 69 inspired popular historians, dramatists, artists, and poets – including an infatuated Byron – over a period of more than two hundred years. Her very existence, however, was based entirely on a funerary inscription first published in 1588 and ultimately shown to be a humanist forgery. *Julia Alpinula* is a fully documented account of her Romantic celebrity, the exposure of the ‘Alpinula’ myth, and the identification of its scholarly perpetrator.

- (ii) **FREEMAN, Arthur.** *Catullus Carmen 17.6 and Other Mysteries. A Study in Editorial Conflict, Eccentricity, Forgery, and Restitution.* With a checklist of significant printed editions of Catullus in Latin, 1472-2005. *London, 2020.*

8vo, pp. 86; three illustrations; printed paper wrappers.

£15

This partly historical, partly philological essay offers a general account of the early preservation, post-medieval recovery, and Renaissance evolution of the text of Catullus, with specific reference to one speculative reading in Carmen 17 (‘De Colonia’), and certain humanist twists and forgeries that accompanied its long editorial history. Accompanying the narrative is a substantial bibliographical appendix that provides a checklist of significant editions of Catullus in Latin from 1475 to the present day, with brief notes of relevance and location.

- (iii) **FREEMAN, Arthur.** *Historical Forgery in Romanophobe Britain: Robert Ware’s Irish Fictions revisited.* *London, 2021.*

8vo, pp. 110, one illustration; printed paper wrappers.

£20

A new and particular account of the anti-Catholic and anti-separatist forgeries of Robert Ware, the seventeenth-century Irish antiquary, who has been called ‘the most audacious fabricator of historical documents who ever lived’. Ware’s formidable output of lively if malicious fictions has distorted Tudor and Stuart history, with remarkable endurance and reiteration, over more than three centuries – despite longstanding efforts at exposure and dismissal, which this study traces closely as well. With a full bibliography of the treacherous texts.

CATULLUS CARMEN 17.6

Robert Ware’s Irish Forgeries 1678–1690

PRAECEPTIONES
DIALECTICÆ,

Nicolao Gruchio Rotomagensi authore.

Disputatio eiusdem, Quid de nomine Dialecticæ & Logices cum Aristotele sentiendum sit, & quò singuli libri Organi Aristotelis pertineant.



PARISIIS,

Ex officina Gabrielis Buonij, in clauso Brunello
sub signo Divi Claudij.

1563.

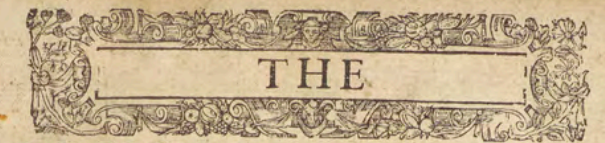
LOGIC FOR PHD STUDENTS

22. **GROUCHY, Nicolas de.** *Praeceptiones dialecticæ*, Nicolao Gruchio Rotomagensi authore. Disputatio eiusdem, quid de nomine dialecticæ & logices cum Aristotele sentiendum sit, & quò singuli libri Organi Aristotelis pertineant. *Paris, Gabriel Buon, 1563.*

4to, ff. 10, 28, title with woodcut printer's device; light water-stains to a few leaves; a good copy in recent marbled boards with morocco lettering-piece. £750

An apparently unrecorded edition of Grouchy's abstract of his lectures on logic and Aristotelian dialectic. The philologist Nicolas de Grouchy (1510–1572) spent twelve years in Bordeaux (1535–47) as professor of rhetoric at the Collège de Guyenne (the top class was called 'Classe de Rhétorique'), and his book became part of the Collège's published syllabus for the two-year course for *philosophiae doctores*. He also published Aristotle's works in Joachim Perion's Latin version and took a serious interest in jurisprudence. He was an important friend of George Buchanan whom (in 1547) he accompanied to Portugal as part of John III's intended scheme for the reform of the College of Arts in Coimbra.

Grouchy's *Praeceptiones dialecticæ* were first published by Vascosan in 1552, with intermittent editions (all Parisian) over the following decade. OCLC finds Gabriel Buon's 1560 edition in two collections (Mazarine and Bern), but we have been unable to trace any other copies of the present edition.



THE
**PRINCIPAL NAVI-
 GATIONS, VOIAGES,
 TRAFFIQUES AND DISCO-
 ueries of the English Nation, made by Sea**

or ouer-land, to the remote and farthest di-
 stant quarters of the Earth, at any time within
 the compasse of these 1500. yeeres: Deuided
 into three feuerall Volumes, according to the
 positions of the Regions, whereunto
 they were directed.

This first Volume containing the woorthy Discoueries,
 &c. of the English toward the North and Northeast by sea,
 as of *Lapland, Serikfinia, Corelia, the Baie of S. Nicolas, the Isles of Col-
 goicue, Vaigat, and Noua Zembla, toward the great river Ob,*
 with the mighty Empire of *Russia, the Caspian sea, Geor-
 gia, Armenia, Media, Persia, Boghar in Bactria,*
 and diuers kingdoms of *Tartaria:*

Together with many notable monuments and testimo-
 nies of the ancient forren trades, and of the warrelike and
 other shipping of this realme of *England* in former ages.

Whereunto is annexed also a briefe Commentarie of the true
 state of *Island,* and of the Northern Seas and
 lands situate that way.

And lastly, the memorable defeate of the Spanish huge
Armada, Anno 1588, and the famous victorie
 atchieued at the citie of *Cadiz, 1596,*
 are described.

By RICHARD HAKLUYT Master of
 Artes, and sometime Student of Christ-
 Church in Oxford.



Imprinted at London by GEORGE
 BISHOP, RALPH NEWBERIE
 and ROBERT BARKER,
 1598.

HAKLUYT'S MONUMENTAL MASTERPIECE

23. **HAKLUYT, Richard.** The principal Navigations, Voiages, Traffiques and Discoveries of the English Nation, made by Sea or over-land, to the remote and farthest distant Quarters of the Earth, at any Time within the Compasse of these 1500 yeeres ... *London, George Bishop, Ralph Newberie, and Robert Barker, 1598 [- 1600].*

Three vols bound in two, folio, pp. I: [24], 619, [1 (blank)], II: [16], 312, 204, III: [16], 868; without folding engraved map; woodcut initials, head- and tailpieces; dampstaining and slight soiling to lower outer corners of vols I and II, and some dampstaining to corners of vol. III, closed tears without loss to vol. I pp. 69-72, some toning, occasional small marks; overall a good set in early nineteenth-century red morocco, gilt borders and cornerpieces, spines gilt-ruled in compartments, lettered and numbered directly in gilt, edges gilt, dark blue glazed endpapers; some wear to spines, joints, and corners, a few small marks and abrasions to boards, spines darkened, hinges partially split; modern gilt inscription to front endpaper of vol. I, eighteenth- or nineteenth-century notes in Spanish to front endpaper of vol. II and occasional marginal ink annotations (cropped). £20,000

Second edition, first issue of 'Hakluyt's monumental masterpiece, and the great prose epic of the Elizabethan period' (Penrose), complete with the section on the conquest of Cadiz by Essex (vol. I, pp. 607-619) ordered suppressed by Elizabeth I in 1599 (in ESTC state 1a).

&c.

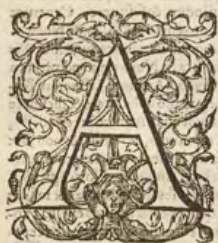
475, &c.
 er M. Iohn Baptista Ramu-
 495.
 le William Burghley Lord
 498.
 of Ruffia. 499.
 h. 501.
 eodorowich. 502.
 502.
 the Lord Boris Pheodoro-
 503.
 liam Burghley. 504.
 habitants by Pheodor Luano-
 505.
 on for the bringing of M.
 508.
 mme and effect of M. Gar-
 508.
 eodor Iuanowich. 509.
 rdus Mercator, concerning
 510.
 the discoveries of the English,
 513.
 515. & 550.
 s, Bishop of Hoken in Island,
 590.



THE FIRST VOLVME OF THE
 principall Navigations, Voyages, Traffiques,
 and Discoueries of the English nation, made to
 the North and Northeast quarters of the World,
 with the directions, letters, priuiledges, discourses,
 and obseruations incident to the same.

Certaine testimonies concerning K. Arthur and his conquests
 of the North regions, taken out of the historie of the Kings of
 Britaine, written by Galsfidus Monnemetensis, and newly
 printed at Heidelberge, Anno 1587.

Lib. 9. cap. 10.



Anno Christi, 517. Arthurus, secundo regni sui an-
 no, subuigatus totius Hyberniæ patribus, classem suam dire-
 xit in Islandiam, eamque debellato populo subuigauit. Exiit
 dimulgato per cæteras insulas rumore, quod ei nulla Prouin-
 cia resistere poterat. Doldaius rex Gotlandiæ, & Gunnafius
 rex Orcadum uito uenerunt, promissioque uetigali subiectionem
 fecerunt. Ementia deinde hyeme, reuertus est in Bri-
 tanniam, statumque regni in firmam pacem renouans, mo-
 ram duodecim annis ibidem fecit.

The same in English.

In the yere of Christ, 517. King Arthur in the second yere of
 his reigne, hauing subdued all parts of Ireland, sailed with
 his fleet into Island, and brought it and the people thereof vnder his subiection. The rumour af-
 terwards being spread throughtout all the other Islands, chagno countrey was able to withstand
 him. Doldaius the king of Gotland, and Gunnafius the king of Orkney, came voluntarily vnto
 him, and yielded him their obedience, promising to pay him tribute. The winter being spent, he
 returned into Britaine, and establishing his Kingdome in perfect peace, he continued there for
 the space of twelue yeres.

Lib. 9. cap. 12.

Multis deinde in diuersa regna Legatis, inuitantur tam ex Gallijs, quam ex collateralibus
 Insulis Oceani, qui ad curiam venire deberent, &c. Hi paulo post: Ex collateralibus au-
 tem Insulis: Guillaumarius rex Hyberniæ, Maluasus rex Islandiæ, Doldaius rex Gotlandiæ,
 Guannafius rex Orcadum, Loer rex Noruegiæ, Alchilius rex Danorum.

The same in English.

After that King Arthur sending his messengers into diuers Kingdomes, he summoned such as
 were to come to his Court, as well out of France, as out of the adiacent Islands of the sea, &c.
 and a little after: From these adiacent Islands came Guillaumarius King of Ireland, Maluasus
 King of Island, Doldaius King of Gotland, Guannafius King of Orkney, Loer the King of Nor-
 way, and Alchilius the King of Denmarke.

Lib. 9. cap. 19.

At reges cæterarum Insularum, quoniam non duxerant in morem equites habere, pedi-
 tes quot quisque debebat, promittunt, ita ut ex sex Insulis, uidelicet, Hyberniæ, Islandiæ,
 Gotlandiæ, Orcadum, Noruegiæ, atque Daciæ, cæcis viginti millia essent annumerata.

2

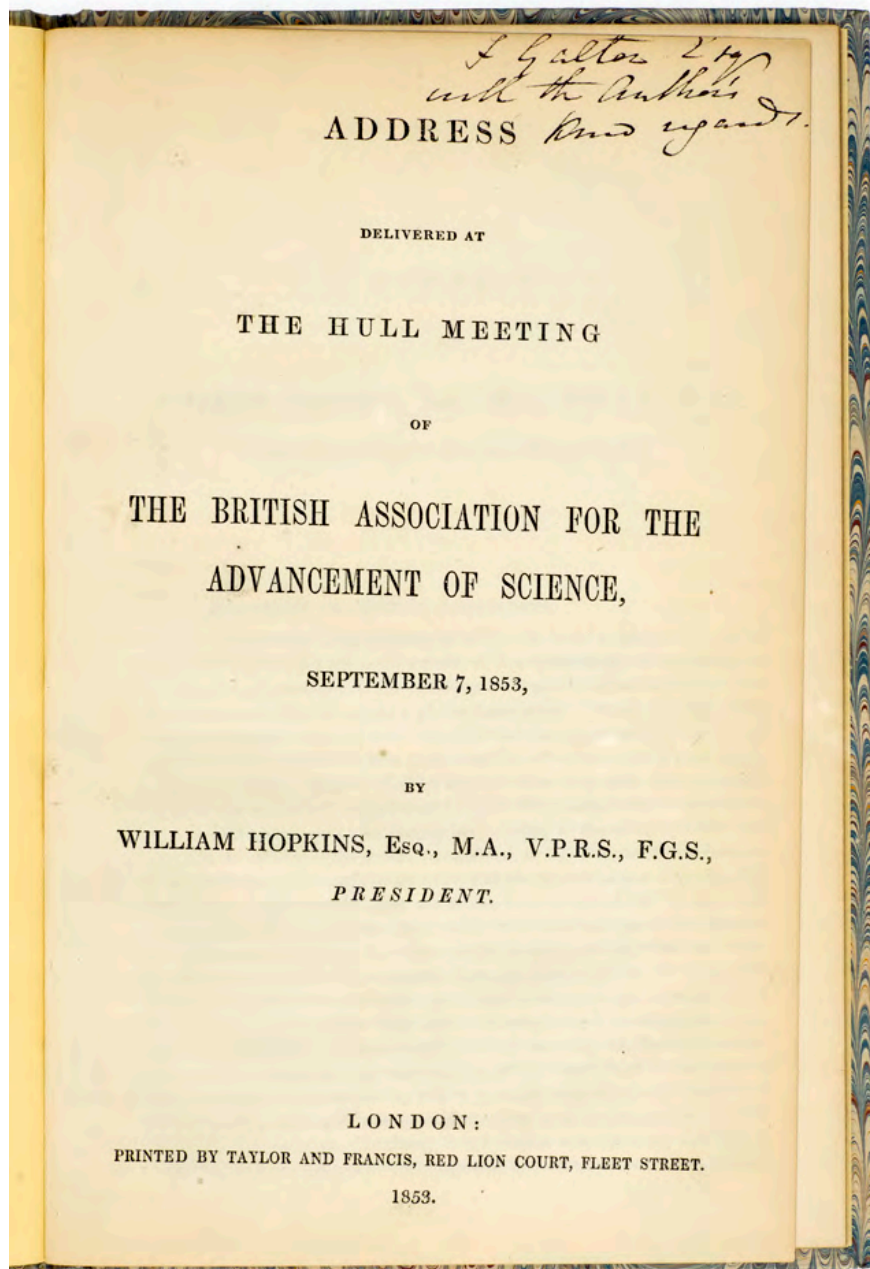
The

THE

The edition of 1598/9-1600 was greatly expanded from the single-volume original version of 1589 and constitutes effectively a new work – ‘the first edition contained about 700,000 words, while the second contained about 1,700,000 ... In design it was similar to the first edition: the first volume concerned voyages to the north and northeast; the second volume, to the south and southeast; the third volume, to America. All sections were expanded; the first two were approximately doubled and the American part was almost tripled. Much that was new and important was included: the travels of Newbery and Fitch, Lancaster’s first voyage, the new achievements in the Spanish Main, and particularly Raleigh’s tropical adventures. At first sight the expanded work appears a vast, confused repository, but closer examination reveals a definite unity and a continuous thread of policy. The book must always remain a great work of history, and a great sourcebook of geography, while the accounts themselves constitute a body of narrative literature which is of the highest value in understanding the spirit and the tendencies of the Tudor age’ (Penrose, p. 318).

In common with all but a few copies it lacks the map – of the 240 copies in Quinn’s census only nineteen have the map and he remarks that even allowing for the ravages of time this ‘survival rate is sufficiently low to raise the possibility that not all copies were equipped with the map, either because it was made available after many sets had been sold (which would mean that its date might be later than 1599), or because it was an optional extra supplied at additional cost’ (p. 496).

ESTC S106744; PMM 105; Sabin 29595, 29597, 29598.



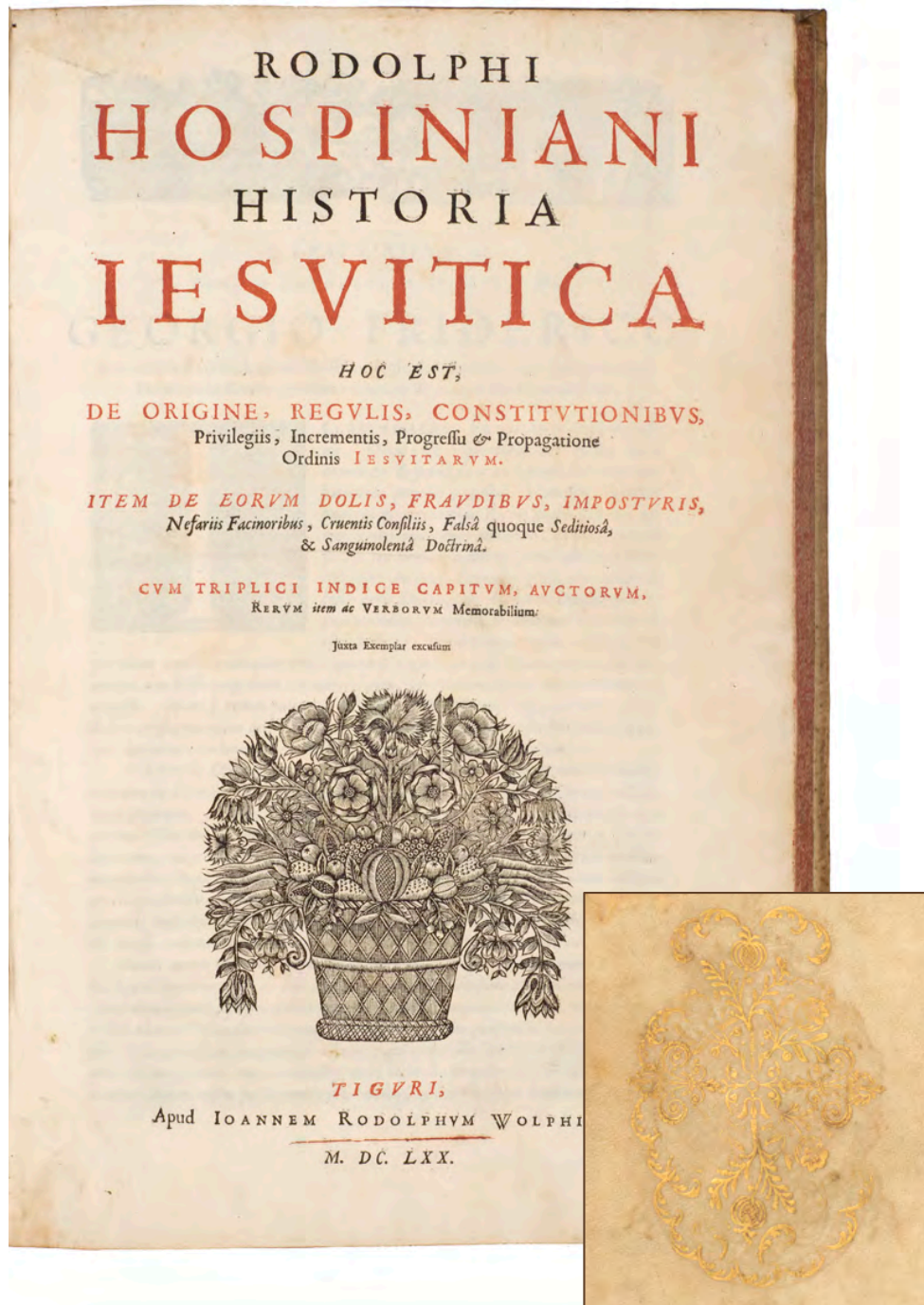
INSCRIBED BY THE AUTHOR – ‘A REGULAR BRICK’ –
TO HIS ILLUSTRIOUS STUDENT

24. **HOPKINS, William.** Address delivered at the Hull Meeting of the British Association for the Advancement of Science, September 7, 1853, by William Hopkins ... *London, Taylor & Francis, 1853.*

8vo, pp. [2], 20; very lightly toned, but a very good copy; in recent marbled boards with printed label to front board; ink inscription ‘F. Galton Esq / with the Author’s / kind regards’ to title (very slightly trimmed). £350

First edition, an 1853 Address to the British Association for the Advancement of Science by its President William Hopkins (1793–1866), inscribed by the author and given to his erstwhile student Francis Galton (1822–1911). A mathematician and geologist, Hopkins became President of the British Association in 1853. In this, his opening address at the Hull meeting in September of that year, he surveys recent scientific advancements in such fields as astronomy, mechanics, physics, meteorology, geology, and biology, encompassing the work of such Victorian luminaries as James Prescott Joule, John Russell Hind, William Parsons, William Thomson, and William Rankine.

Provenance: barred from becoming a Cambridge fellow on account of his wife, Hopkins spent most of his life as mathematics tutor to some of the most noted scientists of Victorian Britain, which earned him the nickname ‘senior-wrangler maker’. Among his illustrious pupils were Thomson, James Clerk Maxwell, and Francis Galton, a noted polymath who made important advances in such fields as mathematics, anthropology, geology, meteorology, exploration, and psychology. It was to Galton that Hopkins presented this paper, as evidenced from the title-page. Though aged only thirty-one at the time, Galton had been something of a child prodigy and would later become a significant figure in the British Association, presenting numerous papers throughout his time there and serving as Secretary between 1863 and 1867. Of Hopkins’s teaching, Galton later wrote that “Hopkins to use a Cantab expression is a regular brick; tells funny stories connected with different problems and is no way Donnish; he rattles us on at a splendid pace and makes mathematics anything but a dry subject by entering thoroughly into its metaphysics. I never enjoyed anything so much before” (Pearson, cited in ODNB).



25. **HOSPINIAN, Rudolf.** *Historia Jesuitica.* Hoc est, de origine, regulis, constitutionibus, privilegiis, incrementis, progressu et propagatione ordinis Jesuitarum. Item de eorum dolis, fraudibus, imposturis, nefariis facinoribus, cruentis consiliis, falsa quoque seditiosa, et sanguinolenta doctrina. *Zurich, Johannes Rudolph Wolf, 1670.*

Folio, pp. [xxx], 418, [2 (blank)], without the half-title, text in Latin with some German, title printed in red and black, woodcut initials, woodcut head- and tailpieces, large woodcut on title of a basket filled with fruit and flowers; some light foxing and marginal dampstaining, small paper flaw in one leaf (H4) affecting running title only; eighteenth-century vellum, contrasting black and red lettering-pieces on spine; soiled and slightly rubbed; manuscript notes in Latin in an eighteenth-century hand on front free endpaper. £800

Second edition of Hospinian's vast and vitriolic attack on the Jesuits, first published in 1619 (also in Zurich by Wolf); both editions are scarce.

The Swiss Reformed theologian Rudolf Hospinian (Rudolf Wirth, 1547–1626) was appointed archdeacon of the Grossmünster in Zurich in 1588 and became pastor of the Fraumünster in 1594. 'After 1623 he was no longer able to fulfil this office because of his declining health. He expressed his opinion on controversial matters such as the sacraments, the church, feast days, monastic orders, the papacy, funerals, and the Jesuits. By showing their historical development he sought to justify his own Reformed tradition vis-à-vis the other confessions' (Martin Sallmann in *Religion past and present* vol. 6 p. 260).

A curious feature of the binding is that the covers were once stamped with the arms of George III (see University of Toronto British Armorial Bindings database, stamp 18). At an early date, perhaps even while still in the binder's workshop, these arms were erased and the present rather ungainly arabesque design tooled over them.

Provenance: from the library at West Horsley Place, once the home of Robert Crewe-Milnes, first Marquess of Crewe (1858–1945), but without his bookplate.

VD17 12.114276G. Sommervogel XI 57 records the first edition.

26. **MELCHIOR, Christian.** ‘Synechia sive summa lectionum Plutarchicarum a domino correctore huius scholae Salderianae praelectarum. Et a me Christiano Melchioris Goltzoviensi Marchico observatarum anno MDCXX.’ [*Brandenburg an der Havel, 1620.*]

Manuscript on paper, in Latin and Greek, pp. [84], very neatly written in brown ink in a single hand, c. 25 lines per page, chronogram (1620) at foot of title, with 2 pp. of notes in a later hand at end signed ‘C.D. Geisler 1735’; a few chips to fore-edges, some losses and tears to last leaf. [*bound after:*]

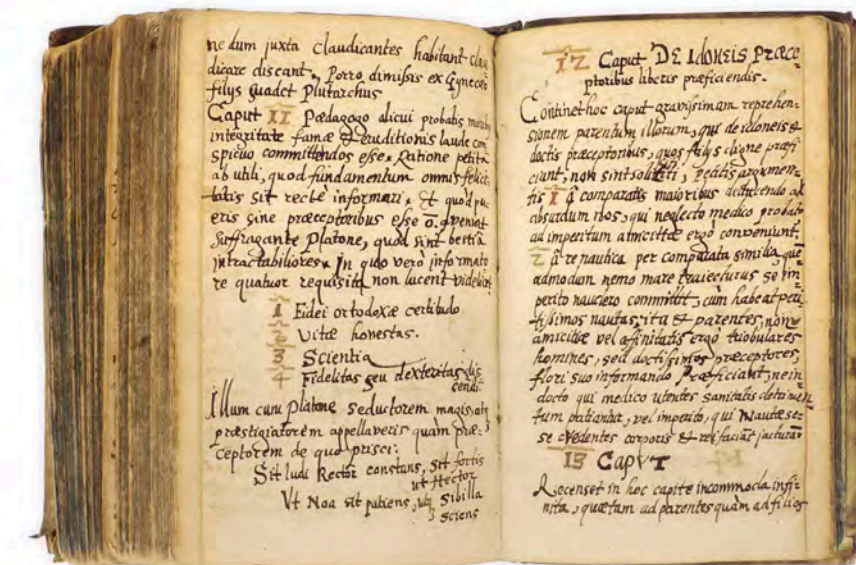
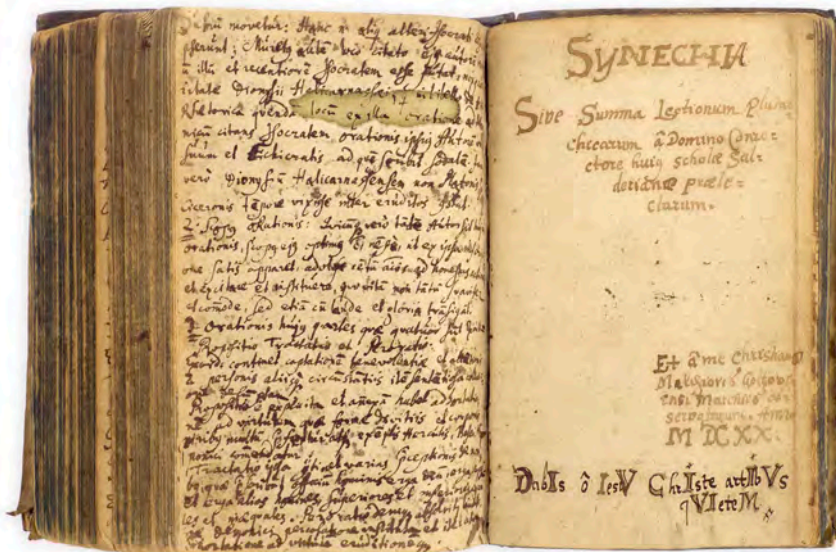
THEOGNIS, et al. Theognidis Megarensis sententiae elegiacae, cum interpretatione et scholiis Eliae Vineti. Accesserunt et horum poetarum opera sententiosa: Phocylidis ... Simonidis ... Omnia in usum scholarum collecta ... per Iacobum Hertelium ... *Leipzig, Hans Ramba, 1576.*

Ff. [184]; woodcut initials, Latin and Greek on facing pages; losses at head of first few quires touching text with old repairs, losses at head of title and dedication completed in old manuscript, occasional chips to edges, repair at foot of Y7; underlining, **numerous marginal annotations** (some slightly trimmed) in different hands, notes to blank last page. [*and:*]

PLUTARCH, and ISOCRATES. Plutarchi Chaeronei opusculum de liberorum institutione. Item Isocratis orationes tres ... Graece et Latine. *Frankfurt an der Oder, Nikolaus Voltz for Johann Hartmann, 1603.*

Pp. [2], 170, [4]; woodcut device to title, initials, Greek and Latin in parallel columns; small loss to title (repaired) touching a few letters; **some marginal and interlinear annotations**, notes to final blank pages.

Three works in one vol., 8vo; toned throughout; overall good in seventeenth-century stiff vellum, covers and spine filleted in blind, edges blue; joints split but holding, some wear to extremities and marks to covers; inscription to front free endpaper ‘C.H. Geisler(?) 1691 23 Novembr’, ink stamp of ‘A.W.R. Miller’ to front pastedown.



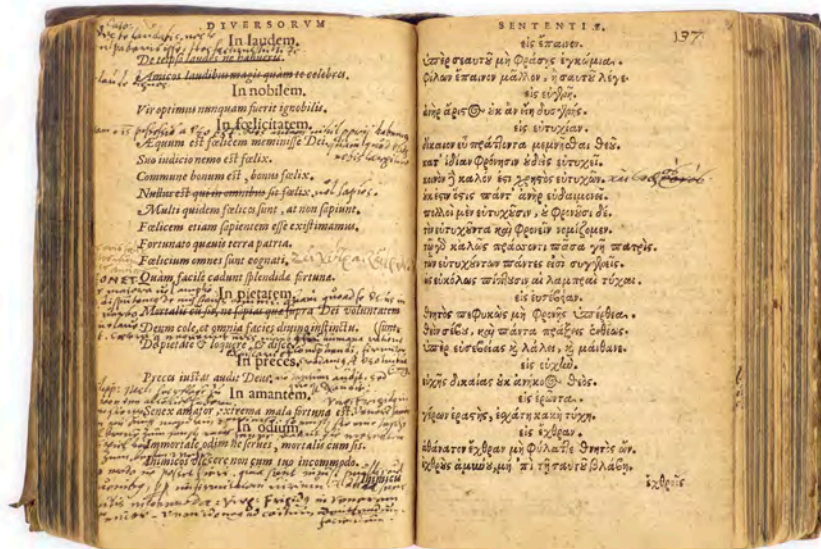
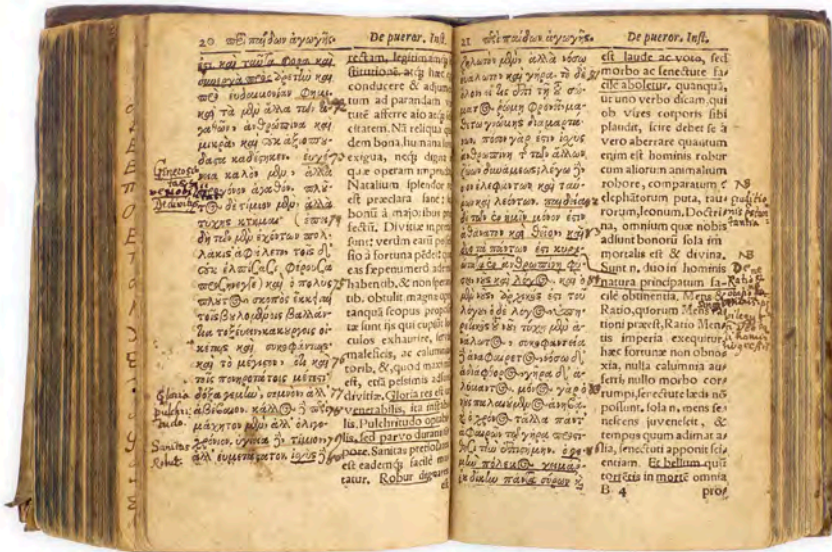
An unpublished early seventeenth-century manuscript recording lectures on Plutarch's pedagogical work *On the Education of Children*, bound with a scarce printed edition of the same text, and a rare edition of the poems of Theognis and other Greek lyric poets, each with numerous marginal and interlinear annotations.

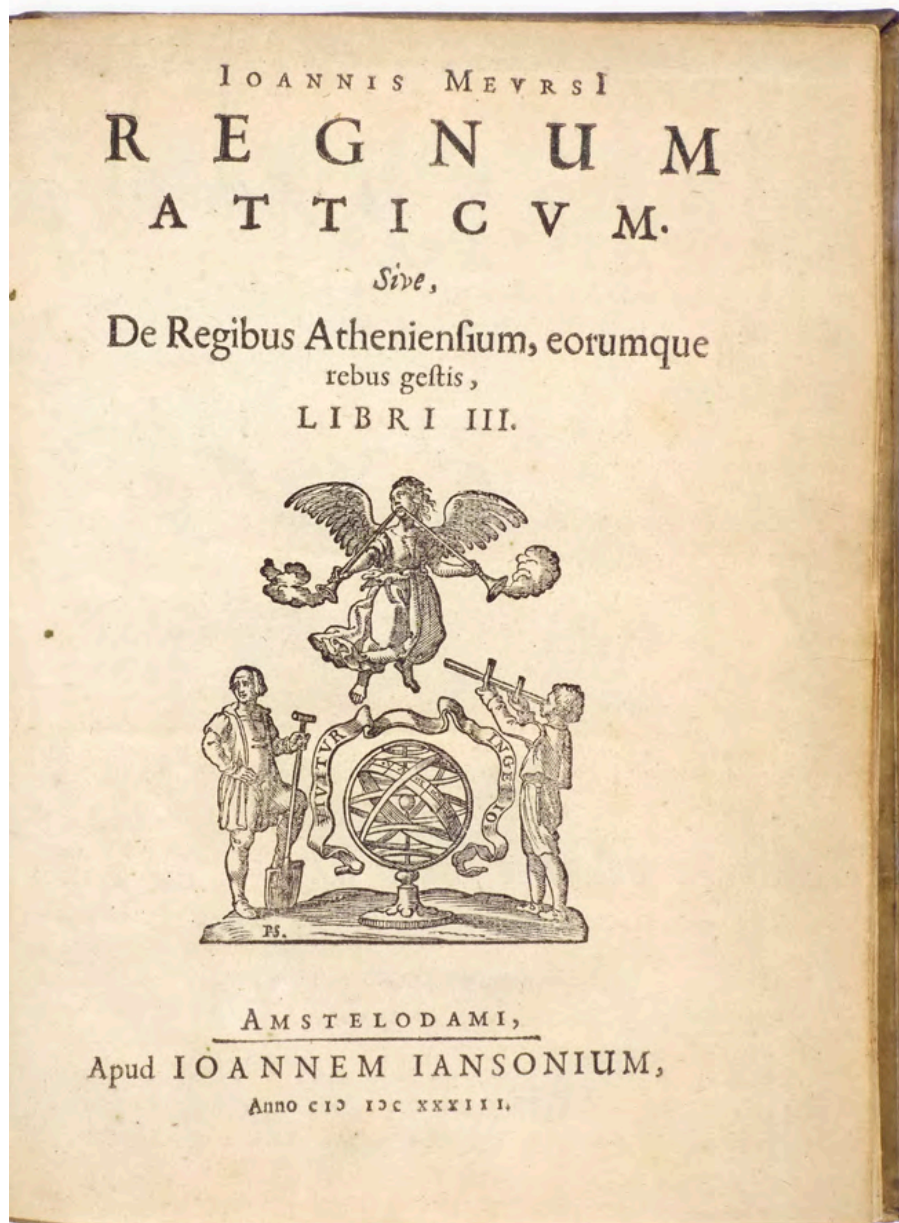
Extending over eighty-four pages, the neatly written manuscript was compiled by Christian Melchior of Golzow from lectures he attended while studying at the Schola Salderiana in nearby Brandenburg an der Havel, a school founded in the late sixteenth century by Gertrud von Saldern. Attributed to Plutarch (although generally believed not to be by him), *On the Education of Children* is an important snapshot of ancient views on the subject: 'The invectives against the indifference of parents about the education of their children, and their unwillingness to pay adequate salaries so as to secure ... teachers, may have the same familiar ring two thousand years hence' (Loeb edition).

Melchior's manuscript begins with a thorough commentary on the text, dividing it into thirty-eight chapters (as opposed to the modern twenty). This is followed by closer analysis of twenty passages from Plutarch's essay (under the misleading heading 'Dekas dictorum ex Aristologia Plutarchica') covering, for example, drunkenness, happiness, wealth, beauty, learning, philosophy, dishonesty, and silence. The final part of the manuscript gives numerous difficult passages from the Greek New Testament with Latin translations under the heading 'Exempla difficiliora syntactica ex evangeliiis et epistolis', reflecting Melchior's theological interests, in line with his career as a pastor at Golzow.

The accompanying printed texts, intended for scholastic use, contain marginalia by Melchior and an earlier annotator, and there are further notes on Isocrates by one C.H. Geisler.

II. VD16 T-877; **no copies traced in the UK**; USTC notes two copies in the US (Columbia University, Harry Ransom Center). III. VD17 15:727112M; **no copies traced in the US**; only the British Library copy on Library Hub.





REDISCOVERING ATHENS

27. **MEURSIUS, Johannes.** Ioannis Meursi Regnum Atticum, sive de regibus Atheniensium, eorumque rebus gestis, libri III. *Amsterdam, Jan Jansson, 1633.*

4to, pp. 238, [26]; woodcut Jansson device to title, woodcut initial and tailpiece; lightly toned, with a few quires browned as usual, but a very good copy; bound in contemporary Dutch vellum over boards, spine lettered in ink, edges speckled blue; boards slightly warped; nineteenth-century armorial bookplate of W.H. Thompson to upper pastedown (*see below*), bookseller's ticket of R. Hutt (Trinity St, Cambridge).

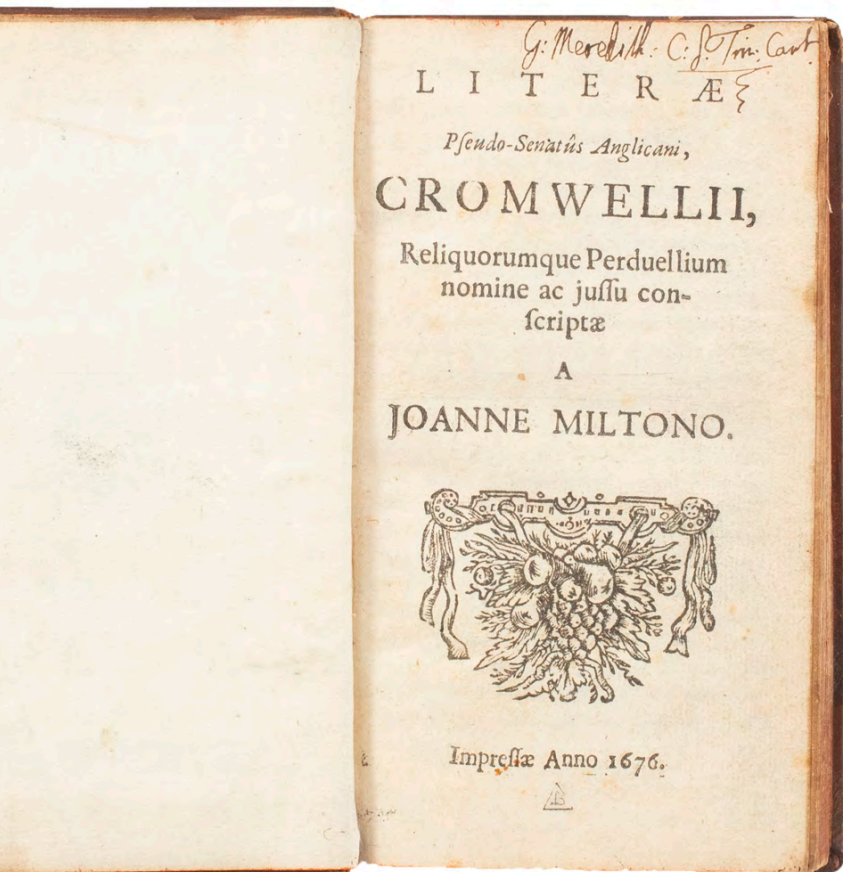
£300

First edition, a study of ancient Attic mythology and history by the Dutch classicist Meursius (Jan van Meurs, 1579–1639).

Meursius – whom Gronovius once called ‘the true and legitimate mystagogue to the sanctuaries of Greece’ but who left his position as professor of Greek in Leiden for a professorship in history and politics in Sorø, Denmark, on account of his suspected Arminian connections – here offers a narrative of ancient Attica, drawing on a variety of poetic, mythological, and historical sources to create an account of a period shrouded in fable. Beginning with the reign of the mythical Ogyges (which preceded the time of Moses), Meursius describes the reigns and deeds of such figures as Cecrops, Deucalion, Erechtheus, and Melanthus up to the time of Alcmaeon, in a work which seamlessly interweaves patristic apologetics, epic poetry, mythological anthologies, and geographical surveys to construct a chronological study of Athenian kings during the mythical age.

Provenance: from the library of the English classicist and sometime Master of Trinity College Cambridge, William Hepworth Thompson (1810–1886).

USTC 1013454.



28. **MILTON, John.** *Literæ Pseudo-Senatus Anglicani, Cromwellii, reliquorumque Perduellium nomine ac jussu conscriptæ a Joanne Miltono. [Amsterdam,] Impressæ [by Pieter and Willem Blaeu, probably for Moses Pitt], Anno 1676.*

12mo, pp. [4], 234, [6 (blank)]; a very good copy in contemporary panelled calf, spine gilt, front joint neatly strengthened; eighteenth-century (?) ownership inscription of G. Meredith (Trinity College Cambridge) to title, small armorial bookplate of T.E. Watson to upper pastedown, booklabel of J.O. Edwards. £425

First edition, device of fruit on the title-page (distinguishing it from the second edition, probably Brussels, which has a grotesque face and corrects some misprints).

Milton was appointed Secretary for the Foreign Tongues to the new Council of State on 15 March 1649, a post he held until the Restoration. As such it was one of his tasks to translate into Latin letters of state addressed to foreign powers. 'He was justly proud of his translations; that is why he kept copies of most of them' (Parker, p. 954), and it was from his own copies, apparently obtained by purchase by the London bookseller Moses Pitt, that this posthumous collection was published.

Wing M 2128; Coleridge 29.

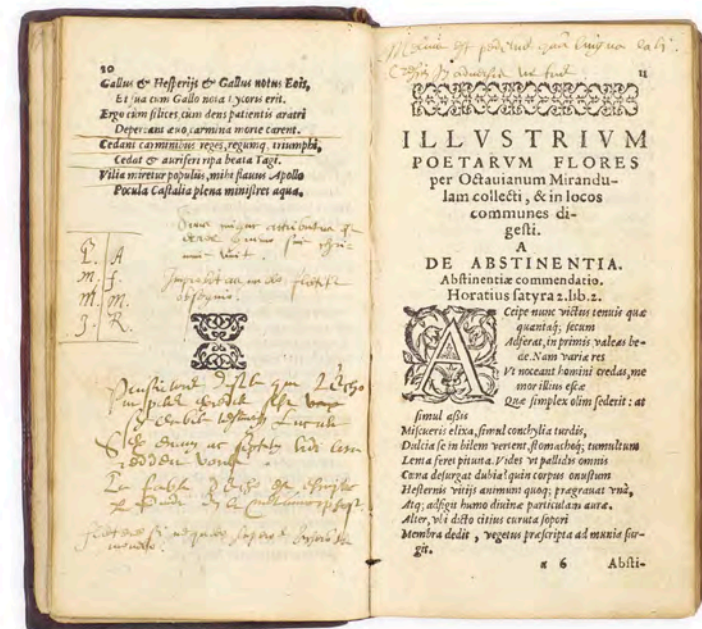
ANNOTATED FLORILEGIUM

29. **MIRANDULA (or MIRANDOLA), Ottaviano.** Illuſtrium poetarum flores. *Antwerp, Joannes Bellerus, 1563.*

12mo, pp. 687, [6], [3 (blank)]; woodcut vignette on title, woodcut headpieces and initials; light occasional soiling, a few minute wormholes; a very good copy in contemporary calf, panelled sides with gilt centre-pieces and floral corner-pieces within double blind-stamped border, panelled spine with four half-raised bands, gilt morocco lettering-piece, edges gilt; spine rubbed, skilful repair to joints; several contemporary and near-contemporary French ownership inscriptions to the title, including Chaupy and Reynal; numerous contemporary annotations in text, and dense comments on final blanks and rear free endpaper.

£1950

A remarkable copy, with numerous and eloquent contemporary annotations and additions in a French hand, of a scarce edition of an extremely popular collection of quotes and passages from classics of poetry, published by the renowned Flemish printer and composer Joannes Bellerus (Jean Bellère, 1526–1595). This florilegium, which arranges passages from twenty-two authors (including Ovid, Horace, Virgil, Lucretius, Catullus, and Ausonius) by theme and sets these themes out alphabetically for easy reference, had first appeared in 1513; its effective format and the breadth of its content had, by mid-century, ensured its popularity both as an item for private libraries, and as a school text.



30. **NELSON, John.** An Extract of John Nelson's Journal, being an Account of God's Dealing with his Soul from his Youth to the forty-second Year of his Age, and his working by him, likewise, the Oppressions he met with from People of different Denominations, written by himself. *Bristol, E. Farley & Co., 1767.*

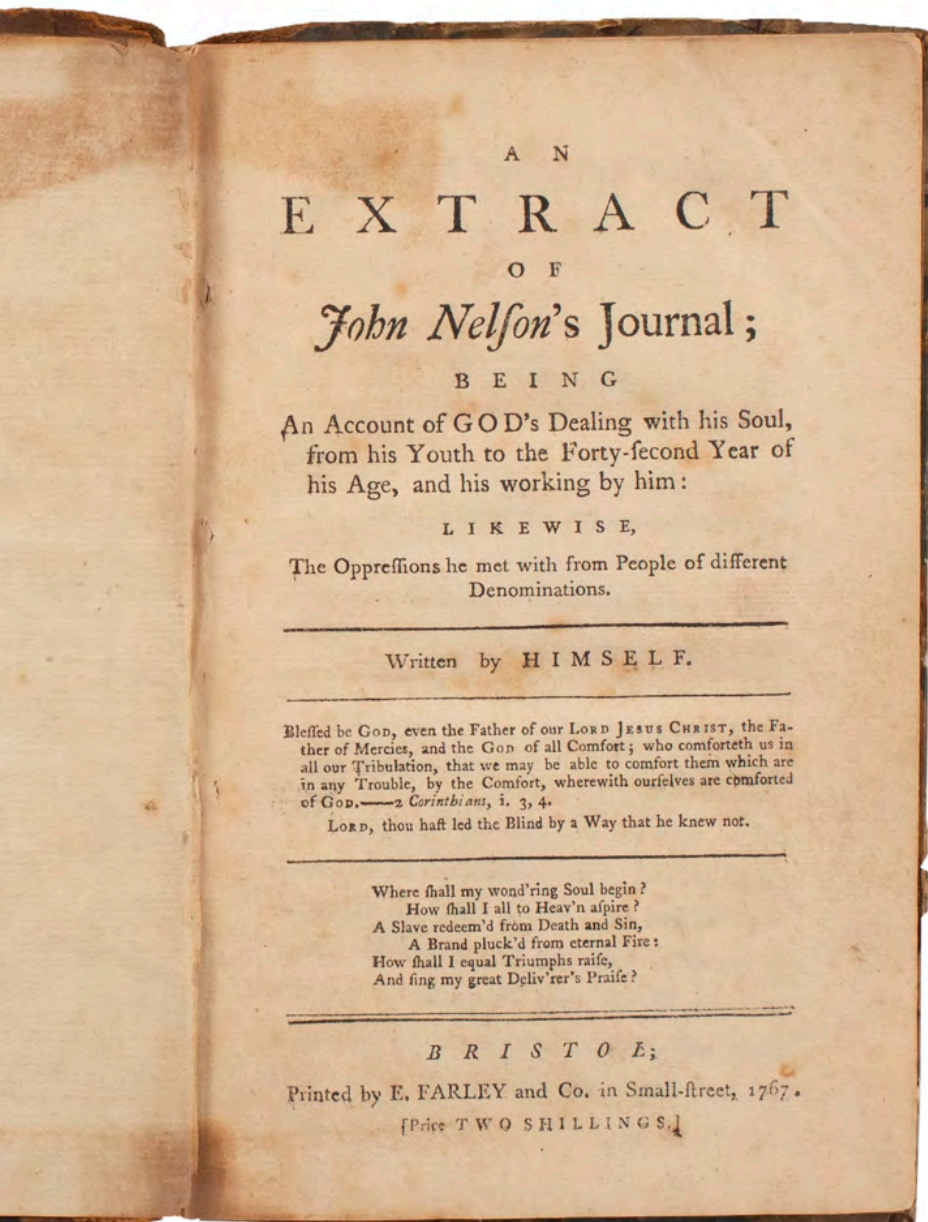
8vo in 4s, pp. 'v' [*recte* iv], 136, '135-169' [*i.e.* 137-171], [3 (blank)]; typographic ornaments and composite factotum initial; slight foxing with the occasional spot, a few pencil marks; a good copy in later eighteenth-century sheep-backed boards with marbled sides and vellum tips, spine gilt-ruled in compartments, sewn two-up on 5 cords (of which 2 laced in), evidence of earlier stab-stitching; somewhat worn, joints and spine fragile and chipped, sewing a little shaken. £600

Rare first edition, printed in Bristol, of the autobiography of the preacher and pioneer of Methodism in Yorkshire John Nelson (1707-1774).

Born at Birstall in the West Riding of Yorkshire, Nelson came to London to find work and heard John Wesley at Moorfields in 1740: he 'struck such an awful Dread upon me ... that it made my Heart beat like the Pendulum of a Clock' (p. 10). Returning to Birstall at Christmas he began to preach from the doorway of his cottage, often drawing opposition but winning over many listeners to Methodism; in 1744 he built Yorkshire's first Methodist preaching house at Birstall, whose members by 1767 numbered 1491, and the Yorkshire circuits he evangelized amounted to almost a quarter of the total Methodist membership. Nelson was influential too in the development of Methodism beyond Yorkshire, preaching throughout the country and being among the eight preachers who, in 1747, met with the Wesleys to determine Methodist doctrine and practice.

The *Extract of John Nelson's Journal* recounts with vivid imagery and in great detail his early religious experiences, his turn to Methodism, and his subsequent career touring the country with Wesley and preaching. It was reprinted frequently and far-afield, with editions in Newcastle, Leeds, and London within a decade, and remained in print both in Britain and America well into the following century.

ESTC T 33897, recording only two copies in the UK (BL and Rylands) and three in North America (McMaster, Perkins, and Victoria).



A COURSE OF MATHEMATICS

31. **OZANAM, Jacques.** *Cursus mathematicus*, or, a compleat course of the mathematicks, in five volumes ... the whole illustrated with near 200 copper plates ... done into English with improvements and additions by J.T. Desaguliers, L.L.D. F.R.S., and several other hands. *London, Tho. Worrall, 1712.*

Five vols, 8vo, with 206 copper-engraved plates; imprints of vols I-III 'London, John Nicholson ... and sold by John Morphew', vols IV-V 'Oxford, L. Lichfield ... and sold by John Morphew', date of general title '17[12]' completed in manuscript; general title and facing leaf of advertisement very slightly browned, minimal foxing, otherwise a fine and fresh copy; bound in contemporary English tan calf, boards panelled in blind with blind-tooled corner-pieces, spines richly gilt in compartments with gilt-lettered tan sheep lettering-pieces, numbered directly in gilt, edges speckled red, sewn on 5 cords selectively laced in; very light wear to spines and sides, engraved armorial bookplate of William Constable FRS FAS to front pastedowns (*see below*). £1250

A beautiful set of the first and only English edition of Ozanam's *Cours de mathématique* (Paris, 1693), from the library of a contemporary Fellow of the Royal Society and of the Society of Antiquaries.

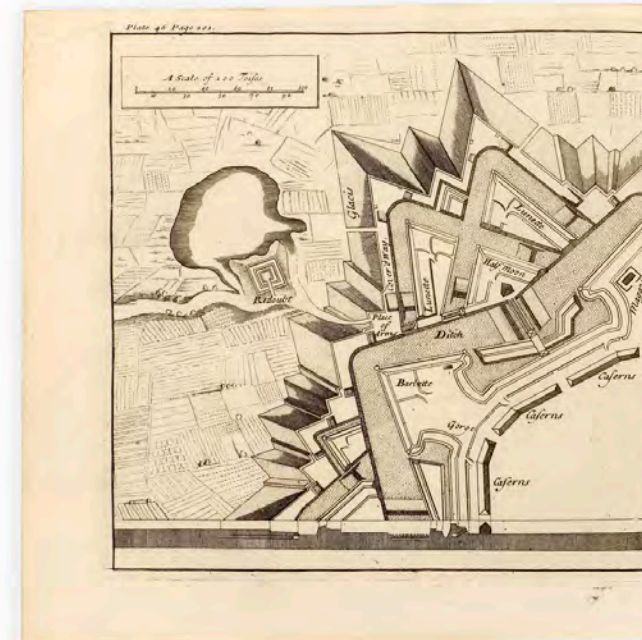
Ozanam's 'contributions consisted of popular treatises and reference works on "useful and practical mathematics" and an extremely popular work on mathematical recreations.' Although the latter had by far the more lasting impact, his *Cours de mathématique* was held in high esteem by Leibniz. Ozanam is still known for his combinatorics, an important feature of baroque mathematics (see Grattan & Guinness II, p. 963).



Jean-Théophile Desaguliers (1683–1744) moved from Oxford to London in 1712 where he made a living giving public lectures on natural philosophy and translating several scientific works from the French. He was elected Fellow of the Royal Society and assisted Isaac Newton in his experiments. By 1716 he was curator of experimental research for the Royal Society. A lifelong Newtonian, Desaguliers was an author in his own right; his major work was *A Course of Experimental Philosophy* (1734, 1744) which took the reader through a large number of experiments confirming Newton's theories.

Provenance: William Constable (1721–1791), of Burton Constable Hall in East Yorkshire, was an avid collector, gathering a variety of objects from dolls and fine art to scientific instruments and natural history specimens. He showed much interest in the advancement of arts and sciences, including botany, geology, zoology, and physics, often travelling abroad to keep abreast of the latest ideas and developments. During his studies he set out to observe and collect the phenomena of nature, both for knowledge and amusement, and even attempted to master the systems of classification that were current before Linnaeus.

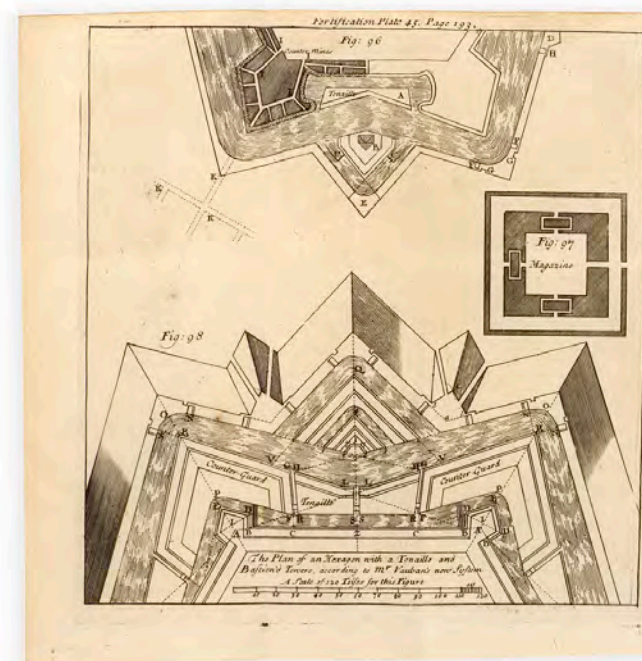
ESTC N15362; Andersen, *Geometry as an Art*, p. 407.



Mr. Vauban's Manner of Fortifying.
Toile 2 Foot, and draw the line, 1 7, and by this m
your little Harbour will be finished.
For the Cover-d-way, draw lines parallel to
Counterſcarp 3 Toiles diſtant; then to form the Pl
A Arms, ſet off from the points where the line
the Cover-d-way make the re-entrant Angles, tow
the Half-Moon or other Out-works, as from each
of a to b, b, 10 Toiles; then with the diſtance 1
cribe from the points b, b, Arches interſecting
draw from this point the Faces of the Salient Ar
b, in the middle of which make cuts of 9 or
foot wide for Salles. Traverſes are made in
Cover-d-way 3 Toiles thick, to keep the Men fr
being Enfiladed; they are built perpendicular to
Counterſcarp, and there is reſerved a Space of 4 F
it for the paſſage of one Man at a time.
Whatever elſe we have mention'd in this Appen
is peculiar to Mr. Vauban, may be ſeen at one v
the laſt Plate.

The Explanation of It.

This Figure repreſents the Fourth Part of a Reg
Hexagon, Fortify'd according to Mr. Vauban's Met
You may ſee in it a Baſtion, a Demi-Baſtion, a w
Curtain, half a Curtain, a Half-Moon, and half
Half-Moon: two great Lunettes, a little Lunette,
Ravelin: a Cover-d-way, Places of Arms, Trave
a Palliſade, Merlons, a Caponiere, and half of a
poniere: Barbettes, Gueries, Steps, Ramps or V
cut ſlope; Countermines, a Head, or Ramcau, a
a ſalle Gate, Bridges, a Magazine, a retrench'd C
le Guard, a Redoubt, two Sallyes, or Salles, an H
Way, a Watering-Place, and Caterns.
The Profil of this Figure is perpendicular
open the middle of the Curtain; whence it hap
that the Profil of the Rampart of the Half-Moo
wider than the Profil of the Rampart of the Pl
becauſe the Half-Moon is cut along its Capital.
N 5



[193]
AN
APPENDIX,
CONTAINING
A True and Short Account of M
Vauban's Manner of Fortifying
Taken from a French Book, p
lish'd by the Abbot Du Fay, w
Mr. Vauban's Approbation.
With his New Syſtem of Baſtion'd Towers.
MR. Vauban's Fortification has been fo Un
fully approv'd, that his Method only
been made uſe of in all the Towns that
en Fortify'd ſince he firſt was employ'd in the F
ing's Service. This is what no Military Ma
important; and whoever has ſeen the Fortrelle
under will be convinc'd, that the following Ma
truly Mr. Vauban's.
Not to repeat any thing that has been ſaid in the f
ing Treatiſe, we ſhall omit the Deſcription of ſev
ſarlike Machines; and only mention ſuch Work
peculiar to Mr. Vauban, of which Mr. Ozanam
men but an imperfect Account.
Mr. Vauban's Manner of drawing the Baſtions, C
sues and Orillons has been ſhew'd, Page 114, 1
we muſt take notice, that his Orillon is Square on
ſide, for the convenience of the Muſketeers;
that of his Four Flanks (viz. that of the Place,
the Orillon, that of the Tenaile, and that of
aponie) the two laſt are the belt; becauſe they C
hand without being Commanded.
His Flank of the Place is better than the Pl
ſuch Engineers as allow ſecond Flanks; not
N

NOT WILLIAM III'S COPY, THANK YOU VERY MUCH



32. **PERROT D'ABLANCOURT, Nicolas.** Les Apothegmes des anciens, tirez de Plutarque, de Diogène Laerce, d'Elie, d'Athénée, de Stobée, de Macrobe, et de quelques autres. Et les stratagemmes de Frontin ... *Paris, Louis Billaine, 1664.*

4to, pp. [24], 512, [22], without the terminal blank; some occasional light foxing else a very good copy in contemporary speckled calf, speckled edges, joints neatly repaired, gilt arms of William III to covers; inscription in French to front free endpaper by the King's private secretary Abel d'Allonne. £1250

First edition, a collection of apothegms translated from the classics, with the *Stratagemata* of Frontinus, by Nicolas Perrot d'Ablancourt (1606–1664), the Huguenot translator whose preference for modernization to improve style, rather than strict fidelity, earned his work the coinage 'la belle infidèle'. Perrot's Frontinus was also published separately in the same year.

Although it bears the arms of William III on the covers (BAB stamp 3), an inscription in French by Abel Tassin d'Allonne (1646–1723), the royal private secretary, explains that 'This book belongs to me ... having happened inadvertently to have been in the cabinet of Her Majesty's books before I bought the one that is there now' (*trans.*). Queen Mary is known as a collector of porcelain but little is known of her library, a fact exacerbated by the fact that her books were evidently bound with her husband's arms.

Rumoured to have been the illegitimate son of William II, stadhouder of the Netherlands and half-brother of William III, d'Allonne was secretary to Queen Mary from 1677 and retained that position in the English court from 1689 until her death in 1694, after which his fulfilled the same role for William III; he was later in the service of Heinsius and Rapin made much use of his library. Bodleian MS Lat misc d. 46 is a collection of apothegms compiled by him, in which the present work might have been of some service.

DEFEROR IN VICVM



VENDENTEM THYS ET ODORIS

THE
DUNCIAD.

With NOTES

VARIORUM,

AND THE

PROLEGOMENA

OF

SCRIBLERUS.

The **SECOND EDITION**, with some
Additional Notes.

LONDON:

Printed for **LAWTON GILLIVER** at
Homer's Head, against St. Dunstan's
Church, Fleetstreet, 1729.

33. **POPE, Alexander.** The Dunciad. With Notes variorum, and the Prologomena of Scriblerus. The second Edition, with some Additional Notes. *London: Printed for Lawton Gilliver ... 1729.*

8vo, pp. 24, [2], 19-232, 6, [2 (additional errata)], with the engraved 'ass' frontispiece; D₃, E₂ and P₃ are cancels, the blank ²A₄ discarded as usual; faint dampstain at the beginning, but a very good copy in contemporary Cambridge-panelled calf, spine gilt in compartments with gilt red morocco lettering-piece. £450

'**Second**' octavo edition, revised. This is Griffith's variant d, with an extra unpaginated leaf of terminal errata (printed on the same half-sheet as the cancel P₃).

Pope wrote to Swift about this important edition on 28 November 1729: 'The second (as it is called, but indeed the eighth) edition of the *Dunciad*, with some additional notes and epigrams, shall be sent to you if I know any opportunity; if they reprint it with you [*i.e.* in Dublin], let them by all means follow that octavo edition.'

Griffith 227; Foxon P 781.



POCKET POPE

34. **POPE, Alexander.** The Poetical Works of Alexander Pope, with his last Corrections, Additions, and Improvements, in four Volumes, from the Text of Dr. Warburton, with the Life of the Author. *London, 'printed under the direction of J. Bell, British Library, Strand, bookseller to His Royal Highness the Prince of Wales,' 1787 [- 1788].*

Four vols, 12mo in 6s, pp. I: 239, [1], II: 236, [2], III: 248, IV: 214, [2], with engraved titles to each volume (dated January 1778) and engraved frontispiece portrait to vol. I; engraved titles lightly foxed, small dampstain to lower outer corner of vol. IV, occasional spotting; early nineteenth-century half calf with marbled sides, neatly rebacked with the original gilt black morocco lettering-pieces relaid; somewhat worn at extremities, but a good set; near-contemporary ownership inscription of Ann Gaselee to each title. £175

A good set of Pope's works, printed for inclusion in Bell's *The Poets of Great Britain*. Initially imported from Edinburgh and issued with new titles, Bell's *Poets of Great Britain* was intended to provide attractive and portable works of British poets 'from Chaucer to Churchill', sold both individually and together as a 109-volume set. Bell's first London-printed Pope appeared in 1786, followed by the present edition a year later.

Provenance: from the library of Sir Stephen Gaselee (1882–1943), civil servant, scholar, Pepys Librarian at Magdalene College Cambridge, President of the Bibliographical Society, and a donor to the University Library; thence by descent.

ESTC T143033; NCBEL II, col. 434.



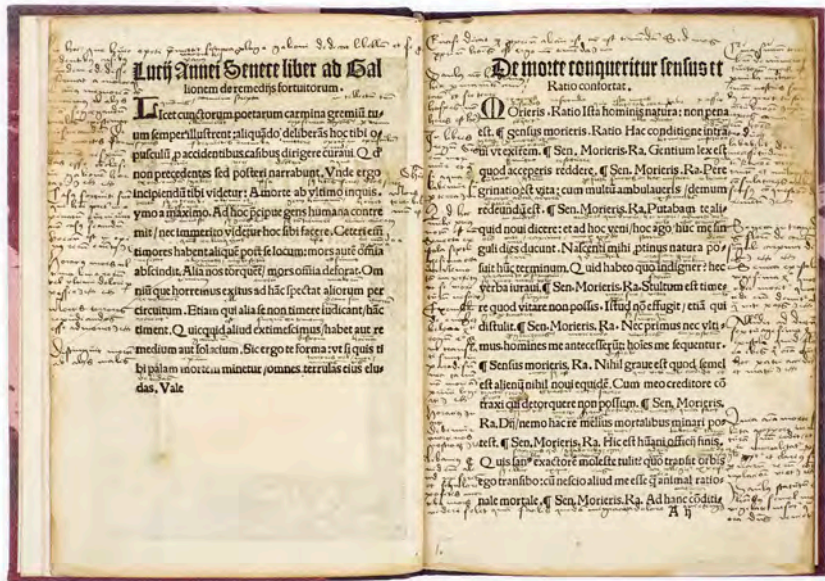
TO MASTER THE WORST OF FEARS

35. **SENECA, Lucius Annaeus** (*attributed*). *Liber ad Gallione[m] de remediis fortuitorum*. [*Leipzig, Jacobus Thanner, 1517.*]

8vo, ff. [10]; with historiated white-on-black woodcut border to title; some staining to the outer margin of the first three leaves leading to some paper loss in f. [2] limited to the margin and repaired, a few inconsequential spots; a very good copy in modern cloth-backed boards; copiously annotated with interlinear notes and marginalia, including two extensive notes on title and on verso of last leaf, all in the same contemporary hand. £4500

An extensively annotated copy of a very rare early sixteenth-century edition of this successful tract of moral philosophy. Whilst the manuscript tradition was unanimous in attributing the *Liber ad Gallionem* to Seneca, and eminent scholars with a profoundly intimate knowledge of Senecan philosophy and style, such as Petrarch and Erasmus, endorsed this attribution, the authorship came to be disputed in the late Renaissance. Today it is generally considered a genuine Senecan work, or a collection of his maxims. Stoicism as a disregard for life's passing goods and as a remedy against fears, particularly the fear of death, is the message condensed in these pithy, memorable sentences and succinct explanations.



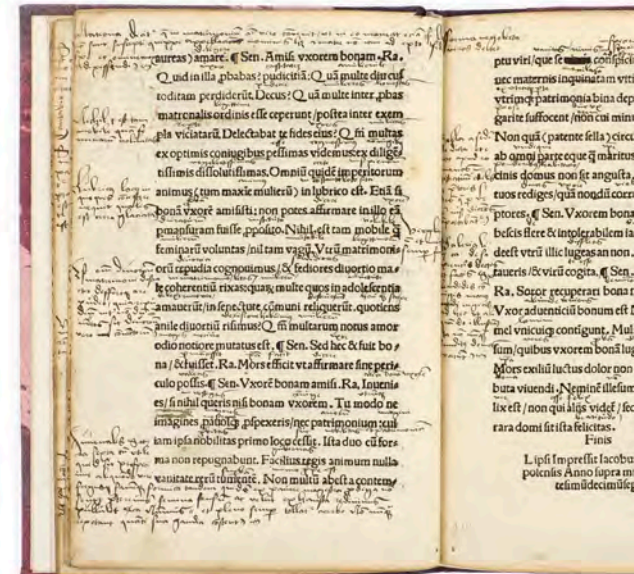
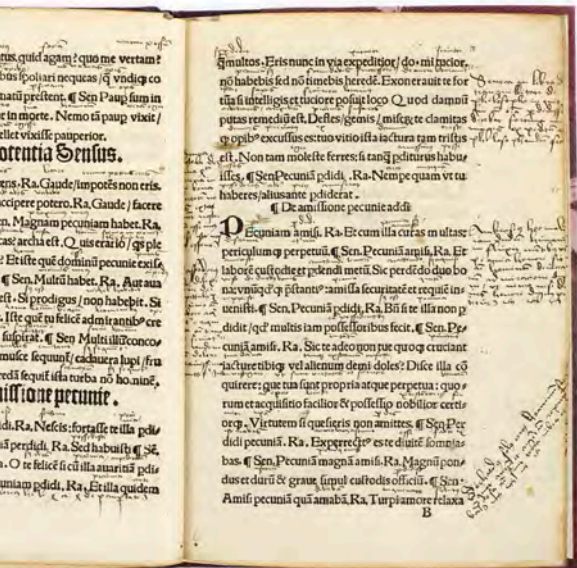


The contemporary annotator's attention for the name and birthplace of the author indicates that he believed this manual to be by Seneca. Taking advantage of the copy's large line spacing and generous margins, designed to allow annotation and wider study, our reader has covered every page with dense interlinear and marginal notes. Amongst the fears to which the annotator devotes most space are that of death whilst travelling, death in youth, lack of burial; perhaps more unusually, fear of exile is explored more keenly than the fear of poverty or loss of riches; fear of blindness and fear of losing one's wife elicit more comments than the fear of losing one's children, or friends. The marginalia amplify the reflection through quotations or reference to other authors, including ancient medical writings, Juvenal, Horace, Virgil, and the wider Senecan corpus.

The manuscript complement as a whole offers an insight into the broader set of references marshalled in early sixteenth-century understanding of Stoical, classical moral philosophy, as opposed to explicitly Christian maxims, here generally absent.

USTC finds only three copies of this edition, all in Germany, to which VD16 and OCLC add one further each, both also in Germany. **We can find no copies recorded in the UK or US.**

Schweiger II, 921; VD16 S-5800.



SOPHOCLIS TRAGICI
AIAX FLAGELLIFER.

CALLIMACHI CYRENAEI HYMNI
in Iouem & Apollinem.

Ioanne Lonicero interprete.

Jacobus Frobenius.

GENETLIACON DIVO VILHELMO
iuniori Cattorum principi sacrum, Ioanne
Lonicero autore.

*Vüittebergae Anno Dni 1543.
3. 8. 4. 8.*



BASILEAE EX OFFICINA HERVA-
GIANA ANNO M. D. XXXIII
J MENSE AVGVSTO.

*Tragodia
Sophoclis
Antigonae
apud Froben
Johann
Froben
tragedia*

36. **SOPHOCLES.** *Ajax flagellifer.* Callimachi Cyrenaei Hymni in Iovem & Apollinem. Ioanne Lonicero interprete. Genetliacon divo Vilhelmo iuniori Cattorum principi sacrum, Ioanne Lonicero autore. *Basel, [Johann] Herwagen, August 1533.*

4to, pp. 129, [3]; printed in Latin and Greek on facing pages, woodcut devices to title and final page, woodcut initials; a3 and a5 folded at fore-edge to preserve annotations, title lightly dampstained, but a very good copy; in late nineteenth-century marbled sheep, spine blind-ruled in compartments with gilt centre-pieces, gilt green morocco lettering-piece, marbled endpapers; extremities rubbed; ink ownership inscription 'Jacobus Frobenius Vüittebergae Anno dni 1543' to title, annotations and underlining to text in a minute contemporary German hand (to approx. 40 pp.), nineteenth-century printed booklabel of Charles-Jules-Adrien de Marne Comte de Vautron-Bois to upper pastedown. £2750

First separate edition of Sophocles's *Ajax*, with a facing Latin version by humanist philologist and theologian Johann Lonitzer (c. 1499–1569), printed with his translation of Callimachus's hymns to Apollo and Zeus and his ode celebrating the birth of the future Wilhelm IV of Hesse-Kassel (1532–1592).

The volume was inscribed in 1543 by a Jakob Froben, presumably the 'Jakob Froben aus Ilmenau' recommended by Martin Luther for a stipend at Wittenberg two years previously, and most likely also the priest of the same name found at nearby Schmölln in 1557. It is tempting to think he may be a relative of the printers Johann (1460–1527) and Hieronymus Froben (1501–1563). The annotations are in a different but contemporary minute German hand; they include notes in both Greek and Latin, with translations between the two languages, grammatical observations, and typographical corrections.

Adams S-1454; VD16 ZV-14509. For records of Jacob Froben, see *Zeitschrift des Vereins für Thüringische Geschichte und Altertumskunde* 21 (1903), p. 199, and Ludwig, *Das landesherliche Stipendienwesen an der Universität Wittenberg unter den ernestinischen Kurfürsten von Sachsen* (2019), p. 94, n. 304.

timen
confer
um di
pium.
tus paz
ia, plez
tenim
rias &
Tragoe
m Dei,
e αποφο
iffimis
to mas
o Aiakis
tentio
i, super
a sefe

ARGUMENTVM HVIVS TRAGOEDIAE



Quum post fata Achillis, Graecis imperatoribus uideret, ut potior uirtute, rebus q; gestis, Achillis arma sibi uendicaret, Ajax q; & Vlyffes reliquis excellentiores uiderentur, Vlyffes arma iudicū sententia, obtinuit. Quam Ithaci principis uictoria, Ajax adeo dolenter tulit, ut in tabie adactus oues, armenta, adeoq; Graeci exercitus praedam, noctu ferro perderet, Graecorum duces se iugulasse ratus. Atq; ibi praeteris eximium quendam arietem, que putabat Vlyffem esse, secum in castra retulit, flagris q; cecidit, unde nomen huic Tragediae Ajax flagellifer. Tameſi sint, qui de Aiakis morte etiam inſcribant. Post ſibi ipſe reſtitutus, ac ſane menti redditus, quū per ſeſe admiſſa reputat, uſque adeo poenitentia ducitur, ut mortem ſibi cōciſcat, ac ſe ſuo telo traiciat. Contentio Aiakis & Vlyſſis ex 13. Metamorpho. Ouid. huc pertinet.

*Vni uirtute ſine
robore ſi ſua uirtute
an uirtute ſua
ſua uirtute
ſua uirtute
ſua uirtute*

PERSONAE FABVLAE.

- | | |
|------------------------------|------------|
| Minetua. | Tecmeſſa. |
| Vlyſſes. | Nuncius. |
| Ajax. | Teucus. |
| Chorus Salaminiorum ſociorū. | Menelaus. |
| | Agamemnon. |

*Personae fabulae q; pbr
occurſus no. ſequentibus
nandi p. u. ſ. m. n. d.
u. n. d.
ſ. p. m. n. d.
ſ. p. m. n. d.
ſ. p. m. n. d.*

SO
AI

ΣΟΦΟΚΛΕΟΥΣ ΑΙΑΣ

ΜΑΣΤΙΓΟΦΟΡΟΣ

Αθην.



ΕΙ μὲν ὦ πάτερ ἀρετίῳ δεδρακί σε
Γείραν πν̄ εχθρῶν ἀρχάσαι θηρόμενον
Καὶ νῦν ἰδί σπλιναῖς σε ναυλικαῖς ὄρα
Αἰαντῶ, γῆρα τάξιμ̄ ἐχάτω ἔχα

*ſambic uirtute.
θηροφωρα
επιπρωμι
οδυσσδς.*

Γάλα κἀνυγέ τοῦ τε, καὶ μετρομελου
Ἰχνη τ̄ ἀκείνου νιοχάραχθ̄, ὅπως ἰδ' ἔς
Εἶτ' ἔνδον εἶτ' οὐκ ἔνδον. εὐδ' εἰς ἐκφίρτ
Κίωος λακείνης ὄστ' ἰς ὄρουθ' βάσις. βικαι
Ἐνδον γάρ ἀνὴρ ἀρτι τὴν γῆναί, κάρτα
Στάζων ἰδ' ὄρα π̄ καὶ χερας φοκτόνος.
Καὶ δ' οὐδ' ἐν εἰσω τῆσδε πατρίαιενι πύλης
Ἐτ' ἔργου δῖν, ὄννεπε μὲν δ' ὄρου χάρμ̄
Σπυδρῶν ἐθῦ τινδ' ὡς παρ' εἰδ' ἴας μάθης.
Ὀδυσσδς. Ὡ φθίγγ' Αἰδάνας φίλτατ' ἔμοι θεῶν,
Ὡς εὐμάθης ἔν κἀν ἀποπῆς ἔς, ὄμας
Φώνη μ' ἀκῶω. καὶ ξυμμετρίω φρενί,
Χαλκοσῶμον κἀδ' ὄνθ' ὡς τυρολιτικῆς.
Καὶ νῦν ἐπέγνωσ' εὐ μ' ἐπ' ἀνδρῶν δυομενῶν ἄμειν
Βάσιμ̄ κυκλωῶντ' Αἰαντῶν ὄρα σακισφῶν.
ἀρκεῖνον γάρ, οὐδ' ἔφ' ἀλλομ̄ ἰχθῶν πάλαι.
Νυκτὸς γν̄ ἡμῶς πῆσδε, πρᾶγθ' ἀσκόπου
Ἐχ' ἰδ' ὄρα, εἶπερ εἰργασαι τάδε.
Ἰσθμῶ γάρ οὐδ' ἐν τρανῶ, ἀλλ' ἀλώμεθα.
Κατὰ θελοντῆσ τῶνδ' ἰσπερὶ γλυ πόνω.
Ἐφθαρμῆλασ γάρ ἀρετίωσ εὐρεῖσ κομῶ
Αἰεὶσ ἀπάλασ, καὶ κατ' ἰσμερῶσ

*επιπρωμι
οδυσσδς.
οδυσσδς.
οδυσσδς.
οδυσσδς.
οδυσσδς.
οδυσσδς.
οδυσσδς.*



Nuper, n
Sit intus il
Canis Lac
Vir intus
Sudore, ca
Nec est qu
Portam. n
Operae tib
Pendentu
O uox l
Quam te l
Faciem me
Vocem au
Tyrfenici f
Quod are
Hostilis ar
Solum ua
Observo e
Hoc nodi
Nos est mu
Centi nihil
Huc contu
Pradam p

TYPE SPECIMENS

37. **STEPHENSON BLAKE.** *A Book of Types – SL1.* *Sheffield & London,* [1956].

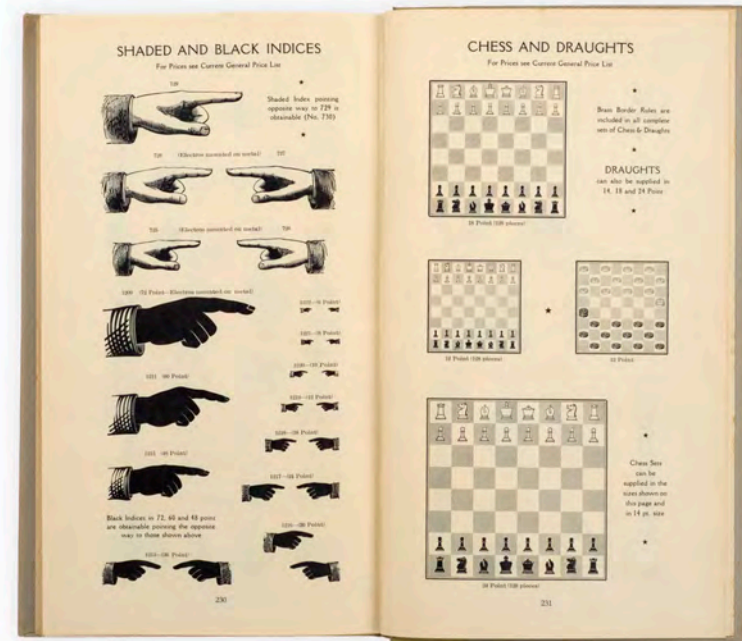
8vo, pp. 74, [2 (blank)]; a very good copy, stapled in the original blue printed card wrappers, string hanger to inner upper corner, some very light foxing to front wrapper. [offered with:]

[—.] *Specimens of Printing Types.* *Sheffield, 1953.*

8vo, pp. 16, 16a-b, 17-92, 92a, [1 (blank)], 93-104, 113-118, [1 (blank)], 118b, 119-130, 130a, [1 (blank)], 131-134, 143-244, [2 (blank)], with one folding plate; a very good copy, perfectly preserved, bound in the publisher's quarter cloth over boards, spine lettered gilt; addition slip pasted to p. 91; printed note 'Important', dated July 1956, with the most recent addition of the specimen book, pasted to front pastedown. £85

Two beautiful type specimen books from the last typefoundry in England. *A Book of Types* ('SL1') is the first in a series of five type specimen lists issued by Stephenson Blake from 1956-1963. In this first issue, among some of the various original designs of the foundry, such as Coronation, Grandby, and the Grotesque series, two new types make their first appearance, 'Consort' and 'Consort Light', a re-issue of the original Clarendon type, with new weights added. The 1953 *Specimens of Printing Types* opens with a brief history of the company, tracing its origins, somewhat hopefully, back to William Caxton. It then illustrates various examples of types, ornamental borders and brackets, steel and cast-iron furniture, brass rules, initials, vignettes, emblems, indices, crests, and Royal Arms.

When it closed in the early 2000s, Stephenson Blake was the last active typefoundry in England. Founded in Sheffield in 1818 by toolmaker John Stephenson, silversmith William Garnett, and financier James Blake, the company was initially largely based on the purchase of the foundry of William Caslon III, which was put up for sale by William Caslon IV in 1819. The company grew further by acquiring most British typefoundries: Fann Street Foundry in 1906; Fry's Type Street Letter Foundry, via merger with Sir Charles Reed & Sons, in 1905; H.W. Caslon & Sons in 1937; and Miller & Richard in 1952. Its matrices and other old typographic equipment are now preserved in the Type Museum of London.



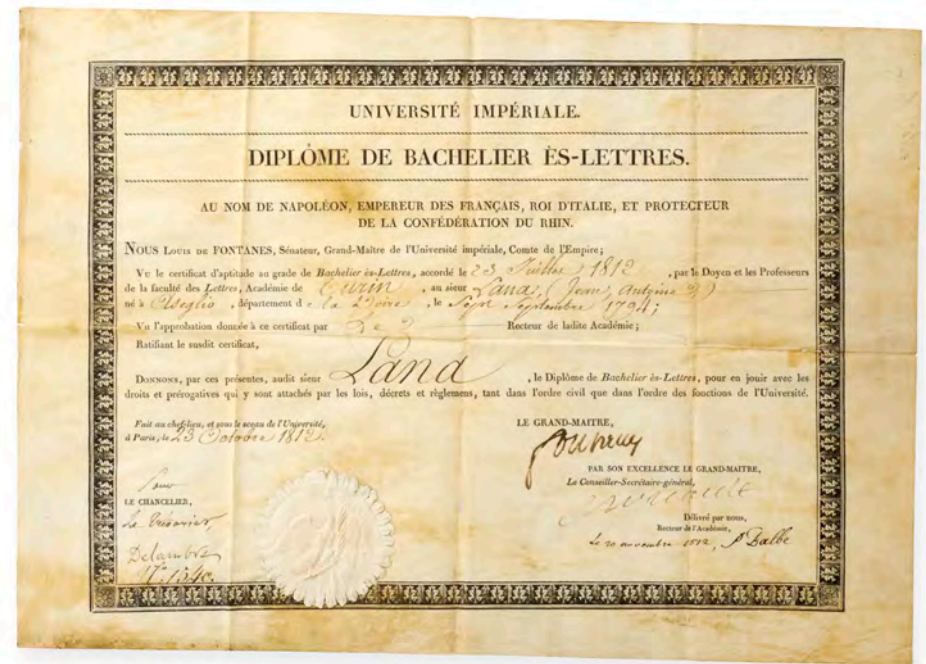
WITH A HIDDEN DIPLOMA

38. [TURIN, *Université Impériale*.] A manuscript collection of texts copied from various authors, with a diploma from the Université Impériale of Turin. [Piedmont, c. 1800-1815.]

Manuscript on paper, in Italian and Latin, 8vo (145 x 105 mm), ff. [28], [2 (blank)], [31-86], [2 (blank)], [89-91]; neatly written in black ink in a single hand, up to 29 lines per page; old inscription excised from first leaf, one leaf evidently excised; some light staining and offsetting, contemporary ink note to front pastedown; overall very good in contemporary vellum **with pocket to rear board concealing diploma printed on vellum** (275 x 390 mm), in French, with manuscript additions and signatures in brown ink, impressed wafer seal of the Grand Master of the Université Impériale; extremities lightly rubbed, small gnaw to upper edge of rear board, small hole to spine; the diploma folded with some marginal soiling and light staining, one small hole to fold; ownership inscription 'Del Citt[adino]. Massaglia, 1800', deleted in ink, ownership inscription 'Mr Lana' to verso of diploma. £750

A manuscript commonplace book with extracts from Plutarch, Epictetus, and other popular student texts, concealing in its rear board a part-printed diploma on vellum from Turin's Imperial University, recently reformed by Napoleon.

The Bachelor of Letters diploma was awarded by the Académie de Turin as part of Napoleon's Université Impériale to Jean Antoine (Gianantonio?) Lana from Azeglio near Turin on 23 October 1812. The Napoleonic reforms of the university included the consolidation of several faculties and the personal appointment of a rector by the emperor, in this case the Prospero Balbo whose name appears on the diploma. The manuscript synthesises classical and contemporary material, including an excerpt from Carlantonio Pilati's 1768 *Relazioni del Regno di Cumba*, an anti-Jesuit text describing the arrival of a missionary in an uncorrupted country (ff. 2^r-4^r); Epictetus's *Enchiridion* in its translation by Anton Maria Salvini (ff. 5^r-28^r); Plutarch's *Education of Children* (ff. 46^r-83^r); George Buchanan's Latin translation of several poems by Simonides of Ceos as found in Stobaeus's *Anthology* (ff. 83^v-86^r); an excerpt of the *Sentences of Sextus*, a Hellenistic Pythagorean collection of maxims (f. 86^v); and a list of dissertations from Ludovico Antonio Muratori's *Antiquitates Italicae Medii Aevi* (ff. 89^v-91^r).



THE
COMPLETE
ITALIAN MASTER;

CONTAINING

The best and easiest Rules for attaining
that Language.

By Signor VENERONI,
Italian Secretary to the late French King.

Newly translated into English from the last
Dutch Edition,

Revised and improved from that of Basil,

With considerable Additions and Improvements by
the Translator.



LONDON,

Printed for J. Nourse, Bookseller in Ordinary to his MAJESTY,

MDCCLXIII,

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

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

First edition thus, revising an earlier translation of *Le maitre italien* of 1711, which was not only 'out of print' but 'in many respects inaccurate' (Preface). The translator's preface acknowledges the work of foreign editors since the second edition of 1729 and describes some of the 'great improvements', including modern orthography.

Signor Veneroni (1642–1708) was a French linguist, a native of Verdun, who Italianized his name and became Italian secretary and interpreter to the French king. He published an Italian–French dictionary in 1681 and a grammar in 1710, both of which were reprinted throughout the eighteenth century.

As well as the more conventional chapters on grammar and syntax, the present edition includes notes on pronunciation, lists 'Of the poetical licences, and the divers synonymous names of the [Roman] gods', 'Of improper and obsolete words', 'Familiar dialogues' ('The gentleman and the taylor', 'Of the weather', 'Of the charms of a young lady', 'To reckon with the landlord', &c.), 'A collection of jests', 'A collection of Italian proverbs', 'A short introduction to the Italian poetry', and some sample business letters, 'Lettere mercantili'.

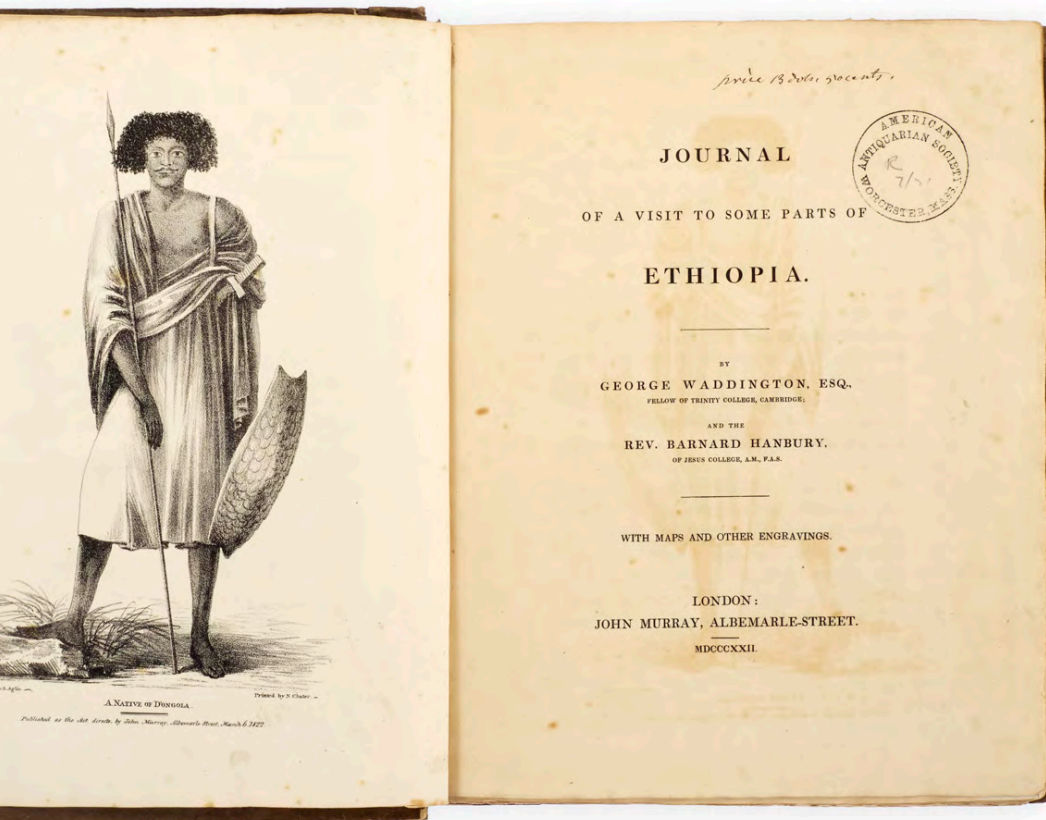
The long unpaginated section at the end comprises Italian–English and English–Italian dictionaries, which were 'shamefully incorrect in the last English edition, and stuffed with ... a multitude of barbarous words'.



Provenance: Sir Edmund Antrobus, second Baronet (1792–1870), educated at Eton and St John’s College Cambridge, and subsequently a banker at Courtts. He served as trustee for George Watson Taylor for several slave-owning plantations and as executor of Tully Higgins for the Blenheim estate in British Guiana, in which roles he was involved in claiming £57,536/-/11 in 1835 and 1836 as compensation for the emancipation of enslaved people (see UCL *Legacies of British Slavery*). He inherited in 1826 the Amesbury estate, including Stonehenge, purchased the previous year by his uncle Sir Edmund Antrobus, first Baronet, FRS FSA.

The book was likely bound for Antrobus, as two of the tools used on the spine appear also on his copy of Baret’s *Introduction to the Italian Language* (Quaritch, *New Acquisitions March 2022*, no. 3).

Alston XII (2), 42. ESTC locates copies at BL, Bodley, Harvard, and Chicago, to which Alston adds Biblioteca Nazionale in Rome.



A DILETTANTE ANTIQUARIAN IN THE MIDST OF A SUDANESE INVASION

40. **WADDINGTON, George and Barnard HANBURY.** Journal of a Visit to some Parts of Ethiopia ... With maps and other engravings. *London, John Murray, 1822.*

Large 4to, pp. vi, [2], 333, [3]; with 6 maps and plans, and 12 lithograph plates (bound in a different order from Abbey); foxing to maps, some foxing to plates and offsetting to facing pages; overall very good in original brown-paper covered boards, later printed paper spine label; neatly repaired; price in French and ink stamp of the 'American Antiquarian Society Worcester, Mass.' to title, inscription at head of list of plates, 'Presented to the American Antiquarian Society by Isaiah Thomas, May 30th 1823' (*see below*). £875

First edition, with interesting provenance, a 'polished and amusing account' (Moorehead) detailing George Waddington's travels from Wady Halfa to Merowe in northern Ethiopia in the company of the troops of Muhammad Ali Pasha.

*Presented to the American Antiquarian Society,
By Isaiah Thomas, May 30th 1823.*

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For the Frontispiece I am indebted to M. Linant, a French Artist, then resident in Cairo; that gentleman also improved (for I am a very bad draughtsman) two or three of the other drawings: I am obliged to a friend in England, for having reformed the rest.

ERRATUM.—Page 216, Note, line 3, for Romaic, read ancient Greek.

A fellow of Trinity College, Cambridge, Waddington was taking in the canals of beautiful Venice when by chance he happened to meet a fellow Cambridge fellow, the Reverend Barnard Hanbury. Rather than taking a spritz on the piazza, they decided to head to Cairo from where they planned to mount an antiquarian tour of Egypt. However, upon meeting Muhammad Ali, then planning to invade the Sudan, they were instead given permission to follow his son Ismail's army into Egypt. 'Dressed as Turks and accompanied by a young Irishman named James Curtin, two Maltese, and a setter dog named Anubis, they ascended the Nile as far as Merawe (= Merowe), where Ismail politely decided to send them back' (Howgego). Returning to London, the two travellers published this account of their journey in 1822, which remains one of the primary sources for our knowledge of Muhammad Ali's Sudanese campaign. A number of the illustrations which adorn the work (including the frontispiece) are the work of the French artist Louis Maurice Adolphe Linant de Bellefonds, then resident in Cairo (and later an influential engineer in the building of the Suez Canal).

'Waddington was destined to end a long life as a church historian, and as dean and then warden of Durham University, and was perhaps not ideally suited to describe a brutal filibustering expedition on the Nile ... Nevertheless, he gave a polished and amusing account of his experiences, and he could write poetically about such things as the mirages which the Arabs called 'the lakes of the gazelles' because of the large herds then grazing in the desert. These mirages, Waddington says, really did seem to be "haunted by the antelope, as if she loved the banks of that fairy sea, and delighted to chase or graze upon its fugitive waters"' (Moorehead; cf. Waddington p. 218).

Provenance: this copy was once owned by Isaiah Thomas (1749–1831), a celebrated and influential American publisher and printer and founder of the American Antiquarian Society in 1812. Although the entirety of Thomas' extensive library was bequeathed to the Society upon his death in 1831, the inscription in this copy states that Thomas presented the work to the Society personally in 1823.

Abbey *Travel* 289; Fumagalli 149; Howgego W1; Ibrahim-Hilmy II, p. 314; Alan Moorehead, *The Blue Nile* (1962), pp. 173-4.



725

(Electros mounted on metal)

726



1209 (72 Point—Electros mounted on metal)



1211 (60 Point)



1213 (48 Point)



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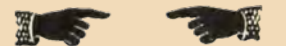
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1219—(12 Point)



1218—(18 Point)



1217—(24 Point)

